OCTOBER 2, 1954

MOTION PICTURE HERALD

The Drive-In Theatre

- Where the Dollars Go
- Refreshment Sales Value

REVIEWS

A STAR IS BORN
THE BAREFOOT CONTESSA
WOMAN'S WORLD
THIS IS MY LOVE
THE SHANGHAI STORY
THE UNHOLY FOUR

HOLLYWOOD PREMIERE

"A STAR IS BORN"

INCLUDING

Better Theatres

for OCTOBER

Two New Theatres Designed for Wide-Screen—
Indoor: at EDMONTON, ALTA., CANADA...Outdoor: at SOMERVILLE, N. J.

•

Lens and Picture Size Selection for Any Aspect Ratio

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

PREVIEWED IN CALIFORNIA

RATING: "A-PLUS"

Look no further for your
THANKSGIVING attraction!
M-G-M has it!

"THE LAST TIME I SAW PARIS" *(Technicolor)*

"*. . . a fleeting but passionate kiss . . .*"

For your best holiday time M-G-M has a picture that will pack your house. The sensational Preview forecasts a sure-fire smash. This is a real love story, heart-stabbing, and compelling, based on F. Scott Fitzgerald's daring novel of a fleeting but passionate kiss in Paris' V-E Day celebration that led to a mad courtship and a life of romantic adventure. A Big attraction in which tears, laughter, powerful devotions intermingle to make a screen masterpiece. Filmed in magnificent Technicolor in real Parisian locations.

★

M-G-M presents · Color by Technicolor · "THE LAST TIME I SAW PARIS" · starring ELIZABETH TAYLOR · VAN JOHNSON · WALTER PIDGEON · DONNA REED · with Eva Gabor Kurt Kasznar · Screen Play by Julius J. & Philip G. Epstein and Richard Brooks · Based on a Story by F. Scott Fitzgerald · Directed by Richard Brooks · Produced by Jack Cummings

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

PREVIEWED IN CALIFORNIA

RATING: "A-PLUS"

Tell your M-G-M Branch: "I want this great musical for CHRISTMAS-NEW YEARS!"

"DEEP IN MY HEART" (Color)

The audience cards were 100% enthusiastic! Not one dissenting voice. No wonder. M-G-M follows "Seven Brides" and "Brigadoon" with its best yet. The life and songs of famed Sigmund Romberg told in "The Musical With A Heart." 22 song hits from 11 Romberg operettas with the most imposing cast of entertainers ever. There's a love story, there's warmth, there's happiness, there's humanity! You cannot imagine an entertainment so perfectly suited in every way for the golden opportunity of the happy holidays, Christmas-New Years!

(Issue of August 20th)

TRADEVIEWS by W.R.WILKERSON

"The greatest array of musical talent in all picturedom."

". . . Hollywood Reporter describes the preview of 'Deep In My Heart'!"

★

M-G-M presents • Based on the Life and the Melodies of Sigmund Romberg • "DEEP IN MY HEART" • starring JOSE FERRER • MERLE OBERON • HELEN TRAUBEL • with Doe Avedon • Tamara Toumanova • Paul Stewart • Isobel Elsom • William Olvis • James Mitchell • and Guest Stars: WALTER PIDGEON • PAUL HENREID • ROSEMARY CLOONEY • GENE & FRED KELLY • JANE POWELL VIC DAMONE • ANN MILLER • CYD CHARISSE • HOWARD KEEL • TONY MARTIN • Screen Play by Leonard Spigelgass • From the Book by Elliott Arnold • Photographed in Eastman Color • Print by Technicolor • Directed by Stanley Donen • Produced by Roger Edens

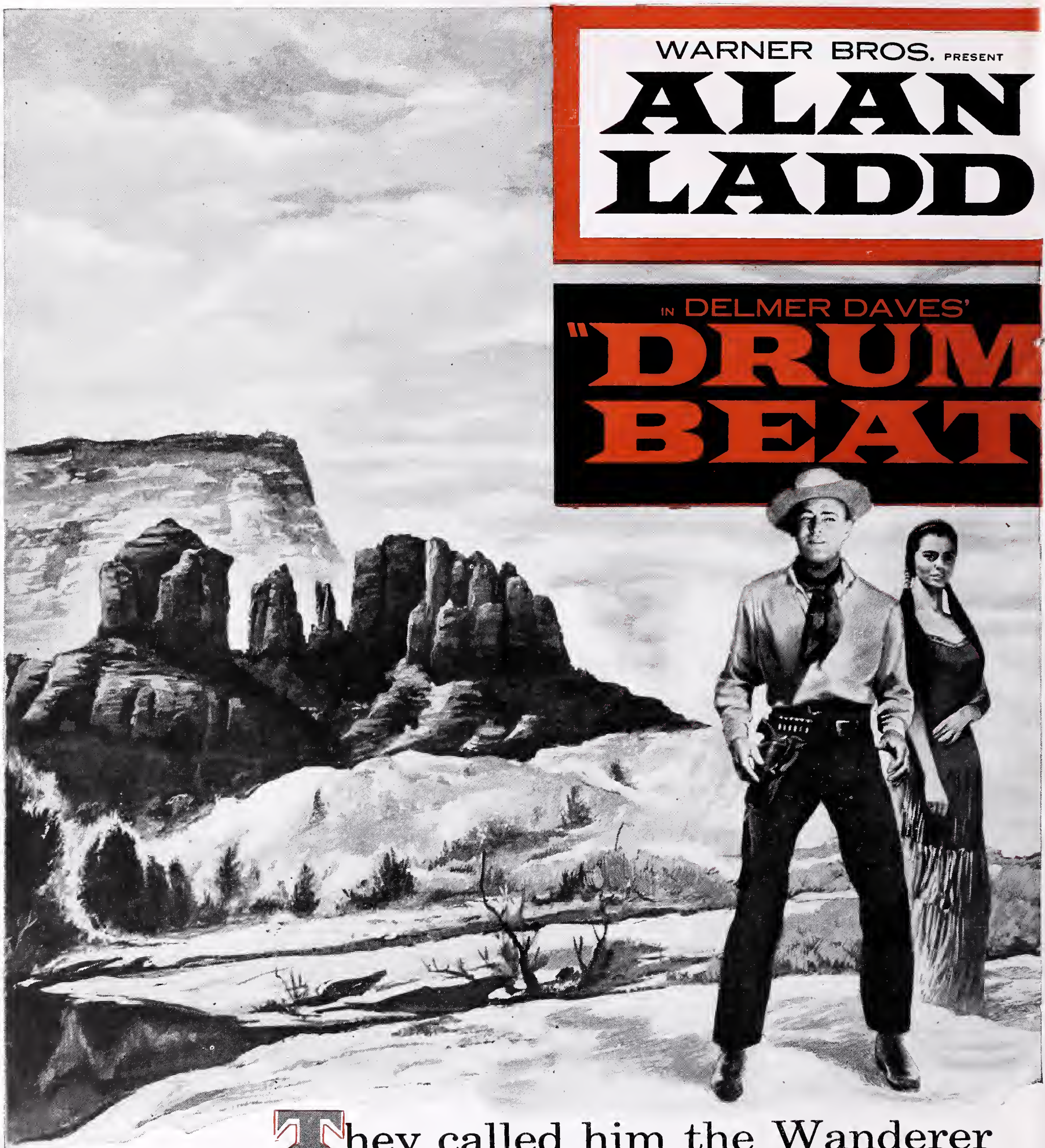
(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

WARNER BROS. PRESENT

ALAN LADD

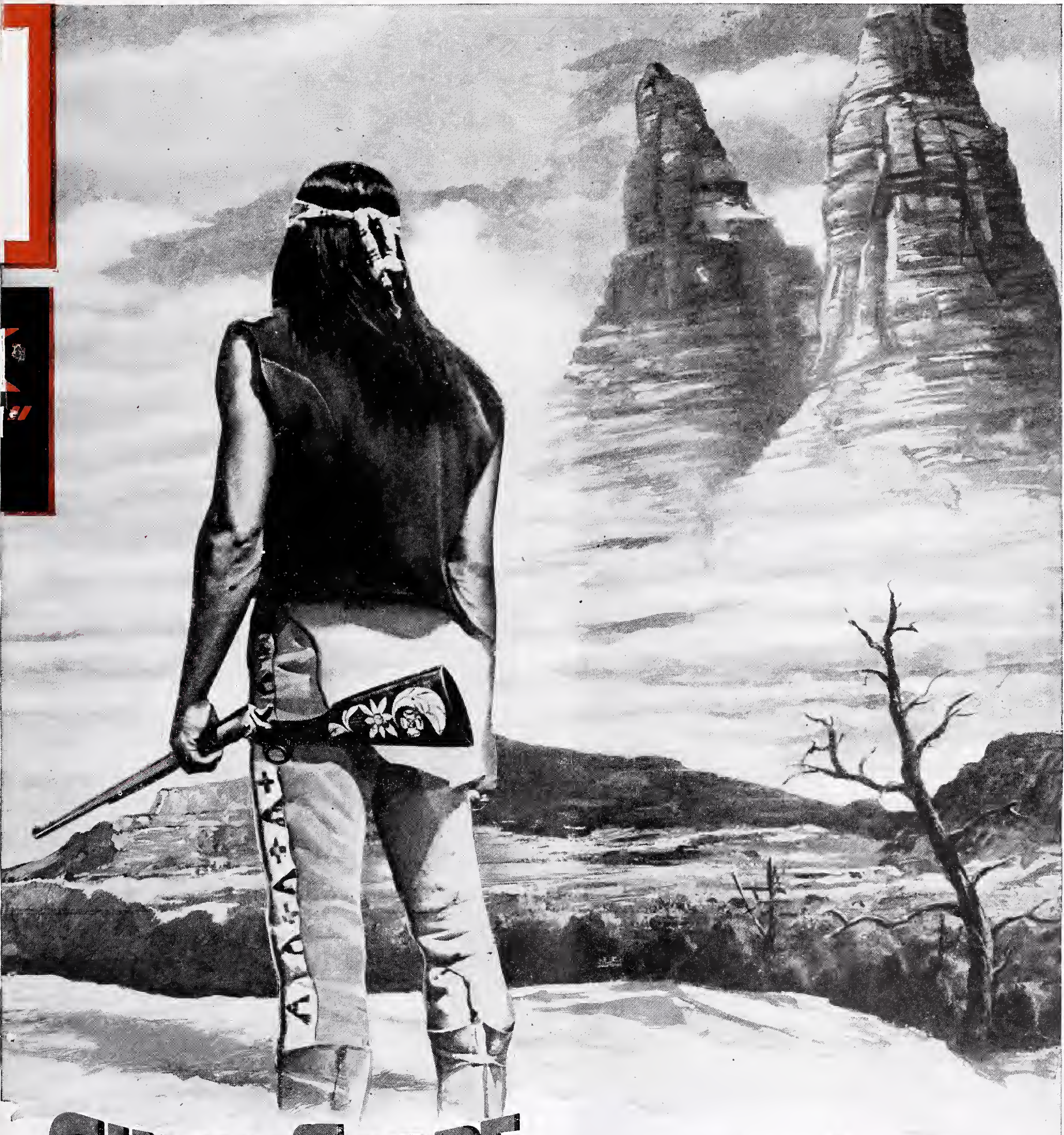
IN DELMER DAVES'

"DRUM BEAT



They called him the Wanderer because a horse was his home ...they called him 'Injun-Lover' but never to his face...**BUT THEY CALLED ON HIM WHEN EVERYONE ELSE HAD RUN AWAY!**

CO STARRING AUDREY DALTON · MARISA PAVAN with ROBERT KEITH · RODOLFO ACOSTA · A JAGUAR PROD. WRITTEN AND DIRE



CINEMASCOPE breathtakingly bears you to the canyon-straddling foot of Superstition Mountain ... where time stopped for the head-on meeting of the man MacKay and the adventure supreme!

CTED BY DELMER DAVES · PRESENTED BY WARNER BROS. IN **WARNERCOLOR** AND **STEREOPHONIC SOUND**

Soon!

Walter Wanger's
One Thousand and one
Thrill-Packed Production of

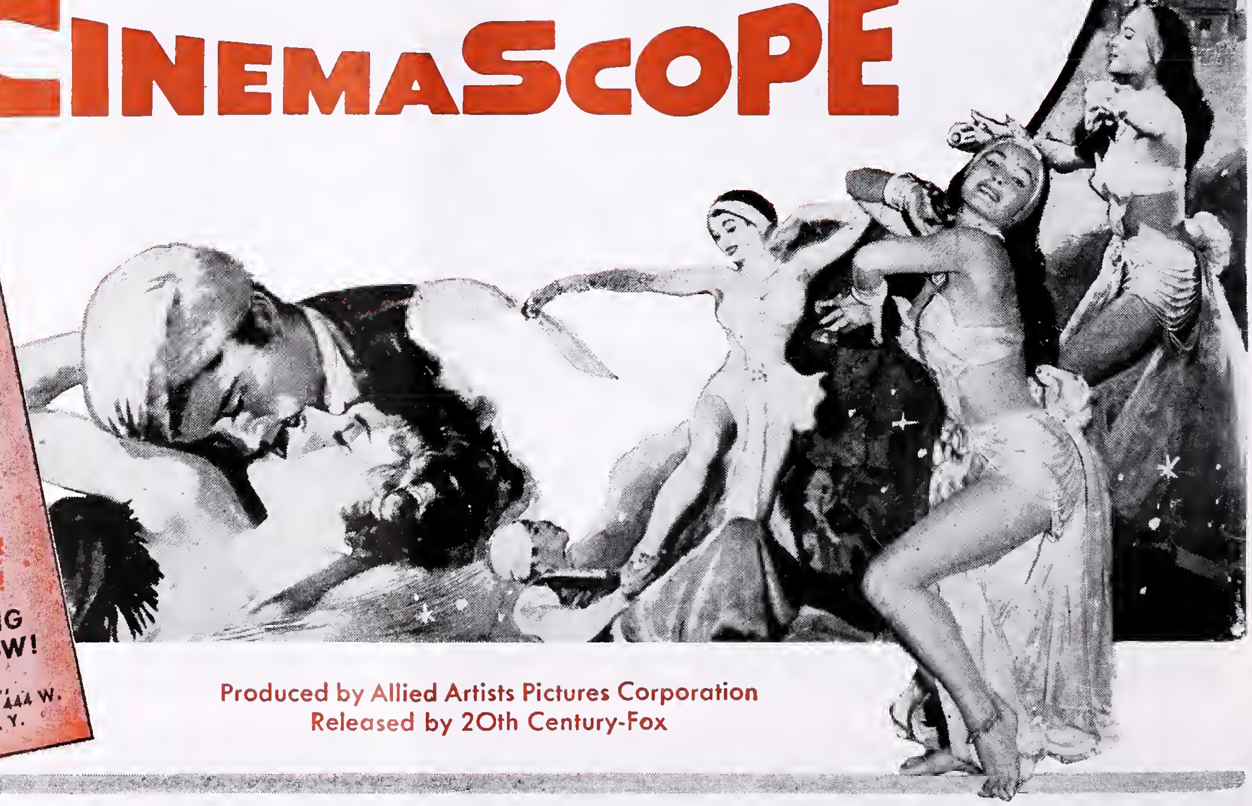
The Adventures of HAJJI BABA

Color by
DE LUXE
CINEMASCOPE

NAT "KING" COLE sings
the hit song
"Hajji Baba"
in the picture

SEND FOR YOUR
FREE RECORD!
START PLUGGING
YOUR DATE NOW!

Contact RADIO-TV DEPT.,
20th Century-Fox Films, 444 W.
56 St., New York 19, N. Y.



Produced by Allied Artists Pictures Corporation
Released by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 197, No. 1

October 2, 1954

A Matter of Statistics

DURING the past few weeks millions of children have resumed their school sessions. Recurrence of this annual event is a good time to consider what family attendance means at the box office. The sharp increase in the birth rate and in particular in the size of American families has resulted in a situation where the majority of all children now in the elementary schools today are members of what a decade or two ago were considered "big families."

Important to the exhibitor is that attendance by families at the box office means sales of four or more tickets at a time. As vital as family attendance has been in the past the present population trends make it much more so in the future. The surest guarantee of the future prosperity of the motion picture industry lies in the fact that the population is increasing so rapidly. The number of youngsters and of retired persons—both good moviegoing classes—are increasing at the fastest rate. Moreover, the urban areas, including suburbs, continue to grow much more rapidly than rural communities. That also is good for the motion picture because economic factors make it difficult to serve scattered populations.

Although some critics still clamor for more "adult" pictures, meaning thereby sophisticated pictures of limited appeal, a study of the fundamental statistics affecting motion picture exhibition clearly shows that most exhibitors must rely on family trade for continuance in operation—and for a healthful growth in business. That is an inescapable fact of motion picture exhibition's economic life.

The industry never need apologize because most of its product is intended for spectators of all ages. The total potential audience of a hit attraction is expanding at home and abroad. That is one of the industry's greatest assets.

■ ■ ■

Two Years of Cinerama

SO MUCH has happened in the new screen techniques revolution — and in growth of Cinerama itself — since the formal opening of "This Is Cinerama" in New York on September 30, 1952, that it is hard to realize that only two years have passed. If Cinerama did nothing more than shake the industry from its lethargic position, technically speaking, it would have lasting significance. Of course, Cinerama has done, and is doing, much more than that. New audiences are continually enthralled by the sense of participation it imparts. Si Fabian, Sam Rosen and their associates still have many new territories to open up for Cinerama in this country. Overseas exhibition thus far has only been in Damascus and London. Cinerama is likely to go on indefinitely. As the late Fred Waller, the man who contributed most to its development, wrote in "New Screen Techniques", "The Story won't end until we have simplified Cinerama down to the point where it can play any theatre in any community. And I think I know how even that can be accomplished." Meanwhile, plans for the debut late this Fall of the second Cinerama feature, "Cinerama Holiday," are progressing.

■ ■ ■

Allied in Milwaukee

MEMBERS of the various Allied regional organizations, and other exhibitors who are welcomed as guests, should, if possible, make plans to attend the National Allied convention in Milwaukee, October 12-15. In addition to the general meetings there will be film clinics at which exhibitors may discuss their problems with their colleagues who operate similar theatres. Major topics sure to come up on the floor and at the film clinics are distributors sales policies, prints, adjustment to new techniques, subscription television and other competitive factors. Action is to be taken concerning the proposal for a bill for Federal regulation of the industry. Showmen can not help but benefit by the direct, personal interchange of views possible only at a national convention.

■ ■ ■

A Star is Born

THERE may be no doubt that 1954 will be recorded as a year in which Hollywood maintained unusually high production standards. Another stunning jewel in the crown of the year's hits is Warner Brothers' "A Star Is Born". Of its type, it is the longest film ever made. It runs a delightfully short three hours. Judy Garland demonstrates once again that she is one of the screen's brightest stars. She has never been nearly as good before. James Mason also gives a wonderful performance. His best to date. Audiences everywhere should be delighted.

■ ■ ■

¶ Each theatre operator and manager has the obligation to make his customers appreciate the tremendous values provided night after night at his theatre. When all costs are included, television is approximately as costly entertainment for the average family as is motion picture theatre-going.

—*Martin Quigley, Jr.*

Letters to the Herald

Film Rental Problem

To the Editor:

For approximately 30 years I have been calling on exhibitors and during that time I kept saying they should create a new atmosphere by setting aside a certain part of their gross to rehabilitate the theatres and I kept telling them some day that they would be sorry they did not fix up. I had a certain amount of success but they had just about every excuse that could be concocted.

On January 1 of this year, I purchased the Plaza theatre in Burlington, Wisconsin. There was a product shortage at that time and I immediately say that the only way we could operate this theatre would be to put in stereophonic sound with surrounding speakers, a screen the full width of the theatre, cut off the rear exits and put in some side exits to compensate. I put in a lift curtain, glass doors, box office, new vending stand, new front, all of which cost $45,000, and loge chairs were also installed. There isn't a better looking theatre in Wisconsin than the Plaza. I thought to myself, I am going to prove, one way or the other, that we are right.

In the first six months, the theatre lost $2,878 on all the pictures played. We played all the CinemaScope pictures right after they were played in downtown houses in Milwaukee. We sold approximately the same amount of tickets this year as in 1953. The average film rental for the first six months was a trifle more than 40 per cent. Our accountant sent a statement to all the producers showing them exactly what their pictures made or lost for the first six months. They have been giving us adjustments and we hope to make at least 10 per cent net profit.

I concluded the following facts: That we cannot pay 50 per cent for pictures in this 527-seat theatre. I have proved that the producer was wrong in telling us that the theatre was obsolete and that's why we couldn't make any money on a 40 per cent average film rental such as they had in 1953 and still have in 1954. This proves one thing to me—unless the producer cooperates, the exhibitor is never going to get nerve enough to spend any money rehabilitating his theatre and bringing it up to present day standards.

In other words, if I knew what I know now from six months of operation, I would never have spent $45,000 to bring this theatres up to present day standards. I know for sure why our manufacturing business in serving theatres in modernization and so forth dropped from one-half million in 1949 to less than $100,000 in 1953 and will be less than $50,000 in 1954. If this continues, we know for sure that no one will invest any money in rehabilitating theatres and consequently they will just get worse and fall off to nothing.

I can recall in Wisconsin in 1954 there were only three theatres out of 256 that were modernized to any degree. Two of them spent less than half of what they should. We went all the way and did it as the job should be done.

At this moment, I feel as follows:

1. Either the film companies must let us make a 10 per cent net profit on all the pictures that we play or we will sell out because we can buy or we can make 10 per cent net profit investing money in any of our other businesses. During this six-month period I gave individual attention to this theatre. I have done everything conceivable.

I have given each of the seven producing companies a profit and loss statement and showed them exactly what we made or lost on each picture. (Burlington has a population of 5,000 and is 35 miles from Milwaukee and from Racine, Wisconsin.) I see no salvation for this theatre unless they let us play pictures on a sliding scale. In the statement we gave to the producers, we told them we would be glad to prove our figures.

2. They cannot say that we don't know anything about the business because we are successful in other businesses and employ a full-time accountant. We will continue to operate this theatre for the balance of this year and find out what is going to happen and whether or not we are going to get enough adjustments back from the film companies to take care of our loss.

We are now sure that some of the exhibitors that we know personally and whom we have done business within the past have cut their expenses so that service they give patrons is ruining them. It is my opinion that *they are driving the customers away from the movies*. It will never happen to us if we have enough money to be able to operate the balance of the year in the best possible manner.

I would like to call to your attention some of the things we have done regarding advertising. We installed over $1,200 worth of poster cases in our surrounding territory. We increased our mailing list of 2,000 to 6,000 direct mail programs. Two weeks ago, we hired two cabs and my son Bill, who is manager, took all the people home during a rain storm at the break of the first show.

We have arranged that patrons can call the theatre at 9:00 in the morning until 12 midnight and always find somebody to answer the phone. Over 25 tons of refrigeration were installed, all controlled automatically, conditioning the air. There is nothing left to do except to wait until the producer makes up his mind that he will regulate his prices to a point where we can make at least a 10 per cent profit.—B. B. Poblocki, *President, Poblocki and Sons Company, Chicago, Ill.*

WHEN AND WHERE

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-15: National Allied States "Silver Anniversary" convention and trade show, Schroeder Hotel, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 8-9: Missouri-Illinois Theatre Owners, annual convention, Chase Hotel, St. Louis, Mo.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 19-20: Colosseum of Motion Picture Salesmen of America, annual convention, Drake Hotel, Chicago.

November 21: Screen Producers' Guild, annual milestone dinner, honoring Nicholas and Joseph Schenck, Statler Hotel, Los Angeles.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

December 5-7: Theatre Owners of Oklahoma, annual state convention, Biltmore Hotel, Oklahoma City.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

MOTION PICTURE HERALD

October 2, 1954

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"A STAR Is Born," a review of the big Warner Brothers film — Page 22
U. S. SUPREME Court docket includes numerous film cases — Page 26
ALLIED, aged 25, a unique and lively exhibitor organization — Page 27
ANGLO-American film agreement is renewed for one year — Page 30
BRITISH groups expected to ratify industry Eady Plan — Page 30
NATIONAL Theatres may finance production, says Charles Skouras — Page 32
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in *Better Theatres* for **OCTOBER:**

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NEW THEATRES for Wide-Screen
PICTURE SIZE and Lens Selection
CHARLIE JONES Has a Plan

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubca, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brody, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Roy Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

On the Horizon

RIVOLI SOLD

Former MGM studio chieftain Louis B. Mayer is reported this week to have bought the Rivoli theatre, New York, for approximately $1,000,000. The house, operated by the Skouras circuit, is a first run, and was chosen to be the home of "Oklahoma," which is being made in the Todd-AO Process. Mr. Mayer is in with Joseph Schenck, George Skouras, and many others in that wide screen, 65mm film process.

CHRISTMAS SALUTE

Abe Montague, Columbia sales manager, presided at a half-hour "sales" meeting Thursday morning. This meeting had points of novelty, however. It was by telephone from his office. And it had as participants branch managers, exhibitors and other elements of the industry in key exchange centers. They were all out to help the annual Will Rogers Hospital Christmas Salute. The telephone convention opened the drive, which runs through January 15.

"RELINQUISHED"

J. Robert Rubin, MGM vice-president who retired September 1, has just "relinquished" his rights in MGM films. These amounted to 5.1 per cent of the profits of MGM pictures, for 30 years. The deal cost the company approximately $1,500,000, industry circles in New York were saying at midweek. Company spokesmen said they would disclose the price and other details shortly.

VISTAVISION PROJECTION

The possibility of projecting VistaVision at approximately its full negative frame size, with an aperture about 1.472-inch in width, yet printing on 35mm film, is being explored by Paramount. The film would be projected horizontally through the gate. Work on the development of a projector head for the purpose has been assigned to the Century Projector Corporation, New York. If these efforts proved successful, VistaVision could employ contact printing with its advantages over optical reduction. Magazines probably would be mounted vertically, with the film looped to be guided through a horizontal gate. The intermittent, while remaining star and cam, would be scaled (comparably to that of Cinerama) for an eight-hole movement (compared with four for standard, and six for Cinerama), to achieve a projector speed of 180 feet a minute. The project so far involves only projection of the image, with the expectation that sound would be on a separate film, but reproducible by a standard optical soundhead.

SUBSCRIBER TV

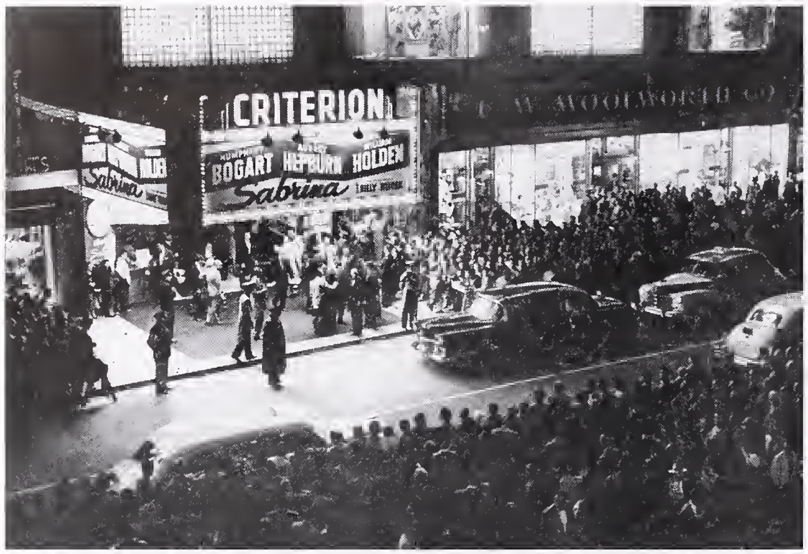
Too many showmen seem unaware of the possibilities of subscriber television, especially in towns where national programs are not received, Alfred Starr, director of the Theatre Owners of America and a former president, told the 36th annual convention of the Kansas-Missouri Theatre Association Tuesday in Kansas City. He also advocated a long range point of view rather than the short one devoted to temporary commercial advantages.

"POINT OF INTEREST"

Cinerama is on Broadway two years now. The occasion was marked, and celebrated Thursday evening, with appropriate ceremonies devised to keep the medium in public attention. Stanley Warner says more than 9,000,000 have paid more than $17,000,000, in 13 key cities; and that "four or five more" cities may get to house the attraction soon. The Broadway engagement alone has drawn 2,100,000 persons, and New York's Convention and Visitors' Bureau lists it as a principal "point of interest." S. H. Fabian, Stanley Warner chief, accompanied by his son, Abe Fabian, and his business associate, Sam Rosen, left New York earlier in the week to attend Cinerama's European debut at the Casino theatre, London, Thursday night.

J. A. Otten-Floyd E. Stone-George Schutz

This week in pictures



PARAMOUNT opens its newest romantic comedy "Sabrina" at the Criterion in New York, above, to the plaudits of the critics and public.

ATTENDING the opening at right are Paul Raibourn, Paramount vice-president, and Jerry Pickman, national director of advertising, publicity and exploitation.

CECIL B. DEMILLE, above left, outlines his production plans for "The Ten Commandments" in New York before sailing for Egypt to begin shooting. Listening attentively are Adolph Zukor, center, and Barney Balaban.

THOMAS ALVA EDISON

ADOLPH ZUKOR, left, guest speaker, and Vice-Admiral Harold G. Bowen, director of the Edison Foundation, examine the replica of Thomas A. Edison's "Black Maria" at dedication ceremonies at West Orange, N. J., last week.

JACK ARTHUR, below, veteran of 52 years in show business, who recently resigned from Famous Players Canadian, last week was named recipient of the "Pioneer of the Year" award of the Canadian Picture Pioneers.

"BAREFOOT CONTESSA," below. Ava Gardner and Humphrey Bogart in a tense scene from the Joseph Mankiewicz picture which United Artists opened Wednesday night at the Capitol, New York. The picture is reviewed in this week's Product Digest.

WALTER BRANSON, below right, RKO sales head and Joseph Tushinsky, discuss SuperScope sales plans before leaving New York for Europe. With them is Edwin J. Smith, Jr., assistant foreign sales manager, left.

WALTER WANGER tells of plans and viewpoint. The producer of "The Adventures of Hajji Baba" which 20th-Fox opens October 8 in New York, Mr. Wanger in his hotel suite in that city Friday said the same company would release his "Yellow Knife," and that his next two would be "Mother, Sir," and "Tangier Love Song," and that his Allied Artists deal was one picture at a time. See page 37.

by the Herald

by the Herald

EITEL MONACO, president of ANICA, Italian producers' organization, as he spoke Monday morning to trade reporters in New York. Mr. Monaco was in to discuss numerous matters with the Motion Picture Association of America, and officials of Italian Films Export. With him are E. R. Zergniotti, IFE vice-president; Renato Gualino, president; and Jonas Rosenfield, vice-president. See page 37.

MEETING AT THE CONCORD

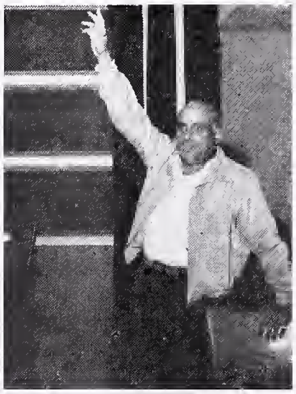
THE PLEASURES of the golf course, the swimming pool, the night club, all of these and many others at the Concord Hotel, Kiamesha Lake, New York gave way last Wednesday to a solid afternoon of agitated discussion of the state of various theatre businesses, the attitude of sales managers, and what's to be done about it all in addition to resolutions of protest. Allied Theatre Owners of New Jersey had had its annual convention.

Herald photos

Henry Brown, Lakewood; Wilfred Smith, Ledgewood

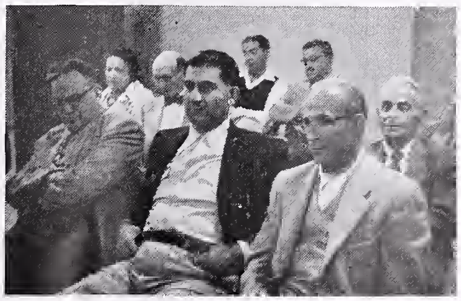
Jack Unger, Hillside; Lou Levin, Newark.

Irving Sherman, Spring Valley, standing; Ben Behnson, Rochester, and Mr. Brown, seated.

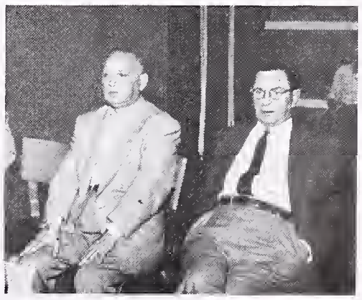


Sidney Stern was one of the members with a number of suggestions for action.

A group from the Connecticut Allied: Matthew H. Kutinsky, Barney Tarantul, Maurice W. Shulman, and David Sherman.



P. Cohen, Rochester, and S. Gandel, Buffalo, below. Bottom picture, S. P. Slotnick, Syracuse, and Max Fogel, Rochester.



THE QUESTION	Population of Area Served: Up to 7,000	7,500-30,000	20,000-100,000	Over 100,000	National Average
For each dollar of admission gross the refreshment gross is	34¢	37¢	36¢	42¢	39.5¢
The refreshment dollar is divided:					
For beverages	39¢	41¢	44¢	49¢	43.2¢
For food	49¢	47¢	51¢	43¢	47.5¢
Candy and gum	12¢	12¢	5¢	8¢	9.2¢

The HERALD INSTITUTE of Industry Opinion

NIBBLES ARE A BIG BITE AT DRIVE-INS

FOR every dollar of gross at the box office, drive-in theatres nationally now gross thirty-nine and a half cents at their refreshment stands, giving them a total of about $120,000,000 of the $250,000,000 spent annually for food and drink by the movie-going public.

Breaking down the box office dollar, drive-in theatres nationally spend four cents more on house expenses than indoor theatres, two cents less for the staff, three cents less for the show, about the same amount for their sales approach, and earn a paper profit, before taxes, of about one cent more.

These are the salient facts in the second half of The HERALD Institute of Industry Opinion report on drive-in theatres. The first half of this comprehensive study of the operations, policies and procedures of the drive-in exhibition plant today, first of its kind, was published in The HERALD last week. It covered runs, competition, types of equipment, admission prices, most favored kinds of pictures, and average opening and closing dates.

HOW THE DRIVE-IN BUDGETS THE BOX-OFFICE DOLLAR

Major Expense Categories	Indoor Theatre Average*	Drive-in Theatre Average
THE HOUSE		
Rent or the equivalent, mortgage payments, depreciation of buildings and equipment, any other costs of physical operation of the real estate	21¢	25¢
THE STAFF		
All salary and wage payments to employees, regular and part-time. Cost of uniforms, etc.	27¢	25¢
THE SHOW		
Film rental, cost of stage shows, etc.	37¢	34¢
THE SALES APPROACH		
All advertising, publicity, exploitation and promotion costs; trailers, etc.	9¢	9¢
OPERATING PROFIT		
Before state and Federal income taxes and without concession profits	6¢	7¢

*Established in Institute report published July 31.

Refreshment Sale Role Now Determined

Ever since drive-ins started to mushroom in the early post-war years it has been evident that refreshment sales were an important part of their operation but no exact determination of their role has been made until now. Estimates of the gross per admission dollar have ranged from 30 cents to 50 cents. The Institute's national average of 39.5 cents is as of this summer but there are indications that the market is growing.

In considering the size of the drive-in refreshment gross in proportion to the national total, it is to be remembered that as was shown in last week's article only one-third of the drive-in installations are open all year.

It is estimated that the refreshment gross in indoor theatres averages 10 cents per dollar of admission gross.

A clue to the fact that the gross shown is far from saturation is the rise shown in the table on this page from 34 cents of refreshment gross per admission dollar in drive-ins serving small population areas to 42 cents in those operating near the largest centers of population. The latter, of course, have the more elaborate facilities.

More Is Spent for Food Than Beverages

The breakdown of the refreshment dollar shows that more is spent proportionately for food than for bevarages in all population categories except the largest. Also, again reflecting the smaller installations in those theatres serving smaller population areas, the sales of candy and gum are proportionately the largest in these theatres.

Differences in the "rule of thumb" or basic breakdown of the box office dollar, between indoor theatres and drive-ins are the result of differences in the essential operation. Thus the drive-in, with its enormously larger real estate investment, allocates 25 per cent for "The House" against 21 per cent for the indoor theatres. On the other hand expenditures for staff and for the show are lower, largely because of the shorter operating hours and smaller staffs and the generally lower rental that is paid for the film.

The profit figure, before taxes, indicates one cent more than the average for indoor theatres. But it must be remembered that the six-cent average for indoor theatres included an indicated loss for many of the smaller indoor theatres in operation.

Interestingly, the figure for advertising and promotion is the same for both types of theatres.

YOU HEAR IT WHEREVER EXHIBITORS MEET:

"it's a pleasure to do business with 20th!"

"It is our policy
to do business with
an exhibitor the way
he likes to do business."

BECAUSE OUR FUTURE IS YOUR FUTURE . . .

please turn . . .

it's a pleasure to do business wi

all these great 20th Century-Fox

CINEMASCOP

boxoffice attractions!

3 COINS IN THE FOUNTAIN
Color by Deluxe • starring Clifton Webb
Dorothy McGuire • Jean Peters
Louis Jourdan

PRINCE VALIANT
Color by DeLuxe • starring James
Mason • Janet Leigh • Robert Wagner
Debra Paget • Sterling Hayden

it's *your* pleasure to play them in
genuine 4-track high fidelity magnetic stereophonic sound
or
1-track high fidelity magnetic sound
or
1-track optical sound

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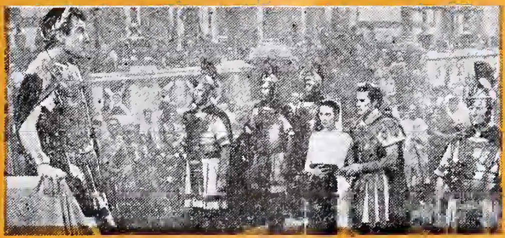


THE ROBE

Color by Technicolor • starring Richard Burton • Jean Simmons • Victor Mature
Michael Rennie

How to Marry a MILLIONAIRE

Color by Technicolor • starring Marilyn Monroe • Betty Grable • Lauren Bacall
and William Powell

BENEATH THE 12-MILE REEF

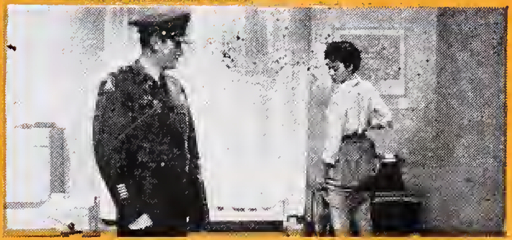
Color by Technicolor • starring Robert Wagner • Terry Moore • Gilbert Roland

KING OF THE KHYBER RIFLES

Color by Technicolor-Deluxe • starring Tyrone Power • Terry Moore
Michael Rennie

HELL and HIGH WATER

Color by Technicolor • starring Richard Widmark • Bella Darvi with Victor Francen



NIGHT PEOPLE

Color by Technicolor • starring Gregory Peck
Broderick Crawford • Anita Bjork
Rita Gam

RIVER OF NO RETURN

Color by Technicolor • starring Robert Mitchum • Marilyn Monroe • Rory Calhoun

Leonard Sillman's **NEW FACES**

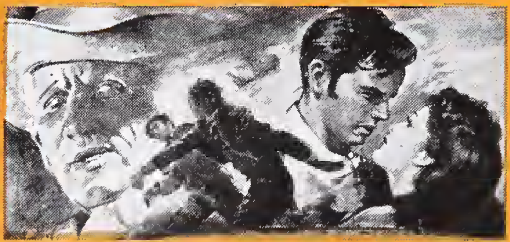
in Glorious Color • starring Ronny Graham
Eartha Kitt • Robert Clary • Alice Ghostley
Released by 20th Century-Fox

Demetrius and the GLADIATORS

Color by Technicolor • starring Victor Mature • Susan Hayward • Michael Rennie
Debra Paget • Anne Bancroft
Jay Robinson

GARDEN OF EVIL

Print by Technicolor • starring Gary Cooper • Susan Hayward • Richard Widmark with Hugh Marlowe



BROKEN LANCE

Color by Deluxe • starring Spencer Tracy
Robert Wagner • Jean Peters
Richard Widmark

please turn . . .

it's *always* a pleasure to do business with 20th!

October!

OTTO PREMINGER presents
OSCAR HAMMERSTEIN'S

CARMEN JONES

Produced and Directed by Otto Preminger
Books and Lyrics by Oscar Hammerstein, 2nd
Color by De Luxe • Released by 20th Century-Fox

November!

Black Widow

starring

Ginger ROGERS • Van HEFLIN • Gene TIERNEY • George RAFT

Produced, Directed and
Screen Play by
NUNNALLY JOHNSON

Color by
DE LUXE

...WITH ALL THESE WONDERFUL CINEMASCOPE ATTRACTIONS COMING YOUR WAY!

Now!

DARRYL F. ZANUCK'S production of

THE EGYPTIAN

Color by DE LUXE

October!

Woman's World

Print by TECHNICOLOR

starring
Clifton WEBB
June ALLYSON
Van HEFLIN
Lauren BACALL
Fred MacMURRAY
Arlene DAHL
Cornel WILDE

Produced by CHARLES BRACKETT • Directed by JEAN NEGULESCO

October!

Walter Wanger presents

The Adventures of HAJJI BABA

Color by DE LUXE

starring
John DEREK • Elaine STEWART
Thomas GOMEZ

Produced by Allied Artists Pictures Corp.
Released by 20th Century-Fox

November!

Désirée

starring
MARLON BRANDO
JEAN SIMMONS
MERLE OBERON
MICHAEL RENNIE

Color by DE LUXE

For the Xmas-New Year's Holidays!

Darryl F. Zanuck presents IRVING BERLIN'S

THERE'S NO BUSINESS LIKE SHOW BUSINESS

starring
Ethel MERMAN
Donald O'CONNOR
Marilyn MONROE
Dan DAILEY
Johnnie RAY
Mitzi GAYNOR

Color by DE LUXE

please turn...

and THE GREATEST ROSTER OF PROPERTIES EVER ASSEMBLED BY A MOTION PICTURE COMPANY... PRODUCED IN CONSTANTLY IMPROVING CINEMASCOPE TECHNIQUES

"it's a pleasure to do business with 20th!"

UNTAMED
Tyrone Power • Susan Hayward
Richard Egan • Rita Moreno

THE RACERS
Kirk Douglas • Bella Darvi

PRINCE OF PLAYERS
Richard Burton as Edwin Booth
Maggie McMamara

THE SEVEN YEAR ITCH
Marilyn Monroe • Tom Ewell
A Charles K. Feldman—Billy Wilder
Production • Directed by Billy Wilder
Original Play by George Axelrod
Screen Play by Billy Wilder
and George Axelrod

SOLDIER OF FORTUNE
Clark Gable

A MAN CALLED PETER

LORD VANITY
Samuel Shellabarger's finest novel

DADDY LONG LEGS
Fred Astaire and Leslie Caron

PINK TIGHTS
Frank Sinatra • Sheree North

THE LEFT HAND OF GOD

SIR WALTER RALEIGH

THE GUN AND THE CROSS

THE ENCHANTED CUP

THE QUEEN OF SHEBA

KATHERINE

THE GIRL IN THE RED VELVET SWING

JEWEL OF BENGAL

THE WANDERING JEW

TIGRERO!

THE MAN WHO NEVER WAS

SABER TOOTH

ALEXANDER THE GREAT
Produced by Frank Ross

THE IRON HORSE

THE KING AND I
by Rodgers and Hammerstein

THE GREATEST STORY EVER TOLD
The Greatest Life Ever Lived
as told by Fulton Oursler

City Tax Is Ruled Valid; Writ Holds

New York Supreme Court Justice Percy D. Stoddart in Queens Tuesday held that the five per cent amusement tax was valid, but pending an appeal, stated that local theatres should continue to collect the tax but not pay to the city that part which constitutes the breakage over five per cent. Judge Stoddart ruled that the posted bonds should be continued. In effect he granted a stay until the case can be carried to a higher court.

The plaintiffs in the action against the tax had contended that under the entire administrative code provision, the city was forbidden from levying a tax that would result in theatre scales becoming higher than the established rates plus the U. S. government tax. The judge said he felt on "first sight" this was a good argument, but that the prior law does not bar the imposition of an amusement tax by the city, adding that it was enacted to prevent "ticket-gourging."

"If the two local laws are inconsistent, the earlier law will be deemed repealed by implication," Justice Stoddart said.

In commenting on the decision, Thomas Bress, attorney from Loew's, said: "We will appeal from this decision as soon as possible. The amusement tax is morally and economically unsound. Any tax which arbitrarily discriminates against a particular industry, in this case the amusement industry, violates the soundest principles of taxation."

MGM Sets PEP Meet In Tokyo Oct. 18-23

MGM's top personnel in the Near and Far East will convene in Tokyo October 18-23 for the first sales conference in that area in the company's history, it has been announced by Morton A. Spring, first vice-president of Loew's International Corporation. Seymour Mayer, the company's regional director of the Near and Far East will fly to Tokyo October 11 to supervise all arrangements for the conference over which he will preside. He will be accompanied by Morris Frantz, Loew's International Corporation's advertising chief. The conference will be known as the MGM PEP sales conference for the Near and Far East, PEP standing for "Perspecta Exhibitor Plan," the new $2,500,000 merchandising policy instituted on a global scale by MGM for its new season's product.

Reade to Minneapolis

Exhibitors in the midwest are invited to attend a meeting in Minneapolis Friday, October 29, to hear Walter Reade, Jr., president, and Herman Levy, general counsel, outline reasons why a TOA unit should be formed in that area. The luncheon meeting is sponsored by E. R. Ruben of Welworth Theatres and Harold Field, Pioneer Theatres.

18,351 ACTIVE HOUSES

COMPO this week released a tabulation of the number of "active" four-wall and drive-in theatres in the United States as compiled by Sindlinger and Company. As of August 1, it was reported there were 14,301 "active four-wall" and 4,050 "active drive-in theatres," making a total of 18,351 "active" theatres altogether. An "active" theatre operation was defined as including an operation that might be closed part of the year, as a conventional theatre at a summer resort or a drive-in in the northern states. The Sindlinger total coincides almost exactly with the statistics in the 1955 Motion Picture Television Almanac which reported a total of 18,205 conventional and drive-in theatres.

"Human Jungle" Gets Big New Orleans Opening

NEW ORLEANS: Extensive premiere activities for Allied Artists' "The Human Jungle" Tuesday night at the Joy theatre here jammed the city's famed Canal Street—renamed Human Jungle Boulevard for the occasion—and created a traffic snarl which required special police. A highlight of the evening was the parade of 1,400 chiefs of police from the Roosevelt Hotel. These were delegates to the International Police Chiefs convention. The film was keyed to police and civic requirements. Jan Sterling, one of several stars making personal appearances, presented a 16mm print to police superintendent Joseph Scheuring, for use in his training program. Mayor DeLesseps Morrison proclaimed Human Jungle Week, part of his campaign to clean up the city's slums. There was radio and TV coverage.

First Buena Vista Meet Concludes in Hollywood

The first sales convention of the Buena Vista Film Distribution Company, which lasted five days at the Walt Disney Studio was concluded last week on a highly optimistic note after the representatives viewed up-coming features and heard plans for the organization outlined by Roy O. Disney, president of Walt Disney Productions. Buena Vista is a wholly owned Disney subsidiary and just a week ago it was announced that it would distribute all future Disney product. Buena Vista is currently operating in New York (home office), Chicago, Jacksonville, Florida, Los Angeles, and Dallas. To this list will be added Boston, Denver, and Cincinnati or Cleveland.

Kling to Make Features

Kling Studios, which makes television and commercial films, announced from Chicago this week its Hollywood studio will also make theatrical features, and that the first of three planned for immediate production is "Miracle at Santa Anita," with a budget of $650,000-$750,000.

B'nai B'rith Testimonial For Balaban

More than 1,000 industry leaders, friends and admirers of Barney Balaban, president of Paramount Pictures, gathered Sunday night at the Waldorf-Astoria Hotel in New York City to honor the film executive at a $1,000,000 testimonial dinner which was sponsored by the Metropolitan Council of B'nai B'rith.

The Balaban testimonial dinner launched a $7,500,000 campaign to provide investment capital for speeding the economic development of Israel through the purchase of State of Israel Development Bonds. The huge gathering was also attended by Israel's Ambassador to the U. S., Abba S. Eban, and heard Mr. Balaban cited for his "35 years of dedicated service to B'nai B'rith and to his fellow man." High point of the evening was when the Paramount president was awarded the President's Medal for Humanitarianism by Philip M. Klutznick, national president of B'nai B'rith—the first time this medal was ever awarded; a scroll for his services to B'nai B'rith by William Siegel, president of the Metropolitan Council, and a plaque for his efforts to aid Israel by Benjamin Abrams, president of the Emerson Radio and Phonograph Corp., and chairman of the Greater New York Committee for State of Israel Bonds.

Mr. Eban, who also represents his country at the United Nations, stated in honoring Mr. Balaban that "his contributions have set an example which all people interested in Israel's future might follow. The people of Israel are grateful to Mr. Balaban for what he is doing to advance the cause of Israel's economic independence."

Report "Lively Interest" In MGM "Workshops"

MGM this week reported lively exhibitor interest in its plan to hold a series of "Ticket-Selling Workshops," two dates having been set within a few hours after publication last week of the announcement by Charles M. Reagan and Howard Dietz. According to Mike Simons, director of customer relations, who will conduct the sessions, arrangements are under way for a one-day meeting at Pittsburgh October 28 and another at Indianapolis, November 16, the latter in conjunction with the Allied Theatre Owners of Indiana convention which will conduct its executive session the day before and its general business meeting the day following MGM's "Workshop."

Command Performance

LONDON: "Beau Brummell" takes a big bow for its producing company MGM in being chosen for the annual Royal Film Performance, which this year will be held November 15 at Metro's Empire Theatre in London.

“**SABRINA**” IS HOT! AND
HOTTEST COMPANY-WIT
SMASH RIGHT ON TOP OF
“LIVING IT UP”! WHAT A
“**SABRINA**” IS! ALL-TIME
BROADWAY’S CRITERION
TIMES RAVE OF “MOST
ROMANCE SINCE ‘IT HAP
SENSATIONAL BUSINESS
BOSTON, BUFFALO, CHICAG
DENVER, LOS ANGELES! D

PARAMOUNT IS TODAY'S
H THIS TREMENDOUS
"REAR WINDOW" AND
BOXOFFICE DISH
RECORD WEEK FOR
FOLLOWS NEW YORK
DELIGHTFUL COMEDY
PENED ONE NIGHT'!"
COAST TO COAST
O, MINNEAPOLIS, ST. PAUL,
ON'T WAIT! GET "**SABRINA**"!

FEATURE REVIEW

A Star Is Born

Warner Brothers—And the Stars Deliver

(Color by Technicolor)

IF IT may be assumed that each motion picture is in reality an item of entertainment merchandise which the exhibitor must purvey to a critcal and shopping-wise public, let it be said emphatically at the outset that here, in "A Star Is Born," exhibition is offered an item of merchandise of superior quality, which should redound to the benefit of the industry as a whole, and bring substantial financial return to the individual exhibitor.

Back in 1937, far enough back to be out of the ken of the youngsters and within happy memory of the older patrons, "A Star Is Born" was made originally, and quite successfully. It was then straight drama. This time, however, song and dance have been poured into the admixture, with most happy results. It is sheer entertainment, all the way, compounded of drama, and some pathos, without ever becoming maudlin; of comedy and rich humor, without descending to slapstick; of a warm and infectious quality of pleasure at all times.

Judy Garland has the lead, is the lead, and plays it to the hilt. Her singing voice is splendid, her performance of the finest, her dancing winning, her "selling" of a song is perfection, and in short, her manifold talent never displayed to better advantage. It becomes necessary, quite inevitable in fact, that Miss Garland's performance be ranked immediately as in front-rank contention for the year's Academy Award for best performance by an actress. For here, indeed, is a *best performance*—and by *an actress!*

Most fortunate casting was the selection of James Mason to play Norman Maine, the prominent star who becomes the guiding light in the development of the career of Esther Blodgett, and the sand-filled rock upon which that brilliant career nearly founders. His is an unhappy role, compounded in almost equal measure, and by turns, of heel and hero. It is a role which tests the quality of an actor, for it has tones, and shadings, highlights and shadows. Mason proves conclusively that he is one of Hollywood's finest performers.

As the producer and studio head, Charles Bickford is excellent. No less capable are Jack Carson as the studio's publicity head and chief hater of Mason, and Tom Noonan, as the band leader sweetheart of Miss Garland, who remains her firm friend throughout.

One of the most valuable of the salable and exploitable ingredients of the film is the fact that its locale, of course, is Hollywood, and glimpses are afforded of pictures in production, with all the glamor, and excitement and color of the studio at work on the set. Much is made, too, of the typical Hollywood benefit show, of an Academy Award banquet, of premieres and previews, and it all adds up to a glamorous background. The film kids Hollywood a bit, entertainingly withal, without harm.

Time and again, with scenes at the seashore, with night shots over Hollywood and its surrounding hills, the inescapable values of Technicolor, enhanced by CinemaScope, are apparent. These two adjuncts to the basic medium serve to make the production exciting and always visually stimulating.

Sidney Luft, who produced, and George Cukor, the director, must share a full measure of the manifold credits which accrue to all responsible. The screenplay was the work of Moss Hart, based on the original screenplay by Dorothy Parker, Alan Campbell and Robert Carson, which in turn stemmed from the story by William A. Wellman and Robert Carson.

When to the basic dramatic story thread of the young hopeful made into a star is coupled the fact that the young player is a dancer and singer, the way is opened for musical sequences which are gems of their kind. Miss Garland was never in better voice. Particularly effective are several new songs by Harold Arlen and Ira Gershwin, but one of the film's high spots is Miss Garland's handling of "Born in a Trunk," credited to Leonard Gershe for music and lyrics. Miss Garland, in song, tells the story of a backstage birth and rearing, and the screen flashes from scene to scene in a building career and back to the stage where she sings of it. It is a scintillating sequence in a sparkling diadem of scenes.

Many will say one of the cleverest, most entertaining sequences seen in many a year is the one in which Miss Garland, home after a day of shooting, does for Mason her impressions of a production number shot that day at the studio, and involving nationals of many types. It is satirical song-and-dance of the highest order, and emphatically must be seen to be appreciated.

Mason's suicide, by walking into the beauty of the open sea at early morning, leaves his wife free to pursue the career she had determined to abandon to save him. Her refusal to continue is changed by Noonan, who makes her understand that her career could be the only desire Mason might have had. It is a logical and justifiable conclusion to the dramatic development.

There is laudatory connotation in recording that the picture's unusual length, three hours, does not wear upon the viewer. The screen is crowded all of that time, but happily and well, in the best tradition of fine motion picture entertainment.

Reviewed at the home office projection room, where attention was raptly on the screen, with "pros" in the audience. Reviewer's Rating: Superior.—CHARLES S. AARONSON.

Release date, October 16, 1954. Running time, 182 minutes. PCA No. 16751. General audience classification.

Esther Blodgett	Judy Garland
Norman Maine	James Mason
Libby	Jack Carson
Oliver Niles	Charles Bickford
Danny McGuire	Tom Noonan

Lucy Marlowe, Amanda Blake, Irving Bacon, Hazel Shermet, James Brown, Lotus Robb

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"STAR" OPENS TO STAR AUDIENCE

HOLLYWOOD: One of the most fabulous arrays of stars to be seen in recent years turned out here Wednesday night to attend the gala premere of Warner Brothers' "A Star Is Born," starring Judy Garland and James Mason, at the RKO Pantages theatre. Jack Carson, who co-stars in the film, served as special master of ceremonies, and was assisted by George Fisher, Hollywood commentator, who has the role of master of ceremonies in the film. Highlighting the celebrities in attendance were more than 250 of the community's biggest stars, not the least important of which was Miss Garland.

Pa. Court Throws Out Censor Law

PHILADELPHIA: Pennsylvania State censorship of moving picture films under the present statute was declared in violation of the Federal Constitution by a Philadelphia Court of Common Pleas here last week.

While the opinion stripped the Pennsylvania State Board of Censors of virtually all its legal powers, the court was quick to add that a new law, "clearly drawn and designed and applied," would give the agency the right to ban "films that are obscene, indecent or that tend to provoke breaches of the peace." It was an appeal from a final order of the Censor Board dated July 30, 1953. Judge Lewis's ruling was the first on the board's constitutionality by a state court in many years. There were several appellate court decisions upholding the validity of the state act during the years immediately after its passage in 1915.

Appeals Decision

Abraham J. Levy, a special deputy attorney general and a member of the Censor Board, appealed the decision the following day and President Judge Edwin O. Lewis agreed to delay enforcement of his ruling until the Appellate Court acts on the appeal.

The opinion, written by Judge Lewis, was followed by an order "reluctantly" lifting the ban on a film entitled "She Shoulda' Said No" of Hallmark Productions, Inc. It was the producer who entered the suit after the board of censors ruled that 22 scenes in the show were found to be objectionable.

In lifting the ban on the picture which deals with the evils of drug addiction, the court stated that "from a public point of view nothing but harm can result from the exhibition of this film, and it is difficult to conceive of any reason for its production other than the usual desire for financial gain."

"However," the court added, "we are compelled most reluctantly to remove the ban upon the exhibition of the film in Pennsylvania for the reason that the Act of Assembly creating the machinery of censorship offends against the Federal Constitution, as construed by the Supreme Court of the United States in its latest relevant decisions."

Recognized Importance

Recognizing the importance of the opinion, Judge Lewis pointed out that while the court has virtually discarded the censorship statute in the State, "we do not thereby deprive the community of all power to control motion picture exhibitors."

"The police power is broad in scope," he added, "and we believe that it may be invoked to put an end to the exposure of films that upon exhibition are proved to be clearly indecent, obscene, or such as tend to provoke rioting, etc."

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending September 25 were:

Albany: The Bounty Hunter (W.B.)

Atlanta: Betrayed (MGM), The Bounty Hunter (W.B.), The Caine Mutiny (Col.), Knock on Wood (Par.)

Baltimore: Black Shield of Falworth (U-I), Dragnet (W.B.) 4th week, Seven Brides for Seven Brothers (MGM) 4th week, Susan Slept Here (RKO).

Boston: The Caine Mutiny (Col.) 12th week, The Egyptian (20th-Fox) 3rd week, On the Waterfront (Col.), Rear Window (Par.) 4th week, Vanishing Prairie (Buena Vista).

Buffalo: Betrayed (MGM) 3rd week, Duel in the Sun (SRO reissue) 2nd week, The Egyptian (20th-Fox) 3rd week, Sabrina (Par.), Valley of the Kings (MGM).

Chicago: Brigadoon (MGM), Broken Lance (20th-Fox), The Caine Mutiny (Col.) 12th week, Gone With the Wind (MGM), Susan Slept Here (RKO) 6th week, Vanishing Prairie (Buena Vista).

Cincinnati: Broken Lance (20th-Fox), Dragnet (W.B.) 3rd week, Magnificent Obsession (U-I), Rear Window (Par.) 4th week.

Cleveland: The Egyptian (20th-Fox) 3rd week, Suddenly (U.A.)

Denver: Broken Lance (20th-Fox) 4th week, The Egyptian (20th-Fox), Rear Window (Par.) 4th week.

Des Moines: Rear Window (Par.).

Detroit: The Egyptian (20th-Fox), Magnificent Obsession (U-I) 4th week, Seven Brides for Seven Brothers (MGM).

Kansas City: The Egyptian (20th-Fox) 3rd week, Living It Up (Par.) 3rd week, Rear Window (Par.) 3rd week, Seven Brides for Seven Brothers (MGM) 3rd week.

Hartford: Gambler from Natchez (20th-Fox), Naked Alibi (U-I), On the Waterfront (Col.), Seven Brides for Seven Brothers (MGM) 2nd week.

Indianapolis: The Caine Mutiny (Col.), The Egyptian (20th-Fox) 2nd week, Suddenly (U.A.).

Jacksonville: Dawn at Socorro (U-I), Francis Joins the Wacs (U-I), Rear Window (Par.), Seven Brides for Seven Brothers (MGM).

Memphis: Betrayed (MGM), The Bounty Hunter (W.B.).

Miami: Rear Window (Par.) 2nd week.

Minneapolis: Apache (U.A.) 2nd week, Dragnet (W.B.) 3rd week.

New Orleans: The Black Shield of Falworth (U-I) 2nd week, Dragnet (W.B.) 2nd week, King Richard and the Crusaders (W.B.), Seven Brides for Seven Brothers (MGM) 3rd week.

Oklahoma City: Broken Lance (20th-Fox) 4th week, The Egyptian (20th-Fox) 2nd week, Susan Slept Here (RKO) 2nd week.

Omaha: The Black Shield of Falworth (U-I), The Egyptian (20th-Fox) 3rd week.

Pittsburgh: The Egyptian (20th-Fox), On the Waterfront (Col.), Rear Window (Par.).

Portland: The Egyptian (20th-Fox) 2nd week, Living It Up (Par.) 2nd week, On the Waterfront (Col.).

Providence: Dragnet (W.B.) 2nd week, The Egyptian (20th-Fox) 2nd week, Seven Brides for Seven Brothers (MGM) 2nd week.

San Francisco: Dragnet (W.B.) 3rd week, The Egyptian (20th-Fox) 4th week, Her Twelve Men (MGM), Human Desire (Col.), Rear Window (Par.).

Toronto: Companions of the Night (Card.) 3rd week, Doctor in the House (JARO) 4th week, The Egyptian (20th-Fox), Magnificent Obsession (U-I) 5th week, On the Waterfront (Col.) 3rd week, Sabrina (Par.) 4th week, Seven Brides for Seven Brothers (MGM) 4th week.

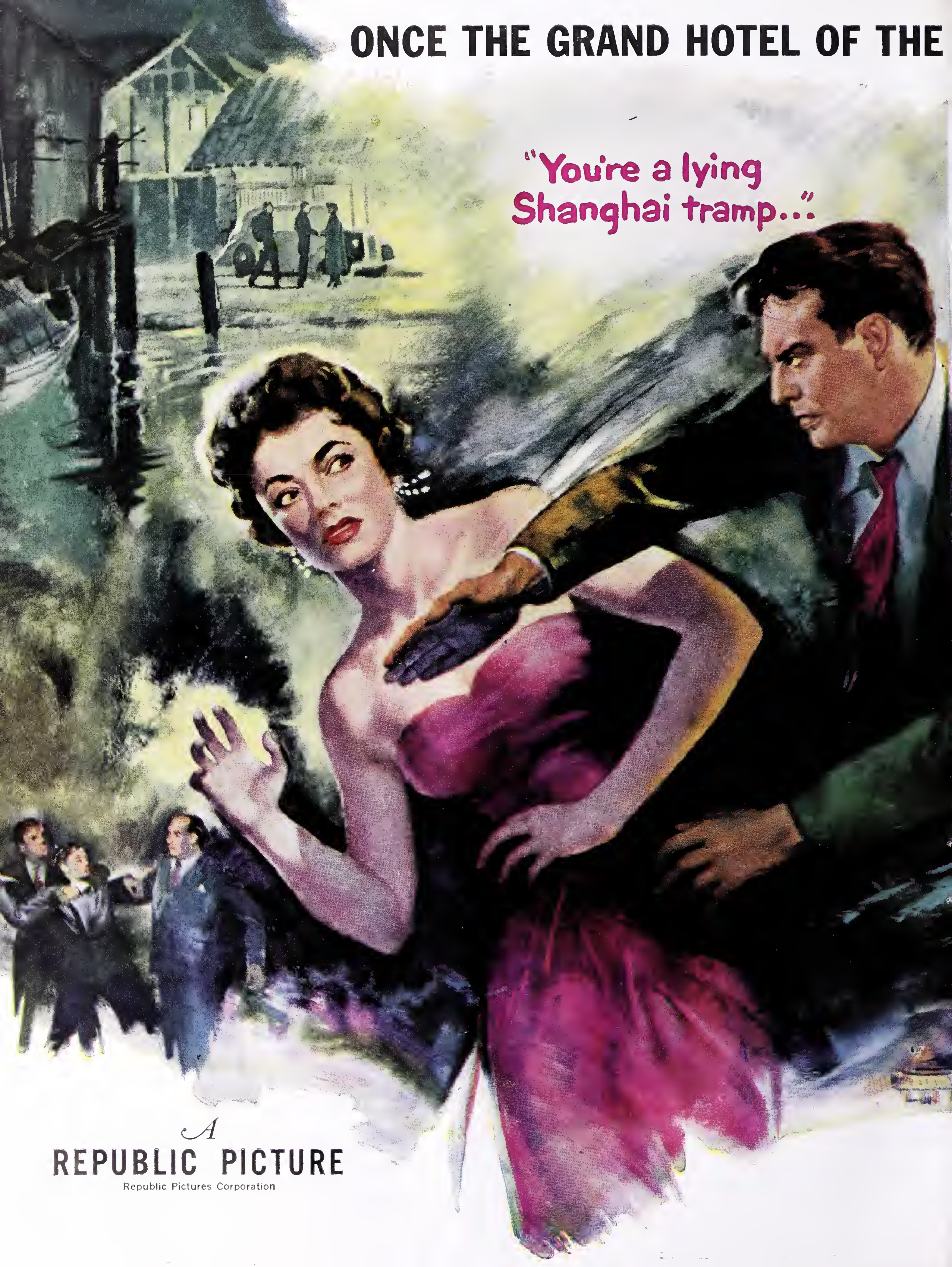
Vancouver: Demetrius and the Gladiators (20th-Fox), Magnificent Obsession (U-I), Rear Window (Par.).

Washington: The Caine Mutiny (Col.) 11th week, Dragnet (W.B.) 3rd week, The Egyptian (20th-Fox), On the Waterfront (Col.), Rear Window (Par.) 3rd week, Vanishing Prairie (Buena Vista) 4th week.

United Detroit and SIMPP Settle Out-of-Court

The anti-trust suit brought by the Society of Independent Motion Picture Producers against United Detroit Theatres in 1948 has been settled out of court and the parties have agreed to the discontinuance and dismissal of the action. The complaint had alleged a combination and conspiracy between UDT and Cooperative Theatres of Michigan in restraint of the licensing, supply and exhibition of pictures in the Detroit area. The allegations were denied by each of the defendants. In a joint statement, the parties stated: "It is the view of the Society of Independent Motion Picture Producers and United Detroit Theatres Corp. that it is vital to the success of production, distribution and exhibition of motion pictures that a free and open competitive market be maintained in the distribution and exhibiton of motion pictures and that there be no artificial restrictions on the distribution or exhibition of motion pictures. The parties to the litigation are in complete agreement.

ONCE THE GRAND HOTEL OF THE


"You're a lying Shanghai tramp..."

A
REPUBLIC PICTURE
Republic Pictures Corporation

ORIENT...NOW A BRUTAL CONCENTRATION CAMP!

Frank Lloyd...Hollywood's
three time Academy Award
Winner brings you the
uncensored story behind
the BAMBOO CURTAIN.

HERBERT J. YATES
presents

THE SHANGHAI STORY

starring **RUTH ROMAN · EDMOND O'BRIEN** with **RICHARD JAECKEL**

BASIL RUYSDAEL · JANINE PERREAU · BARRY KELLEY · PHILIP AHN

Screen Play by SETON I. MILLER and STEVE FISHER · Based on the story by LESTER YARD

Associate Producer and Director **FRANK LLOYD**

SUPREME COURT DOCKET BUSY

Numerous Film Cases Are to Be Heard as Court Sets Fall Session

by J. A. OTTEN

WASHINGTON: The U. S. Supreme Court returns from its long summer vacation next week to find—as usual—a docket crowded with film cases.

The cases raise such important issues as whether films can be licensed to television without their stars' consent; whether clearances growing out of a conspiracy must be held illegal, even if reasonable; whether treble damage awards collected by exhibitors are taxable, and whether Indiana can tax film exchanges in other states on rentals received from Indiana exhibitors.

The justices will hold their first meeting of the new term Monday, October 4. But this session is only a formality; the judges transact no business, merely saying hello to each other and then quitting for the week. The court really gets down to business the following Monday, October 11. Then, at noon, the justices start announcing which of the many appeals filed during the summer they will hear argument on. Following this, they start hearing argument on cases accepted for review last spring.

Chief Justice Warren and his eight associates already have said they would review a lower court decision in one case which very indirectly affects the film industry. That's the Justice Department's anti-trust suit against the Shubert Brothers, alleging an attempt to monopolize the legitimate theatre business in major U.S. cities.

Others Are New Appeals

The suit was thrown out by a New York district court on the ground that under the Supreme Court's decision in the baseball anti-trust case, entertainment industries are not subject to the anti-trust laws. The Justice Department, in appealing the decision, said it did not think the baseball case affected the legitimate theatre and other entertainment industries, and emphasized that the courts have sustained almost exactly parallel charges against motion picture theatre owners. The high court probably will hear argument on this case in November; its decision, to be handed down later in the year, could have some new things to say about the extent to which the anti-trust laws apply to all entertainment industries.

The other film cases are all newly appealed to the court. The justices must say—probably some time this month—whether or not they will review the lower court decisions or whether they will leave the lower court decisions stand. If the justices agree to review the cases, argument will be held later in the year, with a final decision unlikely before some time next year.

Probably the most widely publicized of the other film cases are the two in which Roy Rogers and Gene Autry are asking the court to restrict the right of Republic Pictures to license their old films to television. The Ninth Circuit Court of Appeals gave Republic the right to license these films pretty much as it saw fit, and the Supreme Court's disposition of the Rogers-Autry appeals could have broad ramifications for the entire film industry.

Another pending appeal is from F. E. Harrison, owner of the Bryn Mawr theatre in suburban Philadelphia. He's appealing a Third Circuit Court of Appeals decision throwing out his anti-trust suit against the eight major distributors, Warner Brothers Circuit Management Corp. and Stanley Co. of America. Mr. Harrison argues the lower court erred in not permitting his attorneys to give greater weight to the Government's Paramount case consent decrees and also in not holding that clearances growing out of a conspiracy must be held illegal, even if reasonable. Distributors counter that Mr. Harrison has leased the theatres to others to operate for the past 20 years, has never had any business with the distributors and therefore has no status to sue.

Test Damage Awards

The tax status of damages awarded in anti-trust suits is being tested in another case. William Goldman Theatres won an anti-trust suit and was awarded $125,000 damages, trebled to $375,000. It paid Federal income tax on the first $125,000, representing lost profits, but refused to pay on the remainnig $250,000. The Internal Revenue Service took the matter to court, but the Tax Court and the Third Court ruled for Mr. Goldman. Now Internal Revenue is appealing to the Supreme Court.

The Indiana income tax case involves immediately Warner Brothers, but is undoubtedly a test case for all distributors. The state attempted to levy its gross income tax on rentals received by Warners' Chicago exchange from Indiana exhibitors. Warner pays tax on rentals received by its Indianapolis exchange from exhibitors in southern Indiana, but refused to pay on rentals received by its Chicago exchange from exhibitors in northern Indiana. The Indiana Supreme Court upheld Warner.

Schine Trial Set for Nov. 22

United States District Court Judge John Knight on Monday in Buffalo set November 22 for the trial of six officers and nine corporations of the Schine theatrical organization on criminal and civil contempt charges. The charges were lodged by the anti-trust division of the Justice Department March 10.

Hit "Decree Violation" In Illinois

CHICAGO: "Shocked" at what he termed many apparent violations of decrees in the United States vs. Paramount case in various Illinois areas, Herman M. Levy, general counsel of Theatre Owners of America, declared last week that "violations reported at exhibitor meetings concerning certain distributors, mainly in the field of conditioning the sale of one picture upon another or others, are disheartening."

Speaking at the regional meeting of the United Theatre Owners of Illinois at the Leland Hotel in Springfield, Mr. Levy said, "I am heartened by the fact that the exhibitors concerned have agreed to put their complaints in writing, giving the time, place, name of sales representative, and the demands made by him, so that the appropriate action can be taken."

Sixty-seven exhibitors were in attendance from the central Illinois area around Springfield in what was the fourth of the "grass roots" conferences being conducted by George Kerasotes, UTOI vice-president, assisted by George Gaughan, TOA field representative. Also on and for the Springfield meeting were Edward G. Zorn, UTOI president, and Albert M. Pickus, TOA vice-president.

Later in the week the fifth in the series of "grass roots" conferences was held in Waukegan, Illinois, at which time Hank Rhyan was elected regional vice-president of the Waukegan district. Elected as directors to represent the Waukegan region along with Mr. Rhyan on the UTOI board of directors were Joe Sikes, of Zion, and W. R. Catlow, of Barrington. V. Quarta was named secretary of the local group. Mr. Levy, Mr. Pickus, Mr. Gaughan and Mr. Kerasotes also addrressed the exhibitors at the meeting.

Walter Reade Files Suit Over Sale of Drive-ins

Charging breach of contract, Walter Reade, Jr., this week in Trenton filed suit in New Jersey Superior Court against William Scully, former vice-president of Universal Pictures; James J. Thompson, operating administrator of Easter Drive-in Theatres, and Monroe Stein, industry anti-trust attorney. The complaint alleges that in December, 1953, Scully, Thompson and Stein agreed to sell six New Jersey drive-ins to Mr. Reade and that after the agreement had been reached, Mr. Scully, Mr. Thompson and Mr. Stein breached their contract and refused to accept payment in accordance with the terms.

Reade, alleging that he had tendered the purchase and offered to comply with the terms of the contract, is suing for specific performance of the contract or, as an alternative for monetary damages for the sum of $1,000,000.

ALLIED AT 25, A UNIQUE AND LIVELY TRADE ORGANIZATION

by JAMES D. IVERS

THERE are some in the industry who would claim that Allied is not an organization but a state of mind. Others, more bitter or more recently bitten, would charge that its principal mission is to make trouble.

Neither would be true. Yet both contain enough truth to make them sort of inverted compliments. They are tributes to the character, composition and spirit of an exhibitors' organization unique in motion picture annals.

Abram Myers Will Make Anniversary Keynote

When Allied States Association of Motion Picture Exhibitors meets October 12 in Milwaukee it will be celebrating its 25th anniversary. A press release from convention headquarters this week announced that Abram F. Myers has been selected to make the keynote address at that Silver Anniversary meeting because Allied's "whole history and its many accomplishments have been bound together under the influence of his wise and guiding hand."

Mr. Myers, accepting the assignment, expressed his "deep and profound affection for Allied and what it has stood for" and said that his part in its history had been "to a great extent inspired by the ever present enthusiasm and untiring support of many of Allied's great exhibitor leaders."

Then Mr. Myers added his pinch of salt to the sugar of sentiment. "Although the Silver Anniversary . . . will share part of the spotlight," he said, "it must not be overlooked that the main theme is 'The Product Convention' and that all efforts will be concentrated on the exhibitors' right to make a profit on the product he plays and on the other current evils that are gradually forcing the small theatre owner out of business."

No statement could better reveal the mainspring and gears that make Allied tick.

Has Been at the Helm For Entire 25 Years

Mr. Myers, a native of Iowa who has spent his entire law career in Washington, was the architect of the ship and has been for 25 years its unwavering helmsman. But the power to run the engines has come from a group of exhibitor leaders as colorful as they were dedicated.

When a group of dissatisfied exhibitors, led by Col. H. A. Cole and the late W. A. (Al) Steffes waited upon Mr. Myers in 1928 in his Washington office, to ask him to draw up articles of confederation and become advisor to an organization they had been trying to found since 1923—a founding incidentally which grew out of a tax repeal campaign of 1923—the quiet but determined young lawyer already had some knowledge of the motion picture industry.

THE FOUNDING FATHERS. ***Abram F. Myers, front and center, signs the contract which made him General Council (his favorite title) of Allied States Association of Motion Picture Exhibitors and launched that organization. The date is early January, 1929. Seated on the left are James C. Ritter of Michigan and the late W. A. (Al) Steffes of Minnesota, and on the right the late Henderson W. Richey of Michigan and Col. H. A. Cole of Texas. Standing in the back are Dave Cockrell of Indiana, Steve Bauer of Wisconsin, Andy Gutenberg of Wisconsin, Herman Blum of Maryland, E. H. Smith of Iowa, and Charles Casanave of Illinois.***

As an associate in the Department of Justice he had worked on the Motion Picture Patents suit and as chairman of the Federal Trade Commission he had presided at film trade practice conferences called to write an order growing out of a complaint made by the then newly formed United Artists Corp. against Famous Players-Lasky. A year after those abortive conferences the rebel group, fresh from a final break with the old MPTOA, asked Mr. Myers for counsel.

That the conversation produced a sympathetic contact far beyond any explainable in cold business terms, is evident from the fact that 25 years later, the General Counsel (his favorite title) quietly but proudly says "the full amount (of the stipulated annual compensation) has never been paid in any year down and including the present one."

Many are the wars Allied's "conference committee" has been through. So many that reading over them makes today's problems and conferences and allegations seem a repetition of an old story. Mr. Myers' very first official act was to invoke the Sherman anti-trust act, at the birth of sound pictures, to insure interchangeability. Then there were compulsory arbitration, the Thacher decision and the 5-5-5 conferences, the Brookhart Bill to ban block booking, the NRA code, the Paramount suit and the United Motion Picture conference, the Neely bill and finally divorcement—not immodestly hailed as Allied's greatest victory.

And on September 27, 1954, a press release from Allied headquarters in Washington—Mr. Myers' office—announces that "a draft of a bill to regulate interstate commerce in films has been completed for presentation to Allied's national convention." It quotes Mr. Myers: "Reconciling price regulation of so varied a product as films with constitutional requirements posed the most difficult problem I have ever tackled. However, I believe this has certainly been solved. . . . It is amazing that the film companies by their confiscatory pricing policies have driven exhibitors to the contemplation of this drastic step. But our appeals for a modification of those policies have for the most part fallen on deaf ears . . ."

So much for the helmsman. Mr. Myers would be the first to condemn the implication that the ship could have sailed so far or so straight without more than sage guidance. Of the founding fathers only Col. Cole, Nathan Yamins and Sidney Samuelson are still active. But the places were filled and are still being filled by such men as the late M. A. Rosenberg, Ray Branch, Martin Smith, Benjamin Berger, Jack Kirsch, John Wolfberg, Trueman Rembusch, Irving Dollinger, Abe Berenson, Max Alderman, Leon Back, Morris Finkel, Horace Adams, Leo Wolcott, Ruben Shor, Jay Wooten, A. B. Jefferis, Harold Pearson, Charles Niles, Wilbur Snaper, Stanley Kane, Robert Wile, William Ainsworth, and, of course, the present president Ben Marcus.

"BEST SINCE DETECTIVE STORY" ...HOLLYWOOD REPORTER

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RATIFICATION OF EADY EXPECTED

CEA Branches Criticize It But British Showmen Not Likely to Oppose Plan

by PETER BURNUP

LONDON: The Eady levy's tormented career continues. Several voices were raised at C.E.A.'s General Council in criticism of the negotiated new rates of the levy but, as reported last week, the Council ultimately agreed to endorse the agreement and to remit it to the branches for formal ratification.

Criticisms not only of the new rates but of the whole Eady setup undoubtedly will be heard at branch meetings. But acceptance may be taken as a foregone conclusion. The spectre of a statutory levy, failing acceptance of the proposed agreement, is now visible to all; and none wants a further Governmental infiltration into the business.

Branches are instructed to return their views to headquarters in time for the General Council's next meeting, scheduled for October 13. The way will then be clear for the signing of the necessary documents by the Four Associations which will bring the new levy rates into operation October 24.

The K.R.S. Council unanimously approved the proposals at its meeting September 9.

In their report to the General Council, C.E.A.'s Officers had justified their action on several grounds; notably, that the need of smaller theatremen (whose perilous trading state is conceded on all hands) has been recognized and that the additional burden will be carried by those best able to support it, namely the major circuits and the larger independents. The Officers reported moreover that the producers had justified their claim by the production of figures. The former also claimed that the nature of the settlement offers an encouragement to producers to increase their efficiency and to make better films. The more the producers do so the better off they will be, the Officers urged.

Hits Major Circuits

It was estimated that the increased rate—that of 1¼d on the 2s.8d. seat and upward—would be borne as to about 70 per cent by the major circuits and about 30 per cent by the larger independents. It was pointed out that the seats in question had received a higher rate of entertainment tax relief, and that the circuits and the important Granada group had already increased their prices in that bracket in anticipation of the Eady settlement.

Granada's Cecil Bernstein complained to the General Council that his group had not been consulted before the higher rate was agreed. Mr. Bernstein claimed also that the increase was specially unfair to Granada. His rivals in the higher-price field—the major circuits—were better equipped than he to bear the increase, he said. They would be getting back the money their theatres paid through their production interests. In that, Mr. Bernstein was supported by Sol Sheckman who has lately greatly enlarged his Essoldo group holdings.

In the course of the prolonged debate, however, the sense of the General Council became clear that the settlement was as equitable as might be hoped for.

Officers Praised

C.E.A. president Claude Whincup had his say in a reference to what he called "this miserable business" and to the "abuse" he and his brother officers had been subjected to from other sections of the industry. He claimed that the officers had maintained an honest and consistent attitude throughout the dispute.

Mr. Whincup had his reward in the resolution unanimously adopted at the end of the debate recording the Council's "complete confidence in the president and officers in the manner in which they have negotiated the affairs of the Association in connection with the levy."

A possible meeting with the Rank Organization was left to the discretion of the officers. The resignation of the Rank Organization from the C.E.A. will, it is understood, cost the latter around £11,000 annually.

▽

Under an agreement between the Association of Specialized Film Producers (ASFP) and the Association of Cinematograph and Allied Technicians (ACT) announced by the Ministry of Labour, the union withdraws immediately its overtime ban and ASFP agrees to pay, retroactive to August 9, salary increases in accordance with its offer of July 20.

▽

The Independent Television Authority has appointed Sir Robert Brown Fraser as its director-general. Sir Robert, who is 49, has been director-general of the Government's Central Office of Information since 1946. The salary in his new office will be around £8,000 a year.

Distribute "Mr. Hulot"

Jacques Tati's comedy, "Mr. Hulot's Holiday," is distributed nationally, and throughout the Western Hemisphere by G-B-D International Releasing Corporation, New York.

British Pact Is Extended For a Year

WASHINGTON: The Anglo-American remittance agreement has been extended without change for another year, the Motion Picture Export Association announced Tuesday.

The new agreement, carrying on the terms of the former remittance agreement, will permit American companies to transfer out of Britain $17,000,000 a year from the earning of American motion pictures in the United Kingdom plus between $4,000,000 and $5,000,000 in "bonus money."

To Exercise Right

It was further agreed that because of the United Kingdom's improved balance of payments position, American companies would be able to exercise their right to take out part of the earnings accruing to them from the Eady Plan, with a limitation of $2,250,000, for the coming year. Under the Eady Plan the admission price to British theatres was raised, with the additional money going into a reserve fund to aid producers and distributors of pictures in Great Britain. As producers and distributors of films in that country, American companies were entitled to share in the reserve money. Industry firms have waived these rights during the past two years.

The British team, along with representatives of the MPEA and the Independent Film Producers Export Corporation reached agreement after two days' negotiation.

American companies may take out the $17,000,000 in the coming year unconditionally. The "Bonus" figure—which has run in the past from $4,000,000 to $5,000,000 a year—is based on the provision that industry companies may take out of Britain in dollars roughly one-third of the blocked sterling which they spend on producing pictures in Britain or on purchasing the rights to distribute British films outside the country.

The new agreement also incorporated the section of the former agreement which listed 28 different methods American companies can use to spend their blocked sterling within the United Kingdom.

Representatives Named

Representing the United Kingdom were Sir Frank Lee, permanent under-secretary of the Board of Trade; Mrs. P. B. M. James, principal in the film branch of the Board of Trade; M. H. M. Reid, private secretary to Sir Frank; R. L. Sharp, counselor in the British Embassy.

The industry team was headed by Eric Johnston, MPEA president, and Ellis Arnall, IFPE president. Along with them were James Mulvey, chairman of the distribution committee of the Society of Independent Motion Picture Producers; Fayette W. Allport, MPEA European manager; and George Weltner, chairman of the foreign managers committee of MPEA.

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HELDOVER 2 WEEKS! LOEW'S–CLEVELAND
LOEW'S–TOLEDO

thru UA

NATIONAL MAY FINANCE FILMS

Charles Skouras Tells N.Y. Financial People Plans for Entering Production

A picture of National Theatres as a dynamic corporation was presented by president Charles P. Skouras and a team of top executives in New York last week as it was announced that the company:

Is seeking Government approval to enter the financing and production of motion pictures; and

Is taking action to permit a 20 per cent greater dividend payment by the company than is now permitted under agreements relating to the funded debt of the company.

The production announcement was made at a luncheon at the Waldorf-Astoria Hotel for the trade and lay press, which preceded a get-together later the same afternoon among National Theatres officials and security analysts of New York's financial community. It was at the latter conference that the dividend action was announced, along with other financial data designed to give the businessmen a clear view of the affairs of the theatre company which, since its divorcement from 20th-Fox, has had its headquarters on the west coast.

Expect Two Films a Year

Mr. Skouras said that the first negotiations of a major divorced theatre circuit to initiate production had been carried on with Department of Justice officials in Washington. Expanding on the subject, John Bertero, vice-president and general counsel of National Theatres, said that plans call for the financing or production of two films a year.

"We have reason to believe," said Mr. Bertero, that Department of Justice sentiment has changed since 1946, when the anti-trust judgment was first entered, and he described the current talks as "encouraging" since the Department realizes that conditions have changed and that now more product is needed.

He indicated that National Theatres initially seeks permission for film financing, to be followed "perhaps" by production.

Mr. Skouras stressed the need for more good pictures and underlined that the product shortage was the motive for National Theatres seeking to enter the production field. The NT president said that "we need from 32 to 37 more good pictures a year." He added that one could not condemn existing producers for the shortage of films, since they have had to cut down on the number in order to increase quality.

National Theatres' business was described by Mr. Skouras as "very, very good," with grosses $1,200,000 more than last year, despite an attendance decline of 12,000,000 persons. This disparity he attributed to the circuit's dropping 60 theatres during the year, the increase in admission prices and the benefits derived from the cut in the admissions tax. As a result in the attendance decline, candy sales have accounted for 24 per cent of National Theatres' earnings, against 29 per cent last year, he said.

Other highlights revealed by Mr. Skouras were:

That National Theatres has a $1,000,000 interest in the Magna Theatre Corporation;

That the Roxy theatre, New York City, now is making money instead of showing a loss as it did two years ago when NT took over operation of the house; and

That negotiations are now going on for the purchase by National Theatres of an unidentified company in an unidentified field.

The frankness of Mr. Skouras and his fellow officers was generally hailed by the security analysts, representatives of Wall Street firms which reportedly own or vote about 750,000 shares of National Theatres stock. The National Theatres "team" attending this meeting, as well as the earlier press luncheon, was comprised of Elmer Rhoden, NT vice-president in charge of Fox Midwest Theatres; Frank H. Ricketson, vice-president of Fox Intermountain; Mr. Bertero; Edward Zabel, film buyer, as well as directors and top technical advisers.

Known to have produced an especially favorable response among the financial men was Mr. Skouras' promise for closer liaison between National Theatres on the one hand and the New York financial community as representatives of company stockholders on the other. He said that he and other key members of management planned to come to New York at least once every six months and meet with security analysts to exchange views and information.

Many of the businessmen were known to be worried over what they described as the "one man operation" of National Theatres, wondering whether the possible loss of Mr. Skouras' services could be borne by the company without adverse effect. The company president denied that there was any reason to worry on this score, declaring that numerous able executives comprised the company's management.

The questions put to Mr. Skouras and team by the brokers were termed "sympathetic" to management and, according to one participant, there was no hostility or stockholder opposition expressed, presumably eliminating the possibility that any proxy contest might be in the making. One security analyst, commenting on the meeting later, drew the conclusion that as a result of the conference, brokers now are less apt to think of National Theatres stock as a "speculative football' and more as an investment.

Technicolor Announces Two Dividends; Profits Rise

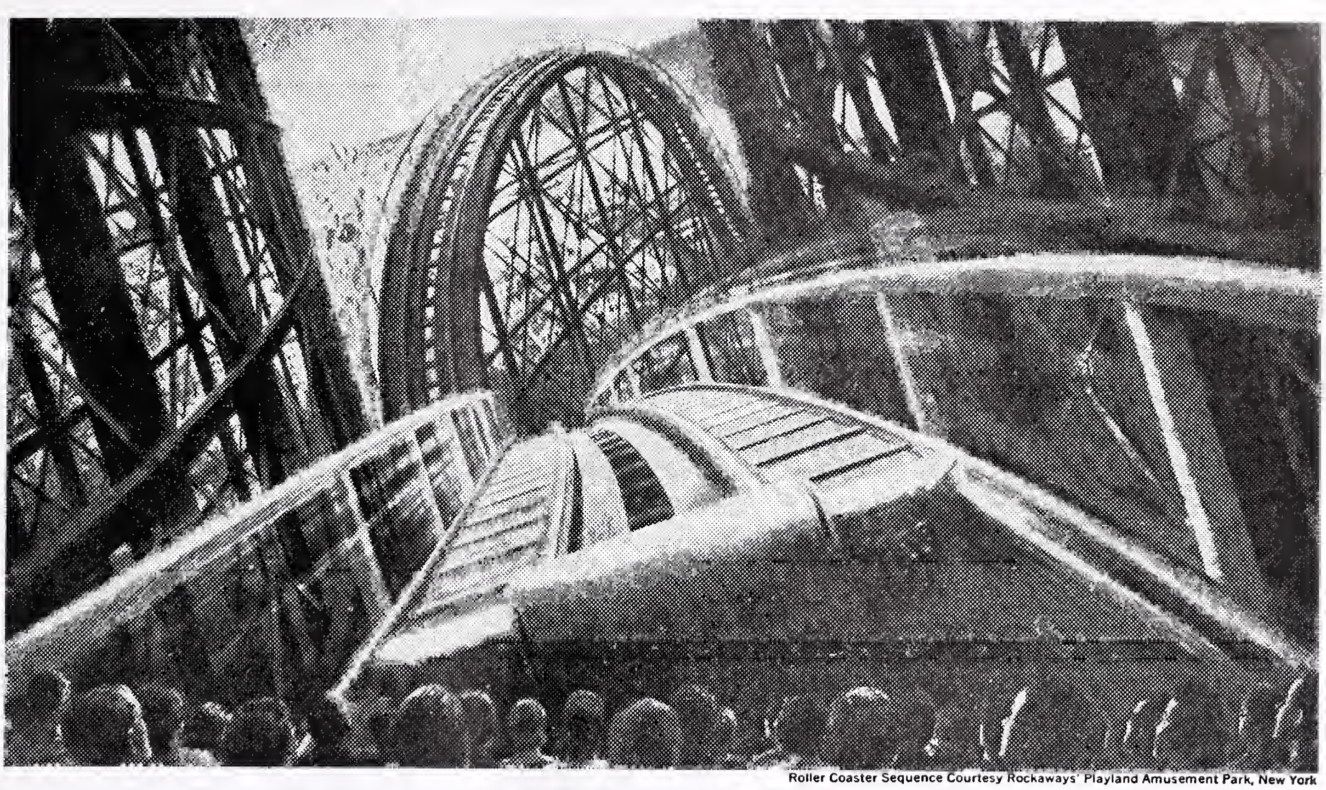
Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., announced Tuesday that the board of directors had declared a dividend of 25 cents a share on the new $1 par common stock and 50 cents a share on the old no-par common stock not exchanged, payable October 22, 1954, to stockholders of record October 8, 1954. Dr. Kalmus reported a sharp upturn in the consolidated earnings of Technicolor for the third quarter of 1954. Consolidated net profit after taxes on income for the three months ended September 30, 1954, is estimated to be $767,560, equivalent to 40 cents a share on the new stock outstanding. This compares with $495,500, or 25 cents per share, for the same quarter of 1953.

Signs for Makelim

The Century Circuit, headed by Fred Schwartz, has agreed to have its 35 theatres participate in the Makelim plan, it was announced by Makelim vice-president John Wolfberg. Mr. Schwartz is also head of the newly-formed Distributors Corporation of America.

by the Herald

CHARLES SKOURAS *talking to financial writers in New York last week. Next to the National Theatres president, on the right, is Willard Keith, a director of the company.*



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New York, Warner Theatre	105 weeks	Minneapolis, Century	23 weeks
Boston, Boston Theatre	39 weeks	San Francisco, Orpheum	50 weeks
Chicago, Eitel's Palace	61 weeks	St. Louis, Mo., Ambassador	33 weeks
Detroit, Music Hall	79 weeks	Washington, D. C., Warner	41 weeks
Hollywood, Warner Theatre	78 weeks	Dallas, Melba Theatre	13 weeks
Philadelphia, Boyd	51 weeks	Cincinnati, Capitol	14 weeks
Pittsburgh, Warner	42 weeks	...and every run continues unbroken!	

Never has there been motion picture entertainment with this kind of impact! And now CINERAMA has its first overseas showing—opening September 30, 1954 at the CASINO THEATRE, in LONDON, ENGLAND!

STANLEY WARNER CINERAMA CORPORATION; DIVISION: STANLEY WARNER CORPORATION

URGES PUSH FOR FOREIGN FILMS

AB-Paramount Officer Sees Increased Acceptance, Easing of Film Shortage

Having in mind the so-called product shortage and the continuing decline in the number of pictures being produced in Hollywood, Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, last week outlined a program designed to introduce—and find acceptance for—foreign and "art" films in the American mass market.

The occasion of Mr. Hyman's talk was the three-day annual meeting at Shawnee-on-the-Delaware, in Pennsylvania, of all AB-PT executives and operating heads of affiliated circuits. Leonard Goldenson, AB-PT president, long has been interested in the greater utilization throughout the United States of the large numbers of pictures from abroad. Last summer he travelled extensively in Europe talking with producers and directors and urging the production of more pictures suited to American tastes.

Would "Educate" Public

Mr. Hyman advised his associates in AB-PT to establish in as many areas as possible "a theatre which will present art and foreign pictures in a small way—until such time as the idea has expanded so that these art and foreign pictures can be played for a much longer time and in larger theatres." The great quantity of production being done abroad by American companies can aid in this education of the American public, he said.

Such pictures as United Artists' "Barefoot Contessa," Paramount's "Ulysses" and Warner Brothers' "Helen of Troy" "will serve to popularize with our mass type audiences the foreign stars who appear in them," he continued, adding that many of these stars have appeared in art and foreign language films which have been shown successfully in art theatres.

Urges Split Policy

The person the new art theatre is aiming to attract, said Mr. Hyman, is not necessarily the intellectual or college graduate—more often he is neither of these. "In the main, he is a person who is easily bored with not only hackneyed fare of any sort, but who thoroughly relishes new theatrical experiences . . . (he) most often is a former avid movie goer who has now given up the habit because of disillusionment with run-of-the-mill product and because of certain discomforts and inconveniences sometimes attendant on movie going."

The AB-PT official pointed out that since the theatre which feels the lack of quantity first is the one with the split-week policy, it is this house which should perhaps be used for art or foreign film experiment. In the beginning, he said, one or at the most two evenings a week should be devoted to the art or foreign films. "Remember this," he cautioned, "the number of times per week or month that you play art and foreign pictures is less important than the regularity with which you play them and don't expect to build Rome in a day."

Seek Community Cooperation

In introducing the art policy, Mr. Hyman further advised, the sponsorship of an important local club, bank or other institution should be sought on the basis of bringing a new level of entertainment to the community. Also sought should be the cooperation of women's clubs, parent-teacher associations, churches, as well as the interest and aid of drama critics, newspaper editors and radio and television commentators. He added that "since you will be showing pictures from many countries a very good angle for educators and public officials is to stress the importance of these films as a means of better understanding of other countries and other people."

Concerning the promotion of these pictures, Mr. Hyman said it was better to avoid "the cliches of 'epic,' 'magnificent,' 'spectacular,'" since "many of the art theatre patrons will be disillusioned movie goers of the past and you must not disillusion them again." Undersell rather than oversell, he said, "is a good rule of thumb."

Other considerations touched upon by Mr. Hyman had to do with the balancing of the art program, the advisability of a single feature policy with certain outstanding pictures and the use of short subjects which measure up to quality to the feature picture. Well-publicized starting times for the features also were suggested, since "art theatre patrons are far more concerned about seeing a picture from the beginning than are regular picture goers." The intimate atmosphere created by the serving of coffee and cigarettes in the lounge during intermission also will help.

Advises Managers Be Patient

"Remember," Mr. Hyman said, "that in most cases you will be seeking to establish an audience where there has been none before and you must therefore proceed with patience and forsight. . . . You are a pioneer bringing a new entertainment form to many people and people don't develop new tastes over night. It will take a showing of at least six or maybe eight art pictures and maybe more before your audiences of art and foreign film fans can be expected to expand. But experience has shown that this patience will result in expansion in most instances."

Plan to Sell SuperScope In Europe

A forecast that the industry's fate over the next ten-year period is tied up with anamorphic projection was made in New York Monday by Joseph Tushinsky, co-inventor of the variable SuperScope anamorphic lens. Mr. Tushinsky in New York for conferences with RKO Radio Pictures executives prior to his departure for Europe, contended that anamorphic projection already has proven itself superior in every way over the old-style method of projection.

Reporting on the progress of production of SuperScope lenses, he said that production has been built up so that immediate delivery on orders now is possible. He put the rate of production at between 800 and 900 lenses per month. He revealed that SuperScope demonstrations will be held in London, Oct. 12; Paris, Oct. 19; Rome, Oct. 26; and possibly sites in Germany.

Elaborating on his forecast, Mr. Tushinsky stressed his belief in the continuing development of the motion picture medium, with new avenues constantly open for further exploration. These new avenues, he explained, include improvements in filming, projection, color and sound. In this connection, he singled out Cinerama for having set the pace and predicted that due to the uniqueness of the medium it will continue to set the pace.

RKO Studio Cuts Down Production Personnel

HOLLYWOOD: A day after producer Edmund Grainger announced his intention to enter independent production at the end of the year, and two days after Roy Disney announced that Buena Vista Distributing Co. would handle all Disney features, RKO began to cut down on personnel. The studio has no pictures in the shooting stage at present.

The reduction, on orders from top management, is known to include the dismissal of two staff producers, four publicists, the make-up department head and four secretaries, and may extend further.

Gulf Allied Backs National's Action

The Allied Theatre Owners of the Gulf States at the recent board of directors meeting in New Orleans voted unanimously to approve the action of national Allied asking for Government regulation for distribution and went a step further in asking national Allied to consider the move that would also ask the state legislatures to control film prices if necessary. The board also, by unanimous approval, stated its encouragement for the Makelim Plan and any other independent production that would go to alleviate the present film shortage.

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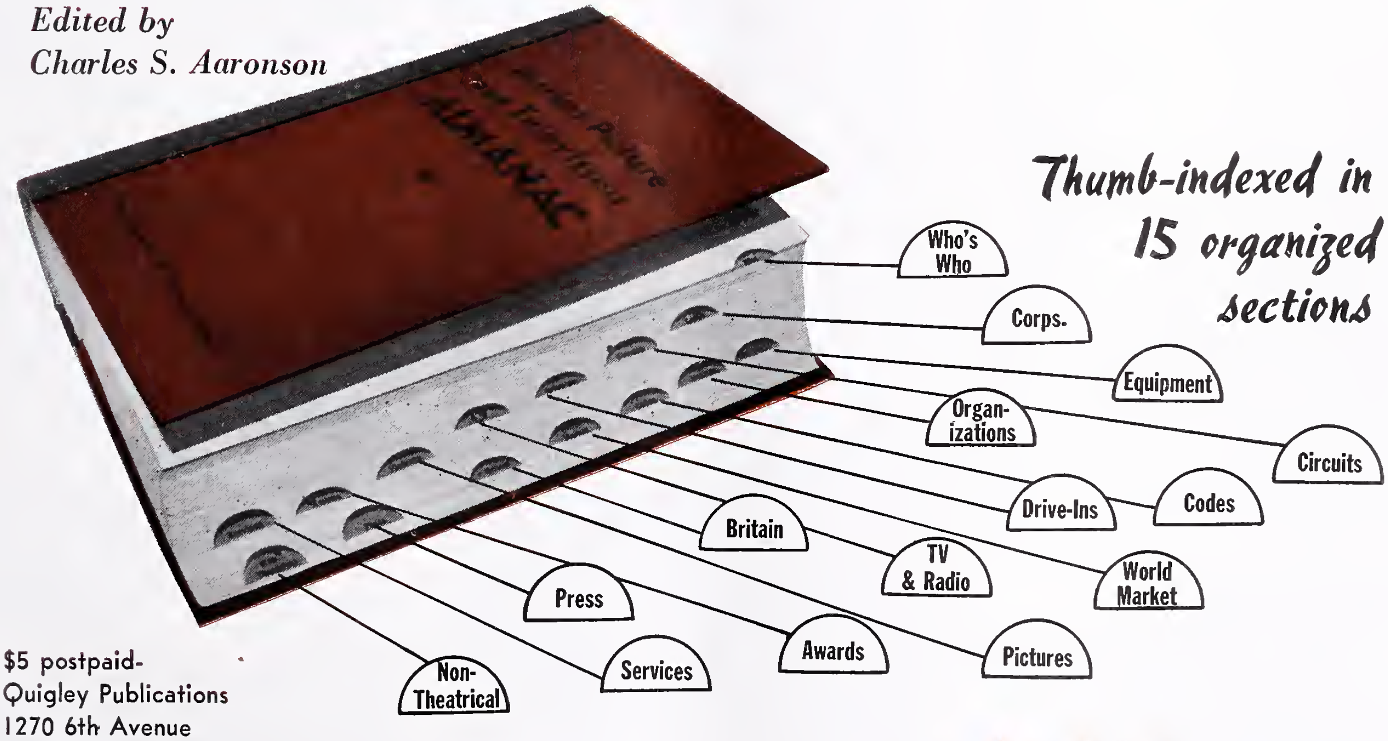
Edited by
Charles S. Aaronson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The 1955 Motion Picture and Television ALMANAC

A QUIGLEY PUBLICATION

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THOSE worry-pieces in the public prints charging Hollywood with depth-bombing the public weal by releasing more or less simultaneously three or four films about policemen less doughty than Joe Friday are faulty on all but one point. The valid point is that releasing three or four of this or any other kind of films in a cluster isn't good practice.

A Practice that Gets Industry Indicted

It's the kind of practice that gets the industry indicted as in-a-rut or off on a cycle of some sort, and this kind of indictment is more damaging to the over-all box office than can be reckoned. But this point isn't the one that the worriers seek to drive home. They try to prove that the three or four films in question are going to mislead the population into believing all officers of the law are scalawags or worse, and that this mistaken belief will give rise to a tremendous increase in delinquency, adult and juvenile, that will reduce the nation to anarchy. History is against them.

Down the years from there the screen has dealt well and respectfully with the policeman *per se,* although his Western counterpart, the sheriff, hasn't fared so well. For quite a stretch of years the wirter of formula-Western scripts used the sheriff and the town banker alternately as the surprise character in a picture to whom the evil attributed by the audience to the known baddies is traced in the final reel.

But finally the news that this was giving law-and-order in America a bad name abroad seeped back to Hollywood, and the Western writers have been giving sheriffs and bankers a better break since then, by and large. Domestically, however, bankers and sheriffs have escaped being made objects of worry-writers' concern.

Whether there are more stories about policemen filmed these days than formerly is a statistical question, and the answer probably is yes.

Worry-piece Writers Didn't Do Checking

The people writing the worry-pieces didn't do much checking up before leaping to the conclusion that Hollywood had installed a trend and mounted a cycle. They named four pictures in which the policeman stacked up, in their opinion, as ignoble. They didn't name 12 others of contemporary distribution in which policemen stacked up very nobly indeed, nor six others now in preparation which also depict him as the citizenry knows him to be.

The 12 films referred to are "Dragnet," "Down Three Dark Streets," "The Human Jungle," "Highway Dragnet," "Crime Wave," "Rear Window," "Witness to Murder," "Suddenly," "Black Widow," "Naked Alibi" and "Them."

The six films in preparation are "Big House U. S. A.," "Terror by Night," "Desperate Hours," "Mad With the World," "Five Bridges to Cross" and "The Big Combo."

Neither the 12 nor the six are designed exclusively to portray the police officer in a fashion expected to scare parking-violators to death or cause little children to follow him like the piper of Hamlin. They undertake to show him as he is, a guardian of the peace, and this is not hard to do, because everybody knows just what an honest policeman is like. The chief reason why the pictures complained of aren't doing big business is because nobody really believes there are any dishonest ones.

◆

Seven pictures were started on their camera way during the week, and four others were taken from camera to cutting room (editing department, that is) for final assembly.

Two of the new undertakings are being CinemaScoped.

"A Man Called Peter" is being filmed in Atlanta by producer Samuel G. Engel for 20th-Fox, the father of CinemaScope, with Henry Koster directing a cast that contains Jean Peters, Richard Todd, Richard Collier and many others.

"The Sea Chase" went into production for Warner Brothers in Hawaii, with John Farrow directing John Wayne, Lana Turner, Tab Hunter, Lyle Bettger, Richard Davalos, James Arness and Alan Hale, Jr. It's in CinemaScope and WarnerColor.

Warners also started "Target Zero" in Arizona, with Richard Conte, Peggie Castle and Chuck Connors in the cast directed by Harmon Jones. David Weisbart, one of the more outstanding of the younger producers, is producing.

The same David Weisbart is producer of "Jump Into Hell," also for Warners, directed by David Butler, with Jacques Sernas, Kut Kazznar and Arnold Moss.

"John Brown's Raiders" is an Allied Artists production by Vincent M. Fennelly, and directed by Charles Marquis Warren. It has Raymond Massey, Debra Paget, Jeffrey Hunter, Larry Parnell, Leo Gordon, James Anderson, James Edwards and James Best in the cast.

"The Shrike," Universal-International, stars and is directed by Jose Ferrer, the first time he has combined those two of his talents for the cinema. He has June Allyson, Kendall Clark, Isabelle Bonner and Jay Barney in his cast. Production is by Aaron Rosenberg.

"The Monster Beneath the Sea" is a Sam Katzman production for Columbia, with Charles Schneer as associate producer and Robert Gordon as director. Kenneth Tobey, Faith Domergue, Ian Keith and Donald Curtis are principals.

THIS WEEK IN PRODUCTION:

STARTED (7)

ALLIED ARTISTS
John Brown's Raiders

COLUMBIA
The Monster Beneath the Sea

20TH-FOX
A Man Called Peter (CinemaScope; Color)

U-I
The Shrike

WARNER BROS.
Target Zero
Jump Into Hell
The Sea Chase (CinemaScope; WarnerColor)

COMPLETED (4)

ALLIED ARTISTS
The Big Combo (Theodora-Security Prods.)

MGM
Prodigal (CinemaScope; Technicolor)

UNIVERSAL
The Looters

WARNER BROS.
Young at Heart (Arwin; WarnerColor)

SHOOTING (28)

ALLIED ARTISTS
The Black Prince (CinemaScope; Technicolor)

COLUMBIA
My Sister Eileen (CinemaScope; Technicolor)
Tight Spot (formerly Dead Pigeon)

INDEPENDENT
Dance in the Sun (Paal-Arion Prods.; Klang Stereo; Gevacolor)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

LIPPERT
The Glass Tomb (Hammer) (formerly Outsiders)

MGM
Interrupted Melody (CinemaScope; Color)
Hit the Deck (CinemaScope; Eastman)
Boulevard in Paris (CinemaScope; Technicolor)
Moonfleet (CinemaScope; Color)

PARAMOUNT
The Trouble With Harry (VistaVision; Technicolor)
Eddie Foy and the Seven Little Foys (VistaVision; Technicolor)
Lucy Gallant (VistaVision; Technicolor)

REPUBLIC
Timberjack (Trucolor)

20TH-FOX
The Seven Year Itch (CinemaScope; Color)
Racers (CinemaScope; Technicolor)
Untamed (CinemaScope; Technicolor)
Prince of Players (CinemaScope; Color)

UNITED ARTISTS
Not as a Stranger (Stanley Kramer)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)
Night of the Hunter (Gregory Prods.)
The Kentuckian (Hecht-Lancaster Prods; CinemaScope; Technicolor)

U-I
Justice Comes to Tomahawk (Color)
To Hell and Back (CinemaScope; Technicolor)
Lady Godiva of Coventry (Technicolor)

WARNER BROS.
Mister Roberts (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)
Strange Lady in Town (CinemaScope; WarnerColor)

Wanger Sees Pay TV As "A Dream"

Subscriber television and what it offers to independent film producers was described as a "dream" enabling quick returns by Walter Wanger, who also revealed a 1955 production schedule of five films.

Speaking at a trade press conference following his arrival in New York from Hollywood, Mr. Wanger, who just completed Allied Artists' CinemaScope production, "The Adventures of Hajji Baba," for 20th Century-Fox distribution, stated that "subscriber television's sole appeal to film makers is the quick return on investments."

Imagine getting your negative costs back within a short time, Mr. Wanger said. "Financing independent productions is difficult and the present return to independent producers is a long drawn out process," he said. "But if a film is presented to the public via subscriber television, the producer would get a large portion of the monetary return within a short period."

Speaking about his future plans, Wanger said that "Yellow Knife," formerly titled "Buccaneer of the Barrens," in CinemaScope, will be given to 20th-Fox for release shortly. Stating that he works on a picture by picture deal with Allied Artists, he said that he is to produce "Mother, Sir!" with Joan Bennett by the first of the year, with "Tangier Love Song" set for spring. By the end of 1955, he said that he will turn out "Knights of the Sky," "Queen of the Universe" and "1956."

UJA Awards Go to 85 for Screen Contributions

Eighty-five personalities of screen and stage in Hollywood and New York have received awards for outstanding contributions to the 1954 United Jewish Appeal campaign through the medium of entertainment, it has been announced by Edward M. M. Warburg, general chairman of the United Jewish Appeal. The awards which are for "outstanding service and devotion in 1954, to the work of saving lives, building Israel and strengthening the free way of life," were given to members of the cast and production staffs of the UJA's three Hollywood-made films and its radio and television campaign spots.

Dr. Goldsmith Honored at Testimonial Luncheon

Dr. Alfred N. Goldsmith, chairman of the National Television Film Council and an outstanding television and electronics authority, was honored at a special testimonial luncheon at the Warwick Hotel in New York Thursday by the NTFC. Toastmaster at the affair was Milton Berle and guest speaker was Arthur V. Loughren, director of research for the Hazeltine Electronics Corporation.

People in The News

Frank Petraglia, formerly with RKO Radio as head of television, radio, and merchandise tie-up activities, has joined the staff of Walt Disney Productions to handle music exploitation under the supervision of **Abe Glaser**.

Victor Lasky, scriptwriter and journalist, is currently in Hollywood from New York working with **Roy Brewer**, former IATSE official, on a series of anti-Communist radio programs.

Roy Keate, veteran film exploiteer, has been appointed to United Artists' permanent field force working under the supervision of exploitation manager **Mori Krushen**. His territory will include the entire Pacific northwest and he will make his headquarters in Seattle.

Dr. Edwin E. Jelley, research associate of Kodak Research Laboratories, has been awarded the 1953 Henderson Award of the Royal Photographic Society of Great Britain for his outstanding work in photographic chemistry.

Louis Novy, president of Trans-Texas Theatres, Inc., has been named to the board of directors of Midwestern Security Life Insurance Company of Texas, it was announced by **John J. Houlihan**, president.

Merian C. Cooper, producer, and co-producer of "This Is Cinerama," has ended his employment agreement with Cinerama Productions so that, according to the announcement, he can "devote full time to duties as president of Argosy Pictures."

Peter W. Geiger has been put in charge of the New York motion picture department of the Bank of America.

I.F.E. Plans Outlined

The I.F.E. Releasing Corp. is now ready to accept for distribution American pictures in the U. S. and Canadian markets, Eitel Monaco, president of ANICA, said in New York Monday at a Hotel Sherry Netherland trade press conference. Speaking through an interpreter, Dr. Renato Gualino, ANICA advisor on international affairs, Mr. Monaco also asserted that:

"I.F.E. will continue to operate in this country when the Motion Picture Export Association's loan of $4,500,000 is fully used up;

"The Italian film industry is willing to work out co-production deals with U. S. producers;

"Italian producers have formed an organization, UNIEF, similar to I.F.E., which will operate in territories not covered in I.F.E. operations. This organization can conclude distribution and exhibition contracts, if necessary;

"Discussions will take place with representatives of the MPEA concerning MGM membership in ANICA, availability of U.S. product for release in Italy by independent Italian distributors, and to make representations on behalf of the Italian film laboratories for color process work."

In New York for the first time since 1952, Mr. Monaco said that "I.F.E. is now ready to accept American films for distribution in this country and Canada." It was learned that I.F.E. officials and Michael Myerberg, producer of "Hansel and Gretel," have held discussions concerning distribution of this picture.

Commenting on the new MPEA-ANICA agreement which runs from Sept. 1, 1954, to Aug. 31, 1956, Mr. Monaco said that "the Italian industry is entirely satisfied with the pact." At this point, he was asked about American companies not having a complete vote in ANICA activities. The Italian executive replied, "no important decision of ANICA matters have been taken up without U. S. knowledge."

Asked how much money I.F.E. has returned in dollars to Italy since the start of its operations in this country, Mr. Monaco replied, "The I.F.E. earnings of $9,000,000 in 1953 included about $900,000 from the U. S. market."

Comparing the Italian business growth from 1950 to 1954, he said that "production has jumped from 60 films per year to 140 films annually; investments in films increased from $15,000,000 to $50,000,000 yearly; the gross box-office investments in Italy has grown four times from $15,000,000 to $60,000,000 in 1953; the volume of export doubled and the gross revenue trebled—from 900 contracts worth $3,000,000 in 1950 to 1,800 contracts in 80 countries in 1953 for a net collection of $9,000,000."

Western Kansas Allied Unit Holds Dodge City Meet

Talks on concession operations, the Makelim Plan, as well as a progress report on the activities of national Allied committee studying film rentals, highlighted the meeting of Western Kansas Theatre Owners at the Cooper theatre in Dodge City recently. The day long meeting, broken by a buffet lunch in theatre's foyer, began with the screening of about 25 trailers and the Filmack film, "Courtesy Is Contagious." Featured speaker of the day was C. E. Musgrave, Allied vice-president, who discussed the Makelim plan.

The National Spotlight

ALBANY

Drive-ins this year have produced "26 to 28 per cent of the total gross for Albany exchanges," said a branch manager. He cited the figure as proof of the important role these theatres play in the distributors' business. Increased revenue from them, in 1954 over 1953, have been registered by all but one local outlet, the informant stated. . . . Alan Iselin, of Auto-Vision, East Greenbush, described the $1,680 collected at 10 area drive-ins (in two nights) in the emergency March of Dimes drive as "the largest turned in." Jack Goldberg, MGM manager, was co-chairman of the drive. . . . Two visitors from New York, Edward L. Fabian, Fabian Theatres, and Sidney Kulick, Bell Film Exchange, reported business good. . . . Peter Holcomb is new lessee of Grand and Strand in Watervliet. Owner Jules Perlmutter is buying and booking them.

ATLANTA

The Arkansas Amusement Co., Little Rock, Ark., has installed wide screen in the Razorback drive-in, managed by J. S. Carbery. . . . Charlie Clark is back after making a tour of Florida. . . . C. R. Wells has taken over the Calera theatre, Calera, Ala., from Jack Yerby. . . . J. H. Thompson, president of Martin and Thompson Theatres, with headquarters in Hawkinsville, Ga., was in at the local booking office. . . . Branch manager Hobbs of Allied Artists Southern, is back at his desk after a visit to Birmingham, Ala. . . . Jimmy Bello, special sales representative for Astor, checked in after a trip to Tennessee. . . . Rube Joiner has joined the Distributor Group Inc., distributors of 35mm free films. His office will be at 756 West Peachtree St. . . . Mrs. Belle Hayes, Universal, has returned to her home after a visit to the hospital.

BALTIMORE

Oscar Coblantz, Alpha theatre, celebrated his 19th wedding anniversary last week. . . . Ted Kirwan has resigned at the New. . . . Carroll Bayne, IATSE business agent, is back from a trip to the midwest. . . . Ray Trumbule has been appointed general manager for Fruchtman's New & Keith's theatres, coming here from southern Maryland. . . . Irv Cantor, Hippodrome manager, is vacationing in Syracuse. . . . Gilbert Finkelstein is the new assistant manager at the Hippodrome, replacing Ed Weare, resigned. . . . Ted Rouston, Playhouse manager, back from a Pennsylvania trip. . . . Stanley Baker, Hicks-Baker Circuit, has returned from Ocean City.

BOSTON

With Massachusetts, Rhode Island, New Hampshire and four cities in Vermont continuing on daylight saving time through the month of October while the rest of the nation is reverting to standard time, the film carriers expect to meet the problem without too much difficulty. The transport companies will deliver and transfer film according to legal railroad time. . . . Stanley Warner Theatres of Massachusetts, Joe Liss, district manager, has reopened the Waldorf (Lynn) and the Modern (Lawrence) for weekends only after a period of several months when the theatres were closed. . . . Richard Boyle is the new assistant manager at the Astor, Boston, working with manager Louis Krasnow. Two years ago he was an usher there. . . . Allied Artists brought in Jan Sterling to plug "Human Jungle" opening October 7 at the Paramount and Fenway Theatres.

BUFFALO

Two pert "Brigadoon Girls," Olive Henderson and Pat Gow, visited Buffalo the other day delivering sprigs of heather to newspaper, TV and radio folks and generally idling in promotion. . . . Jack Chinell, manager of the RKO Pictures branch, again will distribute the trailers throughout western New York for the annual Community Chest campaign. Charles B. Taylor is theatre chairman for the Red Feather drive. . . . It is understood that the Hayman theatre interests of Niagara Falls and the Kallet circuit, owners of Oneida, are both financially interested in the Great Lakes Television, Inc., of Buffalo, which is seeking to operate a local TV station on Channel 7. The Courier-Express and WEBR is the third link in the partnership trio behind Great Lakes. Hearings on the application will be held in Washington before the FCC in October. . . . Ed Lurie, of the U.A. exploitation forces, was in town working on "Suddenly," coming soon to Shea's Buffalo.

CHICAGO

William Gehring, speaking at Allied Theatres of Illinois luncheon last week, told group representing 112 theatres in the Chicago area that 20th-Fox would make every effort possible to be fair in their sales policy. . . . Robert Funk, U-I country salesman, is in the Norwegian-American Hospital. . . . Ben Lurie made a difficult two-shot on a four-par golf course. . . . "Brigadoon" opened at the McVickers and broke a 21-year house record for an opening weekend. The picture was very close to the record first week set by "Seven Brides." This firmly establishes the McVickers as a first run house in Chicago. . . . Stan Kolfield, owner of the Starlite drive-in, announced that he will operate all year. Last winter he was open Friday, Saturday and Sunday. This season he will be open seven days a week. . . . John Balaban and Nate Platt have just returned from Paramount meetings in the East.

CINCINNATI

Allan S. Moritz, formerly local branch manager for Columbus, but now operator of a number of theatres in Louisville, Ky., again has established headquarters in the Film Exchange building as local distributor for a company manufacturing a certain type of carbon for projectors. . . . The Cincinnati Variety Club, Tent No. 3, has called a kick-off meeting for October 4, to be attended by representatives of various groups to make advance arrangements for the 1954 Old Newsboys Day, when men from various civic, fraternal, municipal and other groups sell a special "Variety edition" of a local newspaper, the proceeds from which are turned over to the county organization for retarded children. . . . The Acme drive-in theatre, a unit of the Holiday Theatre Co., located between here and nearby Hamilton, Ohio, has been inoperative during the current season because of the highway being closed for extensive repairs, necessitating the detouring of traffic for several miles on each side of the theatre. . . . The Rameno drive-in, operated by George Turlukis, at Hamilton, Ohio, will be open throughout the winter with in-car heaters. . . . Lester Rosenfeld, West Virginia exhibitor, will soon be leaving for Hawaii for an extended vacation.

CLEVELAND

Theatre attendance generally, following last year's pattern, has dipped since Labor Day, exhibitors here report. Exhibitors attribute this situation to school opening, fall shopping and autumn house renovations. . . . Robert Ancel, Hippodrome assistant manager in charge of theatre publicity, will produce this year's "Lights, Camera, Questions" weekly TV movie program which starts its third consecutive season on Oct. 9 over WXEL. The established panel format with current attraction trailers will be continued. . . . Paula Stutz, one half of Manny Stutz' twin daughters, has joined the Allied Artist's secretarial force, while Doreen, her sister, has entered Ohio State University. . . . Joe Krenitz, a Labor Day automobile casualty, plans to be back at his Republic selling job next week. Mrs. Krenitz, however, who suffered internal injuries, is still confined to her bed. . . . Ed Ramsey held his annual Sam Lichter Week at the Plymouth drive-in with an all 20th-Fox program. It is to reciprocate service rendered him by the 20th-Fox salesman.

COLUMBUS

Robert Littler has been appointed manager of the Bexley by Louis and Maury Sher. . . . John Barcroft is handling press relations for the J. Real Neth circuit, which had exclusive first run showings of the Marciano-Charles fight films. . . . The Lee Hofheimers, who honeymooned 25 years ago at Galen Hall at Wernersville, Pennsylvania, are to spend a second honeymoon at the same resort. . . . Screen actor Charles Coburn presented the Little Brown Jug trophy at the Delaware County fair. . . . Use of in-car heaters was so successful last year for Frank and Lee Yassenoff at the West Fifth Avenue drive-in that they are adding 500 heaters for the coming winter season. . . . Robert Wile announced that Ralph Colborne, Shoreway, Toledo, is a new member of the Independent Theatre Owners of Ohio. . . . "The

(Continued on opposite page)

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Egyptian" opened to big business at Loew's Broad following one of most extensive advertising campaigns here in recent years. . . . Schine's Tiffin at Tiffin, Ohio, was reopened after having been closed during the summer.

DENVER

Marvin Goldfarb has resigned as branch manager for RKO to become district supervisor for Buena Vista (Disney). He will have charge of Denver, Salt Lake City, Des Moines, Omaha and Kansas City exchanges. Promoted to be branch manager for RKO is Lee Roy Hobson, who has been with the company as salesman. . . . Robt. Demshki, who has managed the Centennial since its opening, has resigned. . . . Chilt Robinette, special representative for J. Arthur Rank for the western half of the country, was in. . . . Bonnie Timmons, manager's secretary at Columbia, has quit to move to Pueblo, Colo., to be with her husband. . . . Civic Theatres have moved to 2115 Champa St., just around the corner. . . . Wallace O'Neill, owner of the Vita, Spearfish, S. D., and Bud Lovell, have bought the Knox drive-in, Newcastle, Wyo.

DES MOINES

For the second time in a year, the safe at the Ranch drive-in near Ames was carted away by thieves. This time the safe contained about $150. . . . A new front and canopy have been completed at the Manson theatre in Manson. New doors also have been added, and future plans call for the remodeling of lobby and ticket booth. . . . The New Ames at Ames has reopened for the fall and winter following a complete remodeling, according to manager Joe Gerbrach. The other two Gerbrach houses in Ames, the Varsity and the Collegian, also underwent improvements during the summer. . . . Ludy Boston has closed his drive-in theatre at Muscatine and reopened the Place which he closed during the summer months. . . . C. C. Robinett, representative of J. Arthur Rank, was on the Row. . . . Ralph (Ole) Olson will soon be back at his old job selling for Universal. The Olson family has returned to Des Moines. . . . CinemaScope has been installed at the Elkader theatre in Elkader. Don Wolf is manager.

DETROIT

Picketing of the Pontiac drive-in by IATSE Local 620 has reached the stage of letters-to-editors and paid ads in the local papers. The local is asking prevailing scale and conditions comparable to other drive-ins in the area. . . . Harry Gilbert, onetime chief barker of the Detroit Variety Club, is now president of the Detroit Concert Series. . . . The Booth joined the Co-operative Theatres booking circuit moving up to third run playings. . . . Sol Korman's new Gold Coast lured Wayne Parsons back from his native Texas where he'd gone after the Broadway-Capitol went back to United Detroit. . . . It's a boy for Rose Vance, Stone cashier. . . . The late Phil Schare's projector at the Film Exchange booth will be manned by Loeseph Sullivan. His spot at the Bel-Air drive-in will be filled by Ed Gibson from the Dearborn drive-in. . . . Margaret Studebaker has left after 10 years at Republic.

FOSTER, THEATRE "DOCTOR," CURES PORTLAND PATIENT

PORTLAND, ORE.: Martin M. Foster has versed an old adage and become the city boy who made good in the small (comparatively speaking) town. Marty, as he is known to the trade here, is the enterprising and successful manager of the local Guild theatre, Portland's first and most successful art house, established after the war by the 32-year-old former New Yorker.

Mr. Foster was born and raised in New York where, in his teens and early twenties, he worked in and around theatres gathering experience. He soon won the reputation of being a specialist in redeeming "white elephants," theatres which for one reason or another had unhappy financial histories. His abilities are not surprising, considering that both his father and his brother manage and operate theatres in New York and Louisiana.

Marty, en route to Hollywood from New York after his years in the Army during the war, was visiting his brother in Portland when he noticed this city's lack of anything like an art theatre. Sensing an ideal opportunity for his special talents, he took a six-month lease on a long-closed 400-seater, two blocks off the main stream. Redecorated and renamed the Guild and backed by special product, specially promoted, the house was an almost immediate financial click and the object of certain civic pride in the community.

By putting together well-balanced programs and by enlisting the cooperation of the community in their promotion, Marty has come up with some of this city's longest runs, sometimes at the highest admission prices in Portland. He ran MGM's "Lilli" for 13 weeks and got six big weeks each out of Disney's "Vanishing Prairie," Stanley Kramer's "Cyrano" and "Four Poster" and the British imports, "Red Shoes" and "Tales of Hoffman," among others. In this town of 400,000 persons, where previously a three-week run on any film was news, Mr. Foster has created a whole new set of standards—and records.

When the Italian film, the prize-winning "Bicycle Thief" was booked into the Guild, Mr. Foster ran into a pack of censorship trouble which he pursued through the courts, eventually winning approval of the film in action which finally resulted in the abolition of the local censor board. Never before had an exhibitor beaten the board and concurrently won so much front page attention.

With his Guild theatre as a sort of hub, Marty also set up the Northwest Forum through which he brought to Portland as lecturers such personalities as Eleanor Roosevelt, Drew Pearson, Sumner Welles, Estes Kefauver and William L. Shirer. In the nearly two years of its existence, the Northwest Forum lectures hardly missed a sellout performance, at the same time sending up the stock, socially and economically, of the Guild manager. Such activities are typical on the part of Marty Foster, for whom being a successful theatre manager is only one part of being an active citizen in the local scene.

MARTIN M. FOSTER, right, manager of the Guild theatre of Portland, Oregon, greets Washington columnist-commentator Drew Pearson on the latter's arrival in Portland to give a lecture for Mr. Foster's Northwest Forum, just one of the theatre manager's many extra-curricular activities.

HARTFORD

Two art film units in this territory, the Stanley Warner Art, Springfield, Mass., and the Hartford Theatre Circuit's Art, Hartford, have resumed specialized policies. The Springfield theatre, in a bid for season opening public relations, invited western Massachusetts artists to participate in group and one-man exhibits. . . . Arthur Alperin has been named manager of the Colonial theatre, Southington, Conn., replacing Frederick Frink, resigned. . . . David Lustig of the Columbia exploitation department, was in Hartford, Bridgeport and Worcester, for "On the Waterfront." . . . Albert M. Pickus, owner of the Stratford theatre, Stratford, and TOA vice-president, has been elected to the board of directors of the Stratford Red Cross.

INDIANAPOLIS

MGM will hold its workshop here November 16, to coincide with the fall convention of the Allied Theatre Owners of Indiana at the Marott Hotel November 16-17. . . . Dale McFarland, general manager of Greater Indianapolis, and Bob Jones and Tom Baker of Affiliated Theatres, were in New York last week. . . . Howard Pearl,

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UA press representative, arranged a screening of "Suddenly" for a blind newspaper salesman, his wife and seeing-eye dog last week. Dal Schuder, manager of the Circle, gave the blind man 100 passes to exchange for donations to the Pilot Guide Dog School. . . . Indianapolis and other state cities summering on daylight time reverted to central standard time Sunday. . . . A. C. Zaring, veteran Indianapolis exhibitor, and his wife celebrated their 60th-wedding anniversary Sunday.

JACKSONVILLE

Col. John Crovo, Arcade theatre manager, returned from air flights to Louisville, Ky., and Miami. . . . Bill Beck, of Beck Associates, has set his eye and gun sights on a vacation trip to Wisconsin during the fall partridge season. . . . Distributor divisional managers from Atlanta in town for visits to circuit bookers and branch offices were Ollie Williamson, Warner Bros.; Rudy Berger, MGM; and Gordon Brantley, Paramount. . . . Out-of-town exhibitors here were Joe Charles, Rialto, and Harry Gordon, Carver, both of Orlando; Leon Task, Libcity drive-in, Miami; Harold D. Popel, Telco Theatres, West Palm Beach; H. E. Case, Pompano, Pompano; William Lee, Community drive-in, Keystone; Maurice Hensler, Dale drive-in and Auburn, Auburndale; and Hugh Martin and Bill P. Cumbaa, MCM Theatres, Leesburg. . . . Edwina Graves, 20th-Fox staffer, was called to Perry due to the illness of her mother.

KANSAS CITY

C. E. Cook, former president of the Kansas-Missouri Theatre Association, its executive secretary in its early years, is celebrating a quarter century in exhibition at Maryville, Mo. . . . The annual stag "get-together" of the Motion Picture Association of Greater Kansas City took place at the Santa Fe Hills Golf and Country Club September 27; with golf and other games. Among the many services of the past year are: aid to 50 underprivileged boys at summer camp; supervision of March of Dimes campaign for the industry; and provision of projection equipment for more than 100 showings of cancer crusade films. . . . "The Egyptian" and "Living It Up" are in their fourth weeks at first runs. . . . The neighborhood Glen, of the Dickinson circuit, now on "art" policy, has drawn many new art theatre patrons from the southwestern portion of the metropolitan area. "Hobson's Choice" was its first attraction under the new policy.

MEMPHIS

Variety Club of Memphis watches a dream come true this weekend. The $78,000 Home for Convalescent Children, a 20-bed institution for indigent victims of rheumatic fever, is being dedicated Sunday. Senator Estes Kefauver, George Hoover, international chief barker, and William McGraw, executive director of Variety International, have arranged to attend the ceremonies. . . . Memphians were driving across the new Mississippi river bridge in large numbers this week to see "Duel in the Sun," which was banned for a second time from Memphis screens by Memphis Censor Board a week ago. Sunset drive-in and Avon theatre, both in West Memphis, Ark., are showing the film. . . . Neil Murphy, salesman for Monarch Theatre Supply Co., has resigned to become manager of Sharum theatre at Walnut Ridge, Ark. . . . Ben Cammack, district manager, Dallas, was a visitor at RKO's Memphis office. . . . Lee A. Trice, part owner of Jonesboro Poster and Advertising Co., of Jonesboro, Ark., died at the age of 79 last week at his home in Jonesboro.

MIAMI

Enjoying the rewards of belated vacations are Bob Battin, manager of the Beach, who is now down in the Keys, and Ray Toemmes, who is relaxing at home from his chores as floor manager at the Miami. . . . Formerly with Storey Theatres of Atlanta, Ga., Sally Brower is now managing the Variety with an assist from her husband, Harvey. . . . The Sunset, which recently installed CinemaScope, donated its former screen to the University of Miami, according to Eugene Fernette, manager. The projectionist of the theatre, Gerald Kerlin, and Fernette have combined to improve on a projector which permits showing of 16mm films on the CinemaScope screen, with little detail loss. Use of this machine for special shows for the Girl Scouts of South Miami, was responsible for raising funds of $1,000. . . . Wedding bells are still chiming in the accounting offices of Wometco with Irwin Goldstein taking Paulette Goldner as his bride and Charles Ross giving his name to Patrica Laney.

MILWAUKEE

Bill Anderson, manager of the Milwaukee Film Center, Inc., is vacationing in California with his wife. . . . Mrs. Louise Bergtold, owner of the Westby theatre, Westby, Wis., spent her vacation in Washington, D. C. . . . Milwaukee's new VHF station, WTVW, expects to begin test patterns October 15 so it can start its major programming with the "Disneyland" show Oct. 27. . . . The attorney for the bankrupt Century theatre filed a petition in the Federal court asking for approval of the sale of the theatre for $92,500. He said the land, building and equipment could be sold for that amount to a corporation which had not yet been organized. The theatre closed August 8. . . . Business continues to be good at the local first run houses.

MINNEAPOLIS

Isis at Fargo, N. D., is now being operated by the Rainbow Theatre Co. Ralph Pielow's Quad-States Theatre Service is handling the buying and booking for the house. . . . Kelly Evidon, manager of Independent Poster Exchange, passed away following a long illness. . . . Morrison Buell, booker at RKO, vacationed at home. . . . L. D. Grignon, 20th-Fox CinemaScope engineer, was in from Los Angeles to perfect the new stereophonic sound system in the Fox screening room. . . . Paramount held a two-day meeting for Minneapolis and Milwaukee booking managers, branch managers and salesmen to discuss VistaVision. . . . Birger Ronning, southern Minnesota salesman for Paramount, is expected back at the exchange after being hospitalized. . . . Harry Weiss, RKO Theatres district manager, visited situations in Iowa. . . . "Genevieve" went into its fourth week at the Westgate, neighborhood art house.

NEW ORLEANS

C. J. Collier and B. F. Jackson purchased the Crescent and Harlem, Belzoni, Miss., from R. L. Osborne. Both already own and operate theatres in Mississippi. . . . Commander K. D. Ian Murray, retired Royal Navy Reserve Officer and since 1949 historical and technical adviser on some 22 movies produced in Hollywood, was in town attired in kilts and other heatherland accoutrements to merchandise "Brigadoon," which is slated for an October engagement at Loew's State. . . . Judging from the honors bestowed, the New Orleans Women of the Motion Picture Industry (WOMPI) at the recent national convention at Dallas were certainly in the spotlight of achievements gained. . . . Mr. and Mrs. J. D. Vickerson assumed operation of E. W. Clinton's Como, Georgetown, Miss. Mr. Clinton will continue to handle the buying and booking. . . . Theatres Service buying and booking exchange is being enlarged, remodeled and redecorated. Page Baker, chief of the establishment and his staff are temporarily quartered on ground floor, 629 Common St. Building.

OMAHA

Irvin Beck, exhibitor at Wilber, Neb., has received additional civic honors in addition to his post as Mayor of Wilber. He has been elected president of the Nebraska League of Municipalities. . . . Adele Anderson, former Warner employee, has rejoined the staff temporarily to fill in for cashier Janet Vodika, who is on leave of absence. . . . Joe Weiss, RKO booker, brought back a buck antelope after a hunting trip to Douglas, Wyo. . . . Paul Tramp, Oxford exhibitor, is recovering satisfactorily after suffering numerous fractures to an arm in an auto accident near Grand Island. . . . Mrs. Pat Halloran, wife of the 20th-Fox salesman, was reported doing well after an emergency operation at Methodist hospital. . . . Joe Scott, 20th-Fox branch manager, has started the ball rolling as captain of the film industry division in the Community Chest drive.

OKLAHOMA CITY

"Apache" is now playing at six suburban theatres in Oklahoma City. . . . Mr. and Mrs. R. Lewis Barton, Barton Theatres, have returned from a business trip to Los Angeles. . . . Leaving Sept. 30 for a tour of several European countries were Mr. and Mrs. Harold Combs and their son Hal. Mr. Combs is concession manager for Barton Theatres. They will return home the first of November. . . . The Skyview drive-in at Durant, Okla., was damaged by a storm Sept. 20. The screen was blown down, also the fence. Jack Glover, an attendant, suffered cuts on his arms and face from flying debris. . . . The Carmen theatre, Camarco, Okla., was destroyed by fire Sept. 19. Owner of the theatre, Wallace Carmen, said the

(Continued on opposite page)

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Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.
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(Continued from preceding page)

entire rear of the building was ruined. . . . Louis Novy, president of Trans-Texas Theatres, Inc., Dallas, has been named to the board of directors of Midwestern Security Life Insurance Company. The recently formed Dallas insurance firm primarily insures persons in the entertainment field.

PHILADELPHIA

Ted Schlanger, Stanley Warner Theatres zone manager and co-chairman of COMPO in the local area, brought all the branch managers together to help stimulate industry participaiton in the "help the Koreans" drive. . . . Norman Silverman, chief barker of the local Variety Club tent, announced receipt of a contribution of $500 to the tent's Heart Fund from United Artists in appreciation for sponsoring the film company's 35th anniversary dinner. . . . Guy Bridigio, who operates the Favini, Scranton, Pa., has opened the River View drive-in, Pittston, Pa. . . . Dr. Harry J. Schad, owner of the Astor and Strand, Reading, Pa., is co-chairman of the 1954 Pretzel Bowl Shrine Hospital benefit football game Oct. 2, in that city. . . . The Community, Hershey, Pa., managed by Dr. Harry C. Chubb, marked its 21st anniversary with the introduction of CinemaScope to the theatre and the introduction of Carl Henke as the pipe organist at the house. . . . A. M. Ellis Theatres planning a drive-in for Atco, N. J. . . . Lewis Yost, projectionist's union official in Reading, Pa., named a member of the Reading-Berks Committee in charge of the Pennsylvania Week observance later in the month. . . . Carman, William Greenfield house, reverted to a straight film policy.

PITTSBURGH

The Stanley has penciled in "The Bounty Hunter" to precede "A Star Is Born," due October 15. . . . "High and Dry" which is settling down in the Squirrel Hill for a run, topped the opening business of "Hobson's Choice" in that house. . . . The Egyptian" which opened at the Fulton the same day as "On the Waterfront" opened practically next door at the Harris, are running neck and neck in receipts, with both pictures assured of at least four-week runs. . . . The Regent and Plaza theatres latest to add CinemaScope. . . . The Harris will follow "On the Waterfront" with "A Woman's World." . . . Columbia Pictures sent "Human Desire" and "Charge of Lancers" into 15 district houses first-run. . . . Disney's "Vanishing Prairie" is heading for the Squirrel Hill. . . . "Man With A Million" finally got a Penn date, with "Brigadoon" now definite for October 15.

PORTLAND

First run business took a dip last week after three months of big grosses. . . . Alex Cooperman, Italian Film Export Corp. official, was up from Los Angeles for a few days. . . . Century theatre manager Frank Breall reports big take on fight films. . . . Orpheum theatre manager Kenny Hughes is on vacation. . . . Herb Royster, J. J. Parker publicity director, is back at his desk after two restful weeks in southern Oregon. . . . Thomas Walsh, J. J. Parker executive; Marty Foster, Guild theatre manager; M. M. Mesher, president of Portland Paramount theatre; Jack O'Bryan, UA branch manager; and "Journal" drama editor Arnold Marks took a two-day trip up the Columbia River aboard the USS Gilligan. . . . J. J. Parker's United Artists theatre may soon be relit.

PROVIDENCE

Limping back to normalcy, after being all but put out of business by the unusual occurrence of two hurricanes within a 11-day period, local theatres, with the exception of the Strand, are operating on a full-time basis. The Strand is still about two weeks away from re-opening. This downtown house was the most severely hit of all the first runs. . . . An amusement-hungry populace is generously patronizing the more fortunate theatres. . . . Neighborhood houses and drive-ins all report good patronage. . . . The Irish Guards band played for three nights at the R. I. Auditorium. . . . Al Siner, Strand manager, announced that "Rear Window" would be the re-opening attraction at his house. . . . Jim Randall, Metropolitan manager, announces good advance sale for "South Pacific" which will play for a week, officially opening the fall season for the much-shuttered house. . . . Despite the fact that suburban Riverside took a severe beating during the hurricanes, some 150 homes being entirely demolished, Joe Jarvis kept his Gilbert Stuart Playhouse in operation.

SAN FRANCISCO

Unavailability of long line cable network facilities on planned situations on time and date required was the cause given by Dor Television, Inc., for cancelling the Carnegie Hall closed theatre telecast scheduled for the Paramount, Oct. 7. . . . Bill Blake resigned his post as publicity director of the Golden Gate theatre to become Northern California press representative for MGM, working under supervision of Ted Galenter, western press rep. Blake, who replaced John Norcop, at one time handled the road shows of Laurence Olivier's "Hamlet" and "Henry V". Prior to that he was eastern story editor for Universal Pictures. . . . Homer Wall, former district manager, Westland, resigned that post and is now at United Artists as booker, replacing Tom Smith. . . . Phil Weinstein, Columbia salesman on sick leave, has reentered French Hospital. . . . New at Columbia is Ethel Tramasure, western district secretary. . . . New at Universal is Shirley Terzeghi, clerk.

ST. LOUIS

Loew's State Theatre in St. Louis held over "Betrayed," starring Clark Gable, Lana Turner and Victor Mature, for its second big week. . . . A lone holdup man obtained between $150 and $200 in a robbery recently at the Hill Top drive-in theatre north of Perryville, Mo. . . . The Cinema Guild at 485 North Boyle in St. Louis brought its summer season to a close last week. The autumn season will begin in two weeks. The Coed, a neighborhood movie house in College Hill, Topeka, Kan., owned by Mrs. Sarah Galitzki, has reopened after being closed for several weeks after being redecorated and a new sound system installed. . . . Mrs. Inez Bogue, manager of the Carver theatre, St. Louis, told police she was robbed September 20 of $400 by a bandit who was armed with a gun and a knife. . . . A report has been received in St. Louis of the death of O. L. Dowell, former owner of the Electric theatre, Eldon, Mo.

TORONTO

After boosting its lineage rate for amusement advertising from 43 cents to 50 cents over a year ago, the Toronto "Star," is adding another nickel at the beginning of 1955. The "Star" has a daily circulation of 393,255. This rate is the highest for regular advertisers. . . . Tent 28, Toronto's Variety Club, took an ad in the daily papers to wish one of their most prominent members, Jack Kent Cooke, best success in his baseball team's endeavors in the Little World Series. . . . Ronnie Pape, formerly booker with Empire-Universal Films Ltd., joined J. Arthur Rank Organization as booker. Eddie Weisberg, formerly booker, is now a sales representative. . . . Past Chief Barker Morris Stein of the Variety Club of Toronto heads the nomination Committee for the 1955 Crew. Serving with Stein are Joe Bermac, Abe Cass, Jim Eastwood, Frank Goldhar, Bill Redpath, Hye Bossin.

VANCOUVER

Since Vancouver's Wednesday closing law has been dropped, following a plebiscite in favor of a six-day shopping week with a five-day week for store employees, downtown business establishments all report increased business, theatres included. But Tuesday night, which was a show-going night for the shop-girls, is off plenty, showmen report. . . . Bud Lynch, owner of the recently opened Fernie drive-in, was in hospital for a major operation. . . . Business is better in the Vancouver motion picture territory and exhibitors have ample reason to expect a brighter future, according to theatre owners here. . . . A brother act will be in charge of the Vancouver Branch of International Film distributors since Lou Segal has appointed his brother Joe as booker-salesman. . . . Douglas Hadden, house manager of the FPC Strand, and his wife Beatrice are parents of a seven-pound baby boy born at St. Pauls Hospital. It is the first for the Haddens.

WASHINGTON

Nate Shor has returned to his job as booker at Universal, after several months of working in another field. His wife, Roslyn, has joined Columbia Pictures as a clerk-typist. . . . Ira Sichelman, 20th Century-Fox branch manager; John O'Leary, sales manager, and Fritz Goldschmidt, Charles Krips, and Harry Valentine, salesmen, were scheduled to attend sales meetings in Boston. . . . Joel Margolis, Loew's Capitol theatre manager; Angie Ratto, manager of Loew's Palace, and Irving Martin, manager of Loew's Columbia theatre, raised $2,132.67 for the emergency March of Dimes drive. . . . The Baltimore Variety Club had a party to welcome Jack Fruchtman to Baltimore, as an exhibitor. Fruchtman, who is Chief Barker of the Variety Club of Washington, has taken over the New theatre and Keith's theatre in Baltimore. . . . Nathan D. Golden, international heart chairman of Variety Clubs International, and Jake Flax, international representative, attended a meeting of Variety Clubs International September 24, in Indiana.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

MANAGER FOR 800-SEAT ACTION HOUSE. Ad writer and exploitation minded. Midwest town of 40,000. Group insurance. Salary: average $90. BOX 2809, MOTION PICTURE HERALD.

SMALL THEATRE CIRCUIT NEEDS ASS'T general manager. Also aggressive, imaginative, promotion-minded managers. Write full resume, references, photo, salary, etc. BOX 538, Franklin, Va.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

USED EQUIPMENT

FOR EMERGENCY OR REGULAR USE OR drive-in preamp., buy our rebuilt Holmes L25N amplifier complete with tubes, exciter supply, only $95. Good used rewinds $6.95 set; Enclosed automatic rewinds, excellent $45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVE AT STAR! DEVRY XDC PROJECTORS, heavy bases, Suprex lamphouses, complete, rebuilt, $1,495; Strong 50 amp. lamphouses, rebuilt, $375 pair; 2 unit electric ticket register, rebuilt, $119.50; seamless silver screens $1. foot; lenses at lowest prices. STAR CINEMA SUPPLY, 447 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big hook about your business—1954-55 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE OR RENT THEATRE IN KENOSHA, Wis., City of 55,000 population. Serving industrial and farming community of about 150,000 population. Brick structure 44 x 125 completely equipped, seating capacity 650. Will lease on very low percentage basis, option to buy with only $5,000 down payment. Write or wire WEAVER AGENCY, 1010 56th St., Kenosha, Wis.

THEATRE FOR SALE: FIVE YEAR OLD building, in good condition, 350 seats. Property valued at $45,000, but willing to sell at low price. Located in Fowler, Michigan (outside Grand Rapids). Box 2807. MOTION PICTURE HERALD.

STUDIO EQUIPMENT

MOTORIZED DOLLY WITH TWO SEATS. close out $195; Moviola 35mm composite sound/picture, $495: Multiple floodlites holding 12 bulbs on rolling stand $180 value, $29.50; 35mm filming dubbing heads, $395. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

HERE'S YOUR BEST BUY! BRENKERT/RCA outfit w/BX80 projectors, MI9030 soundheads, 3000' magazines, changeovers, etc., beautiful condition plus new 150W amplification, lenses, 90 amp rectifiers, all for $4,500. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

CAN'T BEAT THIS VALUE! MASONITE MARquee letters, fits Wagner, Adler, Bevelite signs: 4" — 35c; 8" — 50c; 10" — 60c; 12" — 85c; 14" — $1.25; 16" — $1.50; 17" — $1.75; 24" — $2.50. S.O.S. CINEMA CORP., 602 W. 52nd St., New York 19.

FOR CINEMASCOPE OR WIDE SCREEN, SAVE money with S.O.S. Mirroclaric metalized screen w/invisible seams, $1 sq. ft. Prompt shipments, lowest prices on all sizes projection and anamorphic lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING EQUIPMENT

NEED CHAIRS? S.O.S. HAS 'EM! SEND FOR Chair Bulletin showing our tremendous stock at knock down prices. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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9 Majors Aid COMPO with Defense Film

Nine major companies are cooperating with the Council of Motion Picture Organizations in the distribution of "This Is Your Army," a feature length Technicolor picture produced for the Department of Defense, it was announced this week by Robert W. Coyne, COMPO special counsel.

The picture, which has a running time of 55 minutes, shows how soldiers are trained and depicts the uses of new equipment. It will be released December 13. To handle the distribution the major companies' general sales managers have divided the country into areas with certain exchange territories allotted to each company as follows:

Columbia—Milwaukee, Charlotte, Albany, Des Moines; Loew's—Pittsburgh, Jacksonville, St. Louis, Omaha; Paramount—Detroit, Oklahoma City, Chicago, Salt Lake City; Republic—Indianapolis, San Francisco; RKO—Washington, Memphis, Kansas City, Portland; 20th Century-Fox—New York, Cleveland, Minneapolis, Los Angeles; Universal—Boston, Cincinnati, New Orleans, Denver; United Artists—New Haven, Dallas; Warner Bros.—Philadelphia, Buffalo, Atlanta, Seattle.

Coyne said 250 prints will be available. There will also be a trailer issued by National Screen.

First Ad in New COMPO Series

The first of the second series of 26 Council of Motion Picture Organizations ads, which will appear in Editor & Publisher every other week, made its appearance in the current issue out last Saturday. The ad headed "Thanks, Gentlemen, For Agreeing With Us," quotes several newspaper articles and editorials commenting favorably on the excellent quality of current motion picture product, and points out that the editorials are confirmation of recent COMPO ads in Editor & Publisher.

Dismiss Castleman-RKO Suit

The minority stockholder suit brought against Howard Hughes, RKO Pictures, RKO Radio Pictures and Chase National Bank by Eli B. and Marion Castleman was dismissed this week in Hollywood with prejudice by Federal Judge Ben Harrison, who signed an order of judgment, ending the long-drawn-out case, on defense counsel's motion for dismissal.

Paramount Honors Philadelphia Manager

Ulrich F. Smith, in the motion picture industry and with Paramount Pictures for 40 years, will be honored at an industry dinner in Philadelphia Nov. 8 celebrating his 40th anniversary. He started with Paramount in the shipping department and advanced to head booker and then to sales manager. In March, 1941, he was appointed Philadelphia branch manager, the position he now holds. Also to be honored at the dinner will be Oscar Morgan, Paramount Pictures short subject general sales manager, who also celebrates 40 years with one company and who at one time held the position of branch manager of the company's Philadelphia branch.

Nelson Towler, RKO Sales Manager, Dies

Nelson Towler, 42, RKO Radio sales manager, died at his home in Decatur, Ga., September 26. He had suffered a recent heart attack. Towler was born in Loganville, Ga., and had lived in Decatur for 16 years. Funeral services were held on Friday at Spring Hill. Mr. Towler at one time was manager of Eagle-Lion, and prior to his association with RKO had served as sales manger with David O. Selznick, Lippert, and Realart Pictures.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

What You Take Out Depends On What You Put In

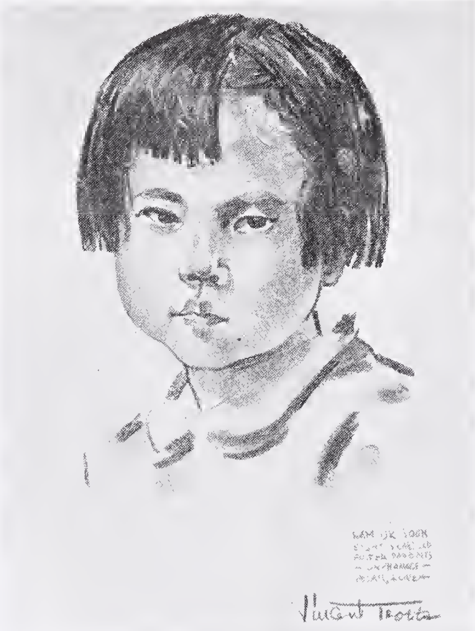
SHOWMANSHIP, we mean. What you get back in cash that you can deposit at the bank, is measured by the amount of energy that you put behind your promotion, publicity, advertising and public relations. Now, more than ever before, it depends on personal effort and showman's skills, to meet the mark with a passing grade.

Doing a bit of traveling lately, to Ohio, Boston and Toronto, on three separate trips, we observed the visible differences between those who work at their jobs, and those who are drifting with the tide. Large situations and small, the results are the same. If you don't get behind the new product and push, you won't win back old customers or take them away from new competition. We have new dimensions to fight back with, but it still requires showmanship.

Ted Schlanger, Philadelphia zone manager for Stanley-Warner theatres, hit the nail on the head when he told an assembly of his managers what he had concluded after visiting 59 situations under his supervision. He said it was true that we have been blessed with a number of very good pictures this year, and that Stanley-Warner's circuit business was obviously better, as compared with last year. But, he said, there were also good pictures last year—pictures like "Gentlemen Prefer Blondes"—"Moulin Rouge"—"Band Wagon"—"Stalag 17" and "Shane"—so it wasn't entirely the result of new product that the grosses are up this year. He attributes it to the drive that Stanley-Warner managers have put behind current films—a drive that has had more push and power in it, and has been better organized, to obtain maximum results at the box office. We saw the same effect in Toronto last week, and in Boston, the week before. Business is good for those who make it good—and it drifts for those who drift with it.

It's not only the big circuits that display this business acumen—it's also obvious in independent theatres, located in small communities, remote from any centralized drive other than their own ability and inclination to find showmanship ideas in meetings of the Round Table, and their pressbooks.

KOREAN WAR ORPHANS



The Round Table's Foster Parents Plan has taken on new importance in Canada. Jim Cameron, Lakehead supervisor for Famous Players-Canadian at Fort William, Ontario, reports that the youngsters of his "Recess Time" Matinee club, now want one of their "adopted" children to visit them, and they have started a separate activity to bring a Korean lad to Fort William. The youngsters are mowing lawns, digging gardens, collecting wire hangers, baby sitting and taking dogs for walks, to raise the money.

Since last year, the children of "Uncle Ken" Keehn's club at the Lyceum theatre, have been contributing to the support of a Korean boy, and there has been an exchange of correspondence and photographs, back and forth. The children like it; the community likes it, and the circuit likes it. Korean kids need someone's personal interest, across the seas.

¶ SOME PROOF that British showmen are superior in their arts of selling approach is contained in the fact that UNESCO prints comparative figures to show that there is a total of 26 visits a year to the cinema for each inhabitant of the United Kingdom, while there is an average of only 15 per year for each person in the United States. The publication, "Basic Facts and Figures" gives a total of 4,595 British film theatres, with a seating capacity of 4,200,000 and paid admissions totaling 1,312,000,000. In the U. S., there were 17,000 theatres with a combined seating capacity of 10,200,000 and an annual attendance of 2,300,000,000. This rather proves what we've been saying, that the British are better showmen, and that they work harder at the task of getting the public to buy tickets, at the point of sale. Britain, to quote the same UNESCO report, had only 12,000,000 radio receivers last year, as compared to our 110,000,000, with nothing said about TV. We're about as much up on the British in this comparison, also. They haven't begun to feel the effect of movies in the home, and it will hurt.

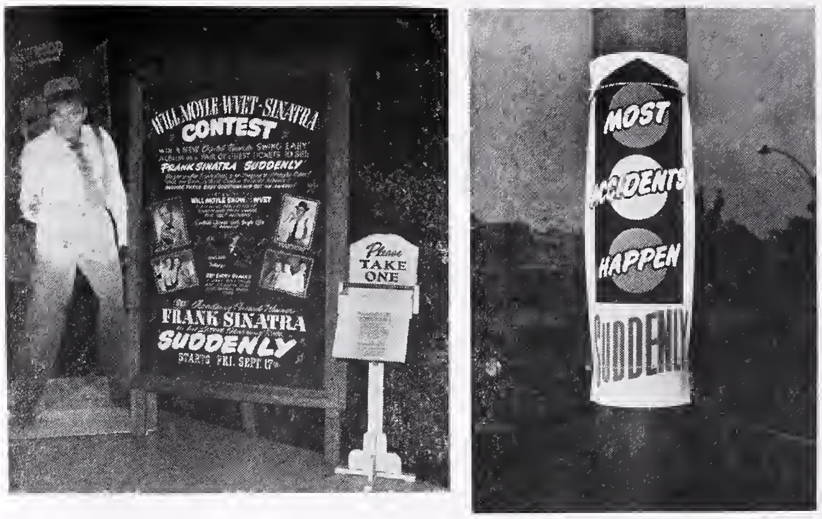
* * *

¶ COMPO has made it possible for theatre managers to get special films, as, for instance, "This is Your Army"—a feature length Technicolor picture produced by the Department of Defense, which will be released December 13th. It will not be "for free"—but will be sold at a nominal price, to recover the cost of 250 prints, with the balance accruing to the U. S. Treasury and Army Relief. Nine major distributors will handle the picture, dividing the country between them. It's wise to make your application early.

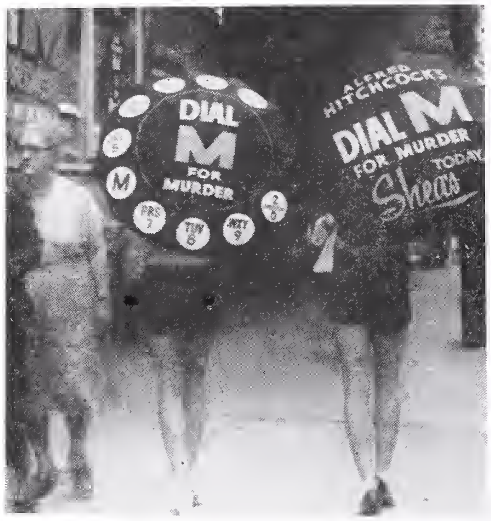
This is a better plan than was effective in the release of official war films, when every major news-reel received 500 prints and potential theatre patrons saw each picture so many times it was painful, as well as wasteful. You felt like crawling under the seat when the same official war film made still another appearance on the screen of a neighborhood theatre. —*Walter Brooks*

You Have To Look At . . .

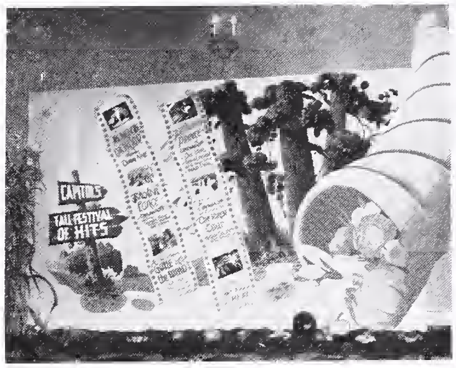
Pictures To Get Ideas


WILL MOYLE WVET-SINATRA CONTEST
FRANK SINATRA SUDDENLY
SUDDENLY
STARTS FRI. SEPT. 17th
Please TAKE ONE
MOST ACCIDENTS HAPPEN
SUDDENLY

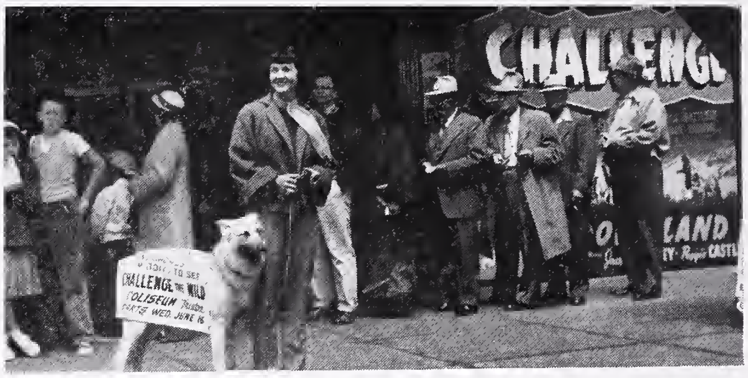
Lester Pollock, manager of Loew's theatre in Rochester, is always a great guy for special lobby stunts and tack cards on telephone poles. Here you see the very realistic cut-out of Frank Sinatra, in the lobby, and the very convincing pole card—Most Accidents Happen "Suddenly"—it's worth applause in this corner.


DIAL M FOR MURDER
ALFRED HITCHCOCK'S DIAL M FOR MURDER TODAY
Sheas

Tiff Cook had this attractive street ballyhoo in Toronto for "Dial M For Murder"—and there is another photograph which shows the front view on Yonge Street, but this is the exploitation side. You can take the rest for good-looking.

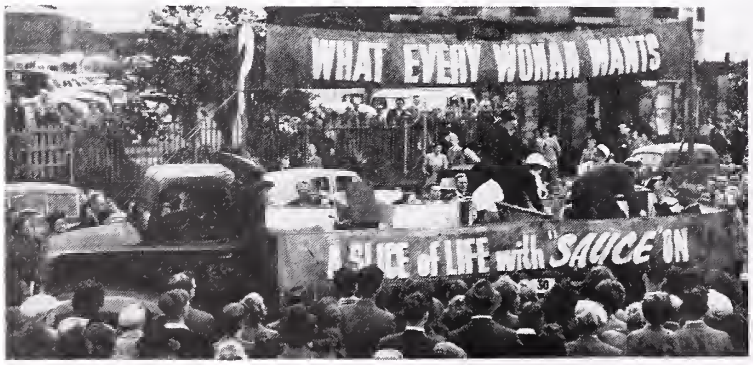

CAPITOL'S FALL FESTIVAL OF HITS

Bill Burke's very fine ballyhoo in the lobby of the Capitol theatre, Brantford, Ontario, for upcoming fall attractions. It constitutes proper selling approach.


CHALLENGE
CHALLENGE THE WILD
COLISEUM

Frank Graham, an exhibitor and subscriber to the Herald for 35 years, is the producer of "Challenge of the Wild" which had this exploitation at the Coliseum theatre, in Seattle.

Held over from last week's British picture page is this excellent ballyhoo idea from W. Peel Smith, manager of the Palace cinema, Southport, England, for the exploitation of Adelphi Films' picture, "What Every Woman Wants"—which is described as "a slice of life with the sauce on."


WHAT EVERY WOMAN WANTS
A SLICE of LIFE with "SAUCE" ON

ROYAL
ROYAL

Square dancers step out for the world premiere of United Artists' "Jesse James' Women" at the Royal theatre, Jackson, Mississippi, to climax a solid week of parades, publicity and TV promotion.

ROUND TABLE in TORONTO

Viewing Canada From Circuit Headquarters

The occasion of the Round Table meeting in Toronto was Odeon's "Big Show"—and the presentation of prizes at a luncheon at the Royal York Hotel—which is covered elsewhere as a news story. But with 45 Odeon managers in town, and two days (and nights!) in which to cover Toronto in a continuous series of meetings and greetings with old and new friends, we encountered many who are well known to this international association of showmen.

They Put Over the "Show"

Wannie Tyers, director of advertising, and Jim Hardiman, his assistant, both of the Odeon home office, were responsible for the "Big Show" contest, and the results obtained, in the stimulation of good showmanship for proper recognition and rewards. The pictures below show these energetic executives as the photographer caught them, in action. Wannie is having his good fortune told by Madame Zaza (we met her again the next day without her black wig at the Odeon office—and found that she was Jim Hardiman's secretary) and there is Jim himself, in costume as the Ringmaster, who directed the "Big Show." David Griesdorf, general manager of the circuit was absent because of illness, and we regret not having seen him, since he attended our Quigley Awards judgings in New York. The presentations were made by E. G. Forsyth, assistant general manager. Jim Hardiman had invited us to a massed band concert on Sunday evening, which alone was worth the trip to Toronto—170 pipers, 150 bugles, 150 trumpets and 400 drums, playing for an audience of 20,000 on the Exposition grounds. Jim Hardiman looked fine in his uniform as a reserve officer in the Toronto Scottish Regiment.

We met so many at the luncheon, and through the two-day meeting, that any list would include all Odeon Ontario managers, and of course, the prize winners who were honored. We again met Steve McManus and John Printz, who were recent visitors at the Round Table in New York, and the reunion was appropriately celebrated, far into the night. Those Odeon boys keep late hours, beyond our bedtime.

Calling on the Home Offices

And came the dawn, we went out exploring for other friends. There's a bank on every corner in Toronto, and in the Royal Bank building is Famous Players-Canadian—our objective. But J. J. Fitzgibbons, president, and Jimmie Nairn, advertising and publicity director, whom we hoped to see, were both in Vancouver, where they are holding one of their own managers' meetings, this being the occasion for the presentation of the 1953 Quigley Grand Award plaque to Charlie Doctor, for his second time. Now, with Ivan Ackery, Famous Players hold four Grand Awards in Vancouver—and no other city or circuit in the world can make that statement! When the delegation arrives back in Toronto, we expect to have photographs of the ceremonies, with proper fanfare.

We did see Morris Stein, general division manager, whom we greatly admire as a theatre executive, and Tiff Cook, exploitation manager, but we missed Dan Krendel, who was out of the office and we never caught up with him. However, we'll see him in New York in the near future—that's a promise. We had dinner with Tiff Cook and Arch Laurie, formerly with Odeon and now with United Artists, as press representative for Canada. Then, we went to the Variety Club, and to meet Len Bishop, capable manager of Shea's theatre, where Paramount's "Sabrina" is doing marvelous business. Len is a Round Table member, since 1949, and a popular toastmaster and speaker for industry and public relations. In his office, we encountered Chet Friedman, our predecessor at this desk, now MGM's field exploitation man for all of Canada, and Sally Walton Friedman, also well known to Round Table correspondents. Toronto's friendly Russ McKibbin is manager of Famous Players' Imperial theatre and J. H. Clarke is at Loew's.

TV Will Be a Partner

Tiff Cook has a picture on the opposite page, and we have new copies of "What's COOKing?" which will be regularly reported in the Round Table. Famous Players-Canadian have good reason to be proud of ninety new members of their "25 Year Club"—across Canada, which spells good organization and good morale. Incidentally, while TV is not yet a problem in Canada, it will be cooperative rather than competitive. Famous has just acquired an interest in the first privately-owned bi-lingual television station in the world—in Quebec.

Following our nose, in the wind, to find the source of a wonderful odor, we came to O'Keefe's Brewery, and across the street, was the Film Center Building. We chatted with Sam Glaser, who is proud of his new miniature CinemaScope projection room, at 20th Century-Fox. In case the wind changes, there is also Moulson's Brewery, on the other side of town.

Toronto is a wonderful city—so clean, so fine, so rich, in so many ways. We traveled on the new Toronto subway—and while it has only seven stations, we'd be willing to trade all of the subways in New York for this new and shining example, with trains that are red, and stations in all different colors. We know the Russians invented the subway, but the Canadians have perfected the service, style and beauty of underground railways. It was a pleasure—and a privilege to be in Toronto. —*W. B.*

COMPETENT CANADA

We've often said, in these Round Table meetings, that business is good in Canada —because they make it good. But a visit to Toronto and the chance to mix with sixty or more representative managers and Round Table members across that friendly border, convinces us that there is more to the statement of fact. Business is good in Canada because they are better showmen, in the aggregate—and because they work harder, under superior direction.

Outstanding in our opportunity to be present at the Toronto meeting of Odeon Theatres (Canada) Limited, was the privilege of meeting Mr. L. W. Brockington, president of the circuit, director of many Canadian and British corporations, international lawyer with many clients on this side of the border, and one of the most colorful and courageous personalities we have ever known. Mr. Brockington has the eloquence of Sir Winston Churchill and the knowledge of motion pictures of his late and good friend, Terry Ramsaye.

Wannie Tyers, director of advertising for Odeon Theatres of Canada, with Madame Zaza, one of the circus characters on the set—and at right, Jim Hardiman, assistant director, in his costume as the "Circus Boss"—with two midway girls who added to the atmosphere of Odeon's "Big Show" prize presentation luncheon in Toronto.

ODEON'S "BIG SHOW" TORONTO MEETING

TORONTO: Odeon's fifth Showmanship Drive to be held in every theatre from coast to coast, across Canada, accomplished its two main objectives—the stimulation of enthusiasm and initiative, and the raising of showmanship standards—so E. G. Forsyth told circuit executives and regional managers at the "Big Show" Award luncheon at the Royal York hotel. This drive is by far the most successful to date, and campaigns were submitted each week for 13 weeks from 99% of the Odeon theatres in the Dominion. The luncheon opened a two-day managers' meeting. Mr. Forsyth spoke in the absence of David Griesdorf, general manager, who was unable to be present because of illness.

"The Big Show" Was an Inspirational Theme

The theme of the luncheon, as well as the business session that followed, was the same as that of the contest—"The Big Show"—and the luncheon room held "the big top" with circus acts and atmosphere. Outside, circus posters were displayed, and attractive girls in midway costumes ushered guests to their tables as Circus Boss Jim Hardiman acted as a circus barker. The luncheon was opened by Leonard Brockington, president of the J. Arthur Rank Organization in Canada, and introduced the director of the Managers' Round Table of the Motion Picture Herald, with other members of the Canadian trade press. Mr. Brockington paid tribute to the late Terry Ramsaye, and spoke of the visit to Toronto of Martin Quigley, at an Odeon judging.

Nick Langston, manager of the Capitol theatre, Hamilton, was the first prize winner, receiving the Odeon Trophy, a cheque for $300 and an extra week's vacation. You will find the picture of this occasion in the adjoining column, followed by the presentation to the second prize winner, Don Gauld, manager of the Odeon, Fort William. And the happy group of showmen in the third photograph at right are Ken Davies, manager of the Odeon Guelph, first prize for the greatest improvement over 1953; Ralph Bartlett ,Odeon, Sarnia; Vic Nowe, Odeon, Toronto; Charles Mason, of the Roxy, Brampton, who now joins Odeon's home office staff; Ron McGill, of the Palace, Galt and Ed Burrows, of the Odeon, Brantford, all top men in their respective regions, and runners-up in the contest.

Assistant Managers—And "Movie Widows" Awarded

In making the presentation of prizes, Mr. Forsyth told the luncheon guests that all assistant managers will receive cheques in the mail, in every theatre where the managers have received first, second or third prizes. Another successful innovation was the introduction of prizes for the wives of winning managers in all theatres. He commented that this was the first recognition of the "movie widows"—who have been so often forgotten in giving credit to the working manager—on his job. Special tribute was given Wannie Tyers and Jim Hardiman for their ingenuity in planning the "Big Show" contest in all its ramifications. Mr. Forsyth said, "The annual Showmanship Drives have helped to train managers in the necessary duty of meeting new competition. Showmanship is a full-time, year-around occupation, and we have a duty to the public, the producer, distributor and ourselves to sell our new film product."

Congratulations to the winners were offered by Peter Myers, president of the Canadian Motion Picture Distributors Association, who pointed out how delighted he was to see the showmanship effort displayed, and said, "We are no longer selling 1953 models. We now have TV competition and we have to meet it." The regional "Big Show" meeting in Toronto will be followed with a meeting of Quebec managers, set for Monday and Tuesday, October 4th and 5th, at the Ritz-Carlton Hotel, in Montreal

Big Premiere Promotion of "Contessa"

Two hundred and forty florists, 425 travel agencies and the 67-store Carvel ice cream chain joined in the mammoth New York-metropolitan area co-op campaign spotlighting the gala world premiere of United Artists' "The Barefoot Contessa" at the Capitol Theatre on September 29, it was announced by Francis M. Winikus, national director of advertising, publicity and exploitation.

The jumbo point-of-sales promotion will back the record newspaper ad and poster program booming the long-awaited Humphrey Bogart-Ava Gardner starring film throughout the five boroughs and in major suburban centers.

Under the sponsorship of the Metropolitan Retail Florists' Association, the 240 leading flower shops in Manhattan will ballyhoo "The barefoot Contessa" with big-space window displays combining special posters and scene stills from the film.

Four hundred and twenty-five travel and tourist agencies are joining the big co-op push with counter and window displays promoting a "Contessa" letter-writing contest that will award free round trips to Italy to the winner and a chosen companion. The national competition, which is being kicked off with the Capitol premiere engagement and is sponsored by the Italian Line, will back openings of the UA release in every exchange area of the country. Thirty thousand special heralds plugging the contest and picture will be distributed over the counter in and near New York.

The Carvel ice cream outlets will back "The Barefoot Contessa" with posters, counter cards and streamers. Carvel's "rolling store" truck will tour the metropolitan area with bannered announcements of the opening and the company will net more attention for the film with a foot-high shoe made of ice cream, which will be shown on TV.

Additional co-op support for the CARE-sponsored premiere of "The Barefoot Contessa" will come from window displays pegged on the fabulous wardrobe worn by Ava Gardner in "The Barefoot Contessa." Important stores participating include Bonwit Teller, Tailored Woman and Lewis and Conger. Brooks Brothers are providing windows featuring Edmond O'Brien and the Van Heusen shirt tie-up, which is being advertised nationally with a full-page insertion in Life.

Filmack HAS 80 SWELL IDEAS for Selling Your BIG HALLOWE'EN SHOW!
Read "Inspiration".. Select an Idea
Always Use FILMACK For All Your Trailer Requirements
FILMACK TRAILER COMPANY
CHICAGO 1327 S. WABASH AVE. • NEW YORK 630 NINTH AVE

Manager Has To Sell The New Films

Bringing patrons to see pictures is as much the responsibility of the working staffs in theatres as it is of the picture, Ted Schlanger, Philadelphia zone manager for Stanley Warner Theatres, told a meeting of all his managers in that city, as one of his conclusions after a tour of 59 theatres in his jurisdiction.

"It is true that we have been blessed with a number of good pictures this year, but there also were good pictures last year," Mr. Schlanger said, in remarking upon the good business achieved since the start of the Fabian Fabulous Forty Drive two and a half months ago. "The results offer conclusive evidence that there is plenty of business to be gotten if the entire organization makes a concentrated effort to go after it, and even those in the organization who are sitting on their hands can't help but be impressed by the tremendous box office.

"Our task is to call attention to the attractions of our merchandise like we are doing during the drive, and not revert back to that lethargic state that formerly existed wherein we went through the same routine on every picture with an ad in the newspapers and 40 by 60's out front, and waited for the customers."

In studying installations of new techniques, Mr. Schlanger said he finds "it is of the utmost importance that the sound level be controlled from the auditorium and not from the booth or by electronic devices"; and also that the manager should make certain the sound level from the three horns is equal in volume, and that the volume is not higher than normal optical sound.

He announced William Morgan, manager of the Warner, Atlantic City, as winner of the first period of the drive. Four equal awards for second place are shared by Larry Graver, Mastbaum, Philadelphia; Lew Black, Warner, Wilmington; Chester Woerner, Lansdowne, Lansdowne, Pa., and Dominick Lucente, Broadway, Philadelphia.

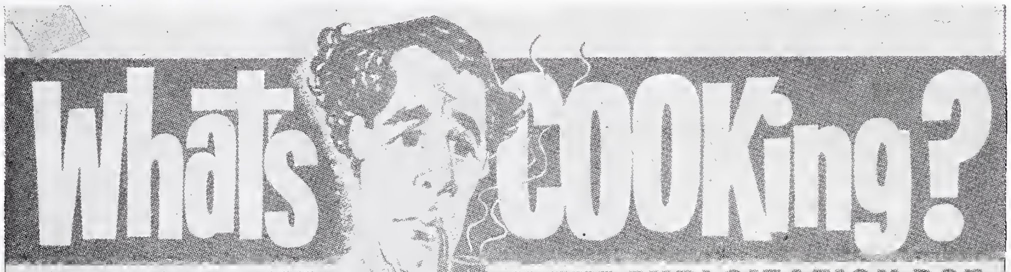
"Tokay" Drive-In Theatre Celebrates Wine Festival

The 17th annual Lodi, California, Grape Festival and National Wine Show is quite an event, and the official program, sent to us by Warren Campling, manager of the Tokay Drive-In theatre, has a certain something about it that stands out in our mail. Seems to us that some other theatre towns, in the Finger Lakes country up in central New York State, could do something like it, if they were as interested in local products. At this time of year, with the leaves turning and the grapes ripening, the Lake country is something you can always remember. Warren Campling extracted the maximum public relations and exploitation value from the local event. The show draws people from all over California.

Selling Approach

GONE WITH THE WIND—MGM. David O. Selznick's production of Margaret Mitchell's story of the old south. The greatest motion picture ever made, greater than ever on the wide screen. In color by Technicolor. Full length, unchanged, and doing more business than ever before, on the fifth time around! Three hours and forty minutes of thrills, the greatest money's worth in show business. Starring Clark Gable, Vivian Leigh, Leslie Howard, Olivia de Haviland. The picture that has won TEN Academy Awards. Every moment of the fiery, romantic novel, comes to life. If you haven't seen it, you must. If you have seen it, you'll want to see it again. 24-sheet and other posters have been remade to create art materials for marquees and lobby display. Jumbo herald from Cato Show Print keys your campaign, and sells a super-attraction. Newspaper ad mats equal to the occasion, for every situation. All sizes, and in two basic styles, for class and mass advertising. The economy ad mat at National Screen, for 35¢, gives you nine different ad mats and slugs, two publicity mats and some linotype border, sufficient for small theatres. A special mat of ad slugs in two sizes, offered in the pressbook, is a good item. Many exploitation and promotion ideas, based on early runs, will help you. Six million teenagers have never seen the picture. High schools in 43 states have asked to cooperate with local playdates. Book promotion includes an 864-page paper-back edition selling for 75¢ which is a bargain.

JULIUS CAESAR—MGM's dramatic masterpiece, direct from Broadway and triumphant pre-release runs at advanced prices. Marlon Brando, Greer Garson, Louis Calhern, John Gielgud, James Mason, Deborah Kerr in "as sharp a study of violence and intrigue as any modern melodrama"—by William Shakespeare—but what Shakespeare! Audiences stand and cheer this picture—it has happened over and over again! Three kinds of heralds—including a tabloid copy of "The Daily Chariot" which reports a murder! 24-sheet and other posters planned to create pictorial and art materials for your displays. Newspaper ad mats many and varied for size and shape—all with the style that sells Shakespeare to all ages and kinds of people. After intensive trial runs, MGM now releases "Julius Caesar" with the benefit of their exploitation skills, developed in actual practice. The 35¢ economy mat at National Screen is Metro's gift to small theatres at low cost. High school and student campaigns will pay off, and much is given to help you, in the pressbook. Ticket-selling ideas that have been proven and will work! A record album, and a special 9-minute overture, from the screen, is ready. A set of illustrated letters in giant size, at $2 per set, to spell out the title, have been provided for lobby hangers. A special block 24-sheet poster is good for advance display. "Julius Caesar" has conquered city-by-city across the nation. You may aim both for the high-brows and the low-brows.

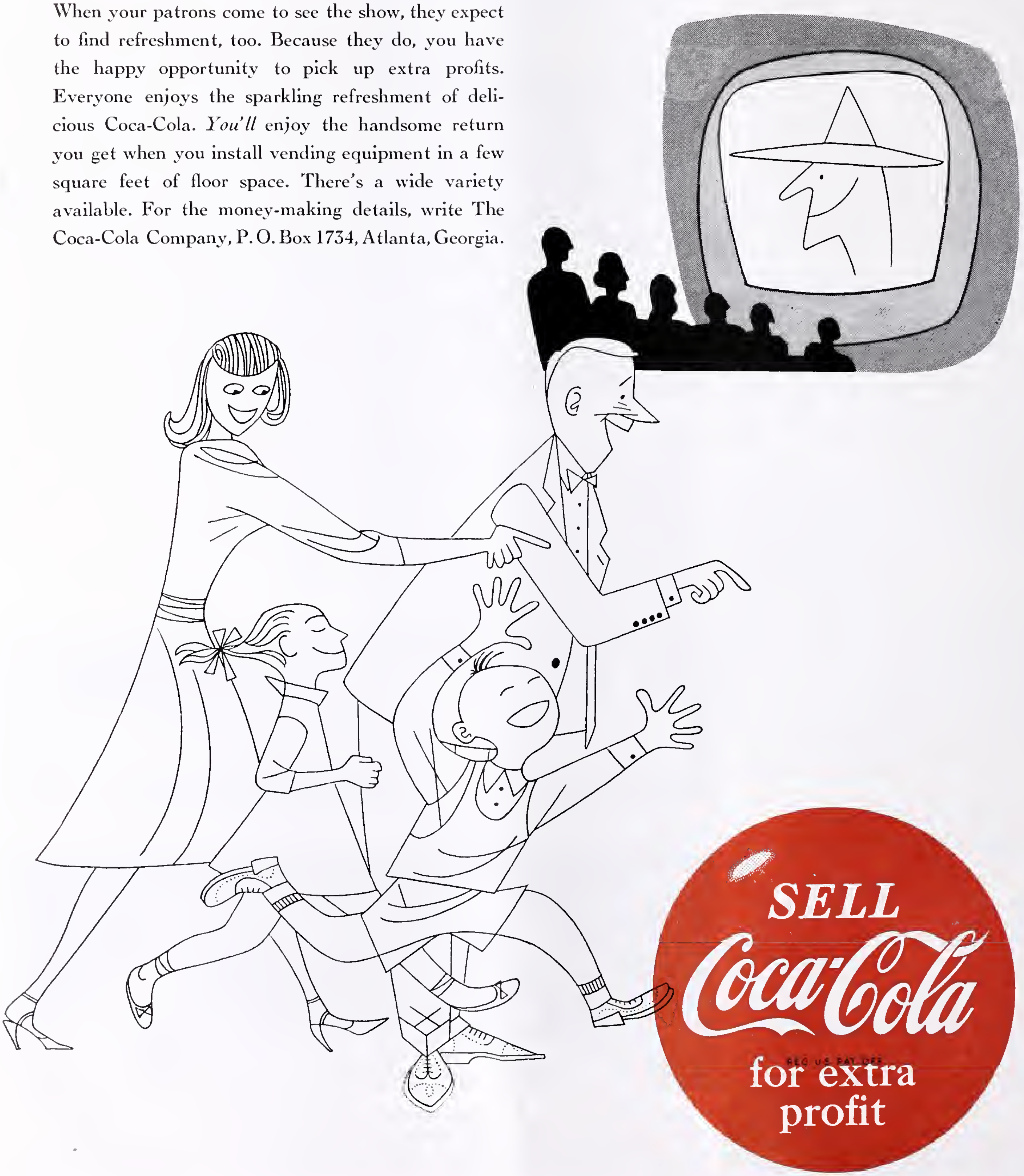

What's COOKing?
EXPLOITATION FOR THE USE OF ON CURRENT AND COMING ATTRACTIONS
IN THE EXPLOITATION POT by TIFF COOK
ONTARIO 'B' DISTRICT
Ballyhoo
VOLUME 3
NUMBER 25
SEPTEMBER 17
1954
THINK!

Compelling copy in attractive covers—from two competent Canadians. Above, Tiff Cook's exploitation bulletin from Famous Players' home office in Toronto, and below, Dan Krendel's Ballyhoo bulletin written for his Ontario Busy Bees—all in straight line, shortest distance between two points, most punch to the paragraph—style.

In your theater, too...

everybody goes for Coke!

When your patrons come to see the show, they expect to find refreshment, too. Because they do, you have the happy opportunity to pick up extra profits. Everyone enjoys the sparkling refreshment of delicious Coca-Cola. *You'll* enjoy the handsome return you get when you install vending equipment in a few square feet of floor space. There's a wide variety available. For the money-making details, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.



SELL

Coca-Cola

REG. U.S. PAT. OFF.

for extra profit

"COKE" IS A REGISTERED TRADE-MARK.

THEATRE
SALES

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, RICHARD GERTNER, Associate Editors

Candy—Backbone of the Snack Bar

The first item of refreshment merchandise to be introduced in most theatres, candy continues to retain its force as a magnet drawing patrons to the snack stand. It does so not only through its appeal as a delicacy but its adaptability to attractive counter displays both on top and inside the case like the one shown below.

ONLY A DIME
TRY A BAG OF OUR HOT POPCORN
10¢

Counter display by manager Norm Reay, Odeon's Plaza theatre, Victoria, B. C.

DESPITE the practice of many theatre operators to add continually to the variety of refreshment merchandise offered their patrons, it is candy which remains the "backbone" of the theatre snack stand. That is a foothold it gained very early, and it holds steadily today.

For it was candy which was the very first refreshment item to be sold in most motion picture theatres. Back in the '30's, when theatre men first turned to this additional source of revenue, they started out hesitantly — perhaps just installing a very small candy case in an inconspicuous corner somewhere, stocked with only one or two types of confectioneries. Once given a start, however, candy proved to be so popular with theatre patrons (many of whom had been bringing their own candy from the outside, anyhow) that the candy counter was increasingly enlarged. And eventually it was expanded in most cases to a permanent and prominent fixture in the theatre where many other food and drink refreshments are sold.

The fact that candy was the start of it all is nowhere revealed so clearly as in the tendency of many theatre operators still to refer to their refreshment counter as their "candy stand" — in spite of all the other delicacies on sale there!

Thus it was that motion picture patrons learned early that they could secure their favorite candy bar after they arrived at the theatre to enjoy during the show. That habit has grown over the years, and today it is still the desire to purchase candy that leads many a customer to the snack bar where his appetite can then be whetted for any number of other products.

In addition to its appeal as a delicious refreshment, candy has another advantage which the theatre operator can exploit. That is the fact that it is so highly displayable. Attractive candy packages, invitingly arranged in an imaginative fashion, help considerably in drawing customers to the snack bar, thereby increasing sales.

In this regard it is important to remember that such displays should be changed frequently so that they continue to hold their appeal. Too often the bars and specialty items are simply placed in the case in what seems to be the most convenient and easy fashion and then left to stay that way. When this is done, the display becomes static and dull.

One important means of revitalizing the display is to introduce new candies that lend themselves to attractive arrangements. (Some of the latest of such items are pictured and described elsewhere in this issue.) In addition to freshening the display, such candies help to increase sales by catering to the taste of those patrons whose appetites are quickly jaded and require newer and different delicacies.

As for other means of promoting new candies, there is nothing quite so effective as distributing samples. This might be done, for instance, by handing out the new candy bars as a free premium to the first 25 or so youngsters attending the first performance on a certain day. On other occasions small samples might be passed out to patrons as they enter or leave the theatre —or perhaps during intermission time. (A recent instance in which this was done is pictured elsewhere on this page.)

Newspaper advertising of a new item— as a part of the regular theatre ad—has also proved an effective booster with many theatres.

The ways and means in which candy can be exploited are limited only by the ingenuity and imagination of the theatre operator!

Kerr's CANDY

Bringing candy right to the patron in the lobby is a particularly effective way of boosting sales as proved recently at two Canadian theatres. At 20th Century Theatres' Park in London, Ontario, an attendant patrolled the lobby (above) attired in a Scottish costume to tie in with Kerr's candy trademark, while at Odeon's Mercier theatre in Montreal free samples of Life Savers were passed out to patrons (below).

CARAMEL SIZES CHANGED

A change in the size of the caramels in its five-cent cello boxes and an increase in the number of candies in each box from 10 to 12 has been announced by Peter Paul, Inc., Naugatuck, Conn. The company states that the longer and narrower package, which will be used for Walnettos, Choclettos and Coconettos, has "better balance and appearance and creates added consumer appeal." The red, blue and chocolate brown bags and boats were designed by Jim Nash, New York industry designer.

YOU MAKE MORE WITH DAD'S ...THE WINNER!

1954 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

DAD'S Awarded a coveted Best Seller "Theatre Sales Championship" by Better Theatres in 1954, 1953, 1952

DAD'S

OFFERS YOU THESE PLUS PROFIT FEATURES:

1. *Make More Drinks to the gallon.* One gallon of DAD'S ready-to-use Fountain Syrup yields 146 7-oz. drinks.
2. *Make More Plus Profits.* Additional drinks from DAD'S, the Leader, mean plus profits for you. Regardless of what you're presently paying for syrup—DAD'S "extra yield" per gallon gives you higher gross profit than does any other nationally advertised brand.
3. *Make More On Cups.* Extraordinary low, low price to DAD'S users on cups. Ask us about it!

See Us at the Tesma-Toa Show—Booth 108

DAD'S Automatic Dispensers Do a Better Job

BARRELS
Beautifully grained oak barrels with stainless steel hoops. Draw any size drink continuously. Available in 8, 17, 45 and 60 gal. sizes with 1 or 2 faucets.

DISPENSERS
Produces perfectly uniform, deliciously flavored, properly carbonated DAD'S. Takes little more than 1 sq. ft. of space! Available in counter and rail-type models. Serves 1, 2 or 3 flavors.

FOUNTAINETTES
DAD'S Uniflow and DAD'S Perlick units ...complete with barrels, self-contained refrigerated, serve DAD'S, and up to 4 other flavors, plus ice water and carbonated water.

Write Us For Information Today

DAD'S ROOT BEER COMPANY
2800 N. Talman Ave., Chicago 18, Ill.

People & products

by Carl R. Mos

• • •

BIG NEWS on the vend front is Rowe's purchase of Spacarb, now named Rowe Spacarb, Inc., a division of Rowe. The acquisition gives Rowe an even fuller line, including vend machines for candy, ice cream, soft drinks, cigarets, milk, pastry, sandwiches and the Auto-Snack. According to Rowe prexy, Robert Z. Greene, former Spacarb officers, I. H. Houston and Robert K. Deutsch, will continue to hold important posts under the new set-up.

•

PERSONALS . . .

Hearty congratulations to *James A. Ryan,* recently elected prexy of C. F. Simonin & Sons. Jim, for years one of the best known and loved figures in the theatre popcorn field, was previously Simonin's v.p. of sales. . . . And hats off to *Henry M. Winter,* new exec. v.p. of Pepsi-Cola International. Already a director, Henry was formerly v.p. in charge of commercial operations. . . . And a bow to Peter Paul's *Edwin E. Dalton.* Ed, assistant sales manager, has taken on the added duties of ad manager. He tells us that Mounds and Almond Joy are now the most heavily TV-advertised candy brands in the land. Also that the Mounds and Almond Joy wrappers have been pepped up for more eye-appeal.

James A. Ryan

•

POPCORN PRICES

Sorry, but it looks like popcorn will be following the price trail of coffee and cocoa beans, according to a survey by J. J. Fitzgibbons, Jr., IPA prexy. Popcorn acreage planted in '54 is only 50% to 55% that of '53. And drought conditions in most growing states are accentuating the shortage, although there was a substantial crop carry-over from last year. Better give your requirements some thought right now.

•

BACK FOR NESTLE

Nestle has renewed its sponsorship of the Jackie Gleason show over 100 CBS-TV stations for Nescafe, reports Donald Cady, ad & merchandising v.p. "The show reaches 10,000,000 right at the biggest coffee break of the week, Saturday evening," Don remarks, adding, "We couldn't get a better moment, psychologically speaking." But for second best, Don, how about Sunday a.m. for the Sat. nite hangovers? . . . And talking about liquids, Hoffman Beverages reveals that New Yorkers consume 200 per cent more soft drinks now than in '44, with cola the leading choice.

•

You can sell as much candy in summer as in winter, according to Fanny Farmer's prexy, John D. Hayes, reporting that his company set a new sales record this season and expects next summer to top it. Two responsible factors: (1) _Government-industry research which solved wilting or graying under heat and humidity;_ (2) _Heavy promotion._ Do Better Refreshment Merchandisers need a stronger hint?

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PEANUTS

When New York's Vim appliance store radio-advertised $189 refrigerators, adding "the payments are peanuts," Ted Bazzini, who wholesales 'em, showed up with ten 100-lb. bags worth $200. He got the ice box!

The house is packed for Nestlé's Bars!

SENSATIONAL NESTLÉ'S CRUNCH BAR
The all-out favorite of the fans— that milk chocolate bar with the crunchy goodness.

NESTLÉ'S NEW COCONUT BAR
Another Nestlé winner— rich milk chocolate, with shredded coconut, for delicious, delightful eating.

NESTLÉ'S
CRUNCH
MILK CHOCOLATE
NESTLÉ'S
COCONUT
MILK CHOCOLATE

PERENNIAL STARS— NESTLÉ'S MILK AND ALMOND
When your patrons think of fine chocolate, these two bars rate high.

NOW! NESTLÉ'S BARS ON "SPACE PATROL"
Nestlés Bars on network TV will reach your customers every single week. Coast-to-coast hookup on 50 stations!

10¢ Crunch, Milk, Almond and Coconut available coast-to-coast --5¢ Crunch, Milk and Almond available except on West Coast. All sizes packed 100 bars per case.

See your Nestlé Representative or write for more details to

THE NESTLÉ COMPANY, INC.
2 William St., White Plains, N. Y.

New Faces for the Candy Cases

Just as the introduction and exploitation of new screen personalities helps at the box-office, so the addition of new candy products can be used to boost sales at the snack stand. Attractively displayed, the new faces will lend interest to the old familiar members of the candy community. And who knows? Maybe one of the new brands will soon become an old standby.

Euclid's
Hawaiian Fudge
10¢
EUCLID CANDY CO., INC., SAN FRANCISCO, CA
HAWAIIAN FUDGE 10¢

"Hawaiian Fudge" (right) is a new dime-size bar recently introduced by the Euclid Candy Company, San Francisco. Approximately 3 ounces in weight, it is packed in chocolate, vanilla or assorted flavors.

Euclid's
PECAN ROLL
CANDY BAR 10¢

Another recent addition to the Euclid Candy Company's line is the "Pecan Roll" (left). It is also a dime-size bar and comes wrapped in cellophane, outlined in yellow.

Heide
DARLING CREAMS
CREAMY
DARLING CREAMS

Henry Heide, Inc.'s "Darling Creams" have been dressed up in this brand new cello window package. The 12-ounce package combines golden yellow and watermelon pink colors to blend with the soft pastel shades of the candy. The traditional red Heide diamond is on the box.

Big Time
CARAMEL · PEANUTS · NOUGAT
MFD. BY HOLLYWOOD BRANDS, INC., CENTRALIA, ILL
Big Time

New from Hollywood Brands, Inc., makers of "Butter-nut" and "Milk Shake" bars is the "Big Time" (above). It is a 2-ounce bar consisting of a chocolate flavored nougat with peanuts, covered with Hollywood's rich milk coating.

Brach's
CHOCOLATE
MINT
CHOCOLATE MINT
Brach's

"The Brach Mint Bar" (above) made by E. J. Brach & Sons, Chicago, has a dark sweet chocolate coating with a mint-flavored cream fondant center. It weighs 1 3/16 ounces, and the average size of a wrapped bar is 4 9/16 by 1 7/16 by 11/16 inches. The company has also introduced a new package called "Brach Bullies," consisting of a seven-section chewy caramel-nougat bar.

BEICH
MAPLE
WHIZ
SAY "BIKE"
"BEST CANDY BAR THERE IZ-Z"

Returning to candy stands this fall after an absence of several years will be the Paul F. Beich Company's "Maple Whiz (left). A companion to the vanilla-flavored "Whiz," it is available in 24-count or 100-count vending pack.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Rowe Corporation Buys Spacarb Drink Units

THE ROWE Corporation, world's largest manufacturer and operator of automatic merchandising machines, has purchased the principal assets of Spacarb, Inc., the country's oldest automatic cup drink machine manufacturer, according to an announcement by Rowe Corporation President Robert Z. Greene.

Spacarb, Inc., is being liquidated and a new Rowe division—Rowe Spacarb, Inc., Division of Rowe Manufacturing Company, Inc.—formed to continue the manufacture and marketing of the complete Spacarb line of multi-flavor cup drink dispensers, as well as the "Auto-Snak" common front for "automatic cafeterias."

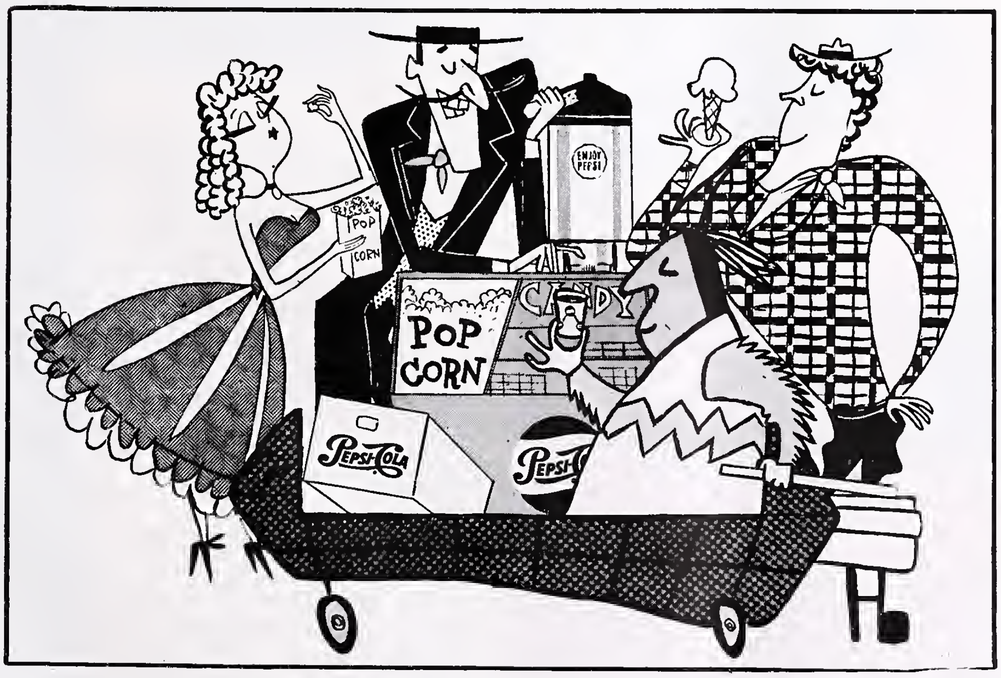
Mr. Greene stated that among key Spacarb personnel who will be retained by the new Rowe division are I. Hayne Houston, president of Spacarb, Inc., since 1946, as Division President and Robert K. Deutsch, Spacarb treasurer, as vice president. All other executive offices will be filled by Rowe officers and the new division will operate under the general supervision of Rowe Manufacturing Company, Inc.

The purchase agreement, approved by Spacarb, Inc., stockholders, provides for acquisition by Rowe of Spacarb machinery, inventories, equipment, copyrights and patents—including the basic patent for Spacarb's exclusive mix-a-drink feature, which permits the consumer to combine flavors at will in the vending machine.

Other Spacarb assets are being liquidated and, under the purchase agreement, total liquidating dividends of $2 will be paid on each of the outstanding 164,445 Spacarb, Inc., shares.

The Rowe Corporation, with assets of $12,500,000, in addition to its manufacturing and sales organization is the parent body of some 40 subsidiary companies which operate thousands of vending machines across the country. Production of the

NEW REFRESHMENT TRAILER TELLS A STORY



The scene above shows the cast of characters in a new cartoon trailer in color called "The Perils of Lurine," produced by the Pepsi-Cola Company to boost snack bar sales in theatres. Unlike many such films, this one has a plot and runs for almost two minutes. Already seen by some of the country's leading theatre refreshment operators, the trailer has been highly commended, according to the company. It is available through Pepsi-Cola's Theatre Sales Division.

NOW!
A New Merchandising Service from Manley

for Users of Manley Machines, Merchandise and Methods

Traditional CHRISTMAS TREAT
FRESH! HOT! DELICIOUS!
POPCORN
GET SOME HERE
OLD TIME CHRISTMAS FAVORITE
OLD TIME CHRISTMAS FAVORITE
POPCORN
GET SOME HERE

Your own experience in the theater business has shown you that the key to greater profits is promotion. Here, now, is the answer to your point-of-sales merchandising problems in your concession.

The new Manley Merchandising Service provides Manley Supply customers with point-of-purchase merchandising material on a yearly basis, at no cost! Keyed to seasonal themes, the Manley promotional material will stimulate buying of popcorn and other items at your concessions. Included is appropriate material for use at Christmas, Easter, July 4th and Halloween. Here is a service keyed to your needs . . . designed to build extra sales . . . and at no cost to you!

Act Now! Begin your promotion program with the attractive new Christmas material from Manley. You can enjoy all the advantages of this new, profit producing service if you use these Manley products: machines, popcorn, seasoning, salt and containers. Write direct today, or call your Manley representative and get the full story on the Manley Merchandising Service. Manley, Inc., Dept. MPH-1054, 1920 Wyandotte Street, Kansas City 8, Missouri.

Heide ®
JUJYFRUITS
JUJYFRUITS

Nationally Advertised

HENRY HEIDE, INC. • NEW YORK, N.Y.

Rowe Spacarb machines will continue at Stamford, with all other Rowe machines being produced at the company's Whippany, N. J. plant.

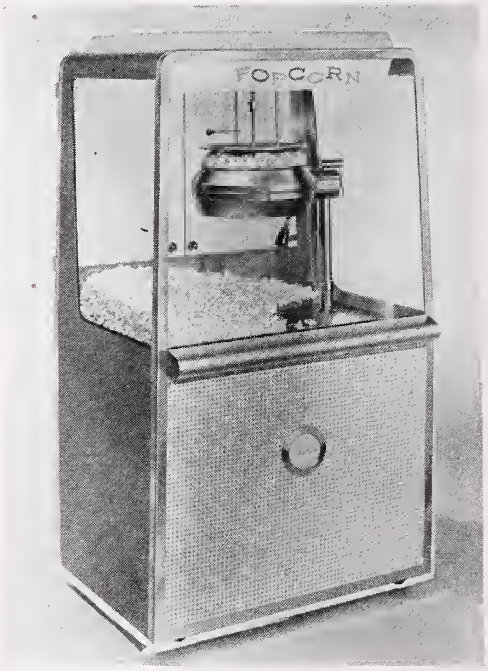
The acquisition of Spacarb gives Rowe a complete and varied group of automatic merchandising machines. Vending machines already being manufactured by Rowe include its cigarette vendors—descendants of the first practical cigarette vending machine invented by the late William H. Rowe—as well as automatic packaged milk dispensers and candy, sandwich, pastry and ice cream vendors.

Photo and Features of New Cretors' Machine

FOLLOWING the close of a contest held among theatre men to select a name for the new Cretors popcorn machine, the company has released a photograph of the unit (shown herewith) and details of its construction. During the period of the contest the new machine, which was designed for Cretors by Raymond Loewy Associates, was on view at the company's distributors' showrooms all over the country.

Among the unusual features of the new machine are the sidewalls of the cabinet, which are of one-piece armorply construction. They are finished in a special shade of red developed by Mr. Loewy. The front of the machine is framed in a triple-plated, mirror-finish steel frame. This frame is first plated with copper, then nickel, and finally with chrome to give it a hard, gleaming finish with a deep lustre.

The front panel is studded with perforations and finished in white enamel. A concealed light at the waist of the machine shines downward on the perforated panel. The top consists of two Lucite sections, the lower one white for easier transmission of light downward into the popper case and the upper half a "buttery" yellow.



Production features include Cretors' champion 18-ounce steel kettle with replaceable heating elements; a 4-cubic foot stainless steel elevator well that holds the equivalent of 130 ten-cent boxes of popped corn beneath the level of the popper case; Cretors' automatic push-button seasoning pump; and forced-air heat circulation designed to keep the popped corn hot, fresh, and crisp regardless of atmospheric moisture.

Popper case doors are of tempered glass and feature new magnetic catches which hold the doors in the closed position without the aid of mechanical fasteners. A stainless steel drop shelf with magnetic catches is also provided on the working side of the machine. All controls except the elevator crank are conveniently grouped at eye level in the Lucite top, and each switch is plainly identified.

Better Refreshment Merchandising
Advertisers' Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

● ***If the service available through the coupon below is preferred for obtaining further information concerning products advertised, those of interest may be indicated simply by writing in the Reference Number given in the first column of the listing (numbers in right hand column indicate pages on which advertisements appear).***

Ref. No.	Page No.
1—THE COCA-COLA COMPANY	1-A
2—DAD'S ROOT BEER COMPANY	2-R
3—HENRY HEIDE, INC.	5-R
4—MANLEY, INC.	5-R
5—THE NESTLE COMPANY, INC.	3-R

REFERENCES FOR ADDITIONAL INQUIRY:

● ***Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:***

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Butter dispensers
103—Candy bars
104—Candy Specialties
105—Candy machines
106—Cash drawers
107—Cigarette machines
108—Coffee-makers
109—Custard freezers
110—Films, snack bar adv.
111—Food specialties
112—French fryers
113—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn, raw
119—Popcorn machines
120—Popcorn warmers
121—Popping oils
122—Scales, coin-operated
123—Soda fountains
124—Soft drinks, bottle
125—Soft drinks, syrup
126—Showcases
127—Vending carts
128—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name ....**Theatre** ....

Address ....

EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

new, indoor

THE ODEON
Edmonton, Alta.

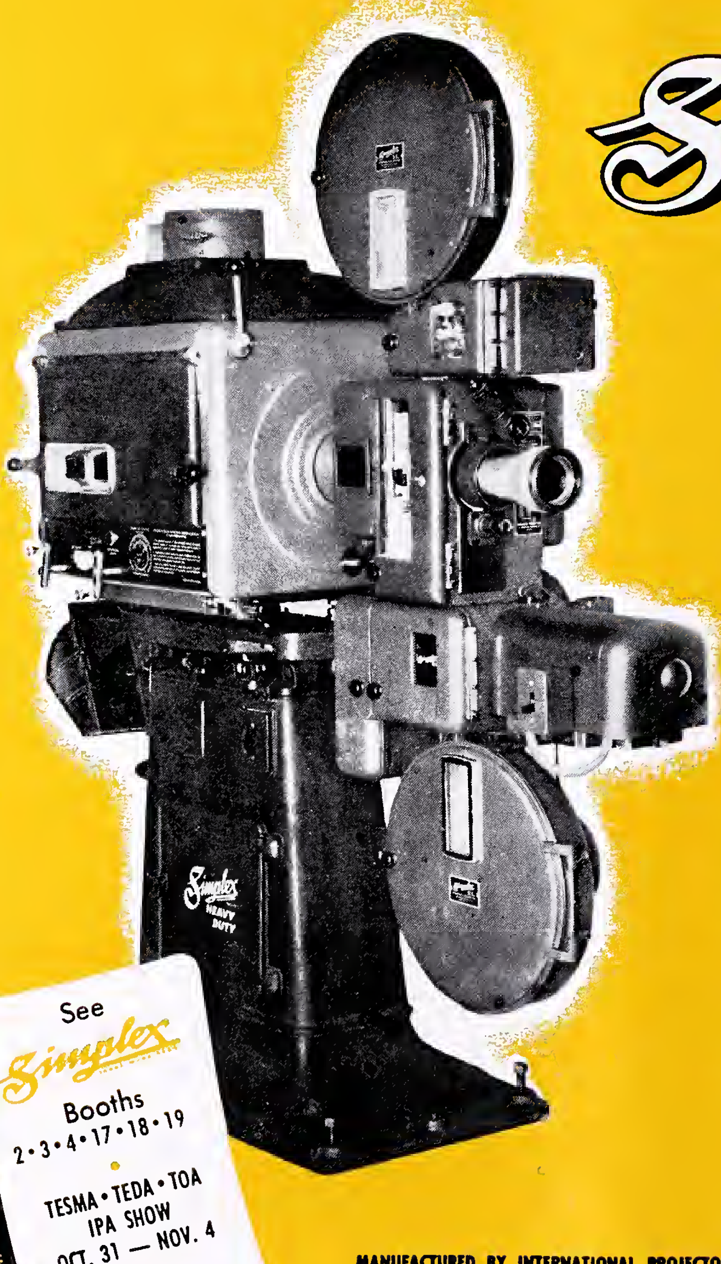
new, outdoor

1100-CAR
DRIVE-IN
at Somerville, N. J.

OCTOBER ISSUE

For EVERY Aspect Ratio...

For EVERY Sound Technique...



Simplex

T. M. REG. U. S. PAT. OFF.

PROJECTION and SOUND SYSTEMS

. . . RATE NO. 1 WITH EXHIBITORS EVERYWHERE! Good reason, too! With today's top product being made for wide screen and directional sound, exhibitors *must* have the very finest equipment . . . equipment that will show these films at their very best! And for the finest in projection and sound they choose . . .

Simplex

See
Simplex
Booths
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•
TESMA • TEDA • TOA
IPA SHOW
OCT. 31 — NOV. 4
•
Conrad Hilton Hotel
Chicago

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY
A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

FAIRCHILD ANSWERS

6 Pointed Questions About PERSPECTA STEREOPHONIC SOUND

A FRANK DISCUSSION OF THE FACTS!

Q. *Is Perspecta Stereophonic Sound really here?*
A. It sure is! M-G-M, Paramount and Warners are releasing all future productions with Perspecta Sound. Other studios are following.

Q. *Will it be the industry standard for years to come?*
A. Yes, it will — because, from the producers' viewpoint, it's the *compatible* system — yet offers exhibitors the finest stereophonic sound at the lowest installation and operating cost.

Q. *How soon should theatre owners install it?*
A. The sooner, the better. All Loew's theatres are being equipped now and hundreds of others here and abroad have ordered! Be first in *your* community. Order now!

Q. *How many Fairchild Perspecta Integrators does a theatre need?*
A. Only *one!* A single Fairchild Perspecta Integrator serves *all* projectors in a booth and controls the sound through any three-channel sound system of standard-make.

Q. *What about costs and installation time?*
A. The Fairchild Perspecta Integrator costs $990. A complete installation can be made in less than a day — without loss of showing time and, incidentally, without continued maintenance and replacement of magnetic heads!

Q. *Where do I go to find out more?*
A. See your dealer or — call — write — or wire Fairchild. We understand exhibitors' problems—can answer your questions immediately.

FAIRCHILD RECORDING EQUIPMENT
THEATRE EQUIPMENT DIVISION • WHITESTONE 57, NEW YORK

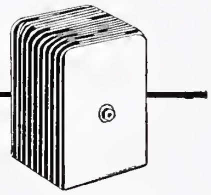
An Efficient, Dependable Power Supply for Your Projection Arcs

NATIONAL RECTIFIERS

There's a National Rectifier designed to match the requirements of every type and rating of angle trim or coaxial trim projection arc lamp. All are built in single lamp units for flexibility of electrical connection.

Power output adjustment to the arc, over a wide range of values while the arc is burning, is by means of an external, manually operated hand wheel on the front. Transformer taps are provided to compensate for changes in line voltages from 200 to 250 volts and the complete amperage range.

SELENIUM PLATE TYPE...



A full metallic, heavy duty equipment for converting three-phase A.C. to D.C. for operating arcs of from 60 to 135 amperes. Models in four capacities, adjustable from 60 to 75 amperes, 70 to 90 amperes, 80 to 110 amperes, and 90 to 135 amperes. Reliable operation in damp climates. Fan ventilated. No warm-up period required.

TUBE TYPE...

Six models, for use with high intensity arcs for either three-phase or single-phase operation on 230-volt, 60-cycle power service. Amperage ratings: 40, 50, 60-70, 70-85, 75-90. The housing assures ample draft through the transformer assembly and past the rectifier tubes to maintain low operating temperatures.

Distributed by

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.
"THERE'S A BRANCH NEAR YOU"

Over 90% of all theatres and drive-ins showing CinemaScope... use Bausch & Lomb cylindrical anamorphic attachments

Here's why:

- Highest light transmission of all anamorphic attachments — for clearest, most enjoyable screen picture.
- No blur, no distortion! Detail is sharp, magnification is uniform, picture is pleasing throughout screen area.
- Matched lens design, for perfect pairing with B&L *f*/1.8 Super Cinephor, world's fastest projection lenses.
- Complete line, including the only anamorphic lens specially made to match 4″ projection lenses without vignetting.
- Easier to install—lenses screw right into perfect alignment.
- Minimum maintenance—completely sealed unit.
- Dependable factory service for full life of lens.
- Recommended by CinemaScope producers.

Congratulations, 20th Century-Fox, on Your First Anniversary of CinemaScope!

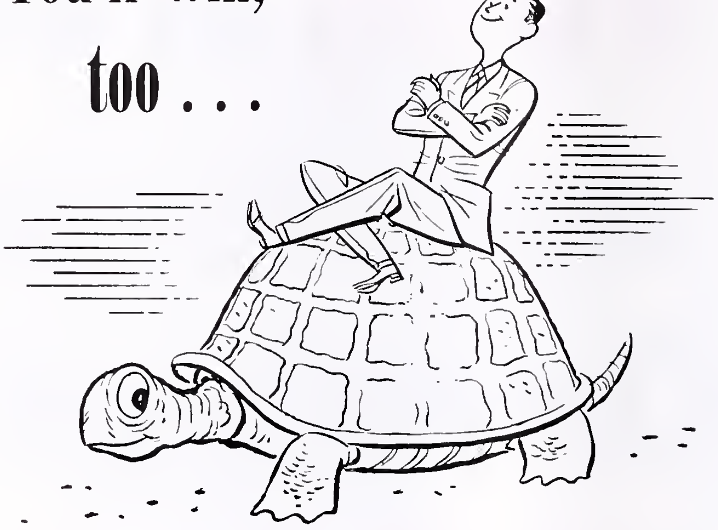
We're proud to have played a part in your great achievement in the art and science of motion picture entertainment.

Ask your dealer for a private demonstration on your own CinemaScope screen. (In Canada: General Theatre Supply—Main Office, Toronto.)

BAUSCH & LOMB

SINCE B&L 1853

You'll win, too . . .



GOING ONE STEP AT A TIME!

**The tortoise took it step by step—
and won going away!**

This strategy of moving "slow but steady" is not restricted solely to foot races. *It's a sound, profitable approach for every motion picture exhibitor!*

The Cinemascope, wide screen and Vistavision product is winning greater favor every day. Knowing the multiple equipment improvements it requires, National Theatre Supply has devised a program whereby even the smallest theatre can progress "Step by Step" along the road to complete wide screen projection. The exhibitor may begin simply with the basic wide screen installation and then gradually continue — right through to a complete stereophonic sound system.

DEFERRED PAYMENT PLAN

If it's terms you want to help in equipping your theatre — either all at once or step by step—for Cinemascope, Vistavision or Wide Screen, see NATIONAL. You will find a plan tailored to meet your requirements in every way!

Your National expert will be glad to advise you on this "Step by Step" program. Being familiar with theatres of every size, he knows how many steps you need to win the race towards profitable theatre improvement!

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

Vern Lindholn, owner of the Ainsworth theatre, Ainsworth, Nebr., and *Rauley Connel,* owner of the Rock theatre, Bassett, Nebr., have joined forces to construct a new drive-in at Long Pine, Nebr., at a point about halfway between the two towns in which their indoor theatres are located. The new operation is to be called the Pine drive-in and will be equipped with Ballantyne projection and sound equipment.

Dr. Frederick E. Terman, dean of the School of Engineering at Stanford University, was elected to the board of directors of the Ampex Corporation, Redwood City, Calif., manufacturers of magnetic recording equipment, at the annual stockholders' meeting recently. He replaces *Charles McSharry,* who relinquished his membership to become secretary of the board. Re-elected to the board were all other members, including *Alexander M. Poniatoff, T. Kevin Mallen, George I. Long, Henry McMicking, Albert A. Browne* and *Murray Innes.* At the meeting Mr. Long, vice-president and general manager, announced the formation of two product divisions corresponding to the two board classifications of use for Ampex recorders—recording of sound and recording of laboratory and industrial data. *Robert Sackman* has been named manager of the instrumentation division, responsible for industrial and research applications of Ampex equipment; and *Philip L. Gundy,* manager of the audio division, responsible for sound recording equipment.

H. L. Marsterson, director and comptroller, and *J. H. Somake,* director, secretary and legal adviser of Westrex Corporation's London subsidiary, Westrex Company, Ltd., have returned to London following conferences with Westrex headquarter's personnel in New York.

W. W. Lucas, stage manager at the Stanley-Warner Garden theatre, New London, Conn., is marking his 55th year in show business. Well known throughout the northeast, he served for many years as president of Local 439, IATSE, of New London.

Edward Christensen, Al Christensen, and *Howard Huff* have announced plans for a new drive-in at Ord, Nebr., which they anticipate opening in the early spring. The drive-in is to be equipped with Ballantyne projection and sound equipment.

Earle Hendren, owner of the Capital Amusement Company, Erwin, Tenn., was honored recently at a dinner in celebration of his 40 years in show business at the Farragut hotel, Knoxville, Tenn. Mr. Hendren has operated theatres in Coal Creek, Daisy, Bull Gap and Greensville, Tenn., and now owns a theatre in Erwin.

Two theatre men recently received awards in a national arc welding contest held by the James F. Lincoln Arc Welding Foundation, Cleveland. The competition was open to per-

Announcing the New

WAGNER NEVIOL FLUORESCENT PLASTIC CHANGEABLE COPY LETTERS

NEVIOL U. S. PAT. NO. 2486859. OTHER PATENTS PENDING.

REVOLUTIONARY! ENTIRELY DIFFERENT!

Formed in clear plastic and processed with a newly developed and patented process fluorescent material, each of these letters, by the use of "black light" becomes a separate, actual light source not dependent on transmitted visible light or the translucence of the sign face. *They Create Colored Light Rather than Lighted Color.*

UNBELIEVABLE BRILLIANCE AND DISTANT READABILITY WITHOUT GLARE

The extreme brightness and strikingly DIFFERENT colors, impossible with other letters, make them especially ideal for installations which are "hedged in" by an abundance of competing light. They are also unusually effective by natural daylight.

THE ONLY THIRD-DIMENSIONAL ILLUMINATED LETTERS EVER MADE!

The black light affords a uniformity of illumination of every letter virtually impossible with previous types of lighting.

GUARANTEED LONG LIFE

Not to be confused with letters which employed fluorescent materials which were front illuminated and exposed to the sun, these new letters are processed on the back and will not pass the ultra-violet rays of the sun. They are accordingly extremely fade-resistant.

ADAPTABLE TO ALL WAGNER FRAMES

The letters are slotted for wind-proof mounting and may be used with economical modification on existing Wagner display frames.

YOU HAVE TO SEE THEM TO BELIEVE

See Wagner Neviol Fluorescent Letters demonstrated at the big TESMA-TEDA-TOA-IPA equipment show October 31—November 4, Conrad Hilton Hotel, Chicago. Be first to take advantage of this great development. Write, wire, or phone for further details and prices NOW!

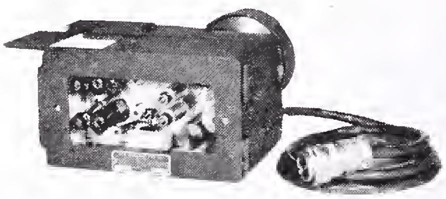
WAGNER SIGN SERVICE, INC.

218 S. HOYNE AVENUE
CHICAGO 12, ILLINOIS

Stereophonic Sound Budgeted for the MEDIUM Size Theatre

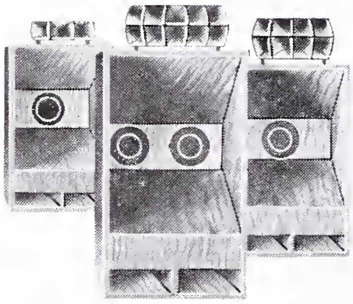
2000 SERIES

Designed for the budget of the smaller theatre, yet it retains the rich quality of top stereophonic sound. Wall mounted amplification equipment saves space in small booths. The complete package includes necessary soundheads, pre-amps, power amplifiers and stage speakers. Amplifiers are all plug in type for fast, easy inspection and servicing. Check the equipment below.



Magnetic Soundheads

Precision engineered and simplified design. Includes four track pick-ups.



Stage Speakers

You choose from either Altec-Lansing "Voice of the Theatre Speaker Systems" or Ballantyne. Each system is complete with necessary equipment.

Amplification System

Available for either one, three or four track. Four-track system is furnished with 12,000 cycle built in trigger to operate surrounded speakers. Both pre amplifiers and power supply are designed for compact wall mounting.

Take just a few minutes and write for full information.

The Ballantyne Co

1712 Jackson Street Omaha, Nebraska

sons in non-industrial business and service establishments who submitted papers describing how arc welding is or could be used in the operation or maintenance of the business or service. *Horace G. Gable, Jr.*, operator of the Azalea drive-in, Orangeburg, S. C., received $250 as a third award for his description of how welding can be employed to fabricate all parts and assemble a steel drive-in theatre screen—the method of construction permitting all work including painting to be down on the ground, the complete screen then being erected without costly and dangerous scaffolding. A fifth award of $50 went to *Sheldon Kliman,* manager of the Riveria theatre, Hastings, Minn., for his paper on welding for theatre chairs.

Lloyd Salsbury has acquired and reopened the Port theatre in Freeport, Ohio.

R. H. Daniels has announced plans to construct a new 250-car drive-in at Hollywood, N. M. It will probably be a year-round operation.

The Park theatre in Detroit, closed for some time, has been reopened under the operation of *Harry Balk.*

Following extensive repairs and remodeling, the Grove theatre, Holly Grove, Ark., has been reopened by *L. G. Renfro, Jr.*

Chet Posey has been named as general manager for the Adler Theatre Company, Inc., Marshfield, Wisc. The circuit has two indoor theatres each in Marshfield, and Waupaca, one each in Merrill and Neillsville, and a drive-in in Merrill. Mr. Posey was formerly with H. J. Griffith Theatres, which has headquarters in Dallas.

Harry A. Rolbiecki has sold the Vogue theatre in Arcadia, Wisc., which he operated for 13 years, to *John W. Leland* of Arcadia.

F & R Enterprises, Abbeville, La., which recently purchased the Dixie theatre there has renamed it Frank's theatre. Frank is the first name of one of the two DeGraau brothers who now own the theatre, the other being Robert.

Plans for a new drive-in theatre in Tulsa, Okla., have been announced by *Eddie Jones,* partner of the Line Amusement Company, and manager of the Sand Springs drive-in.

Following redecoration and the installation of new projectors and a wide-screen, the Peru theatre in that Nebraska city has been reopened by *Gilbert West.*

Harold Hirschberg has opened his new 1,000-car Bethlehem drive-in at Bitztown, Pa. It has a screen 105 feet wide.

Manuel Levin has taken over the Pix theatre in San Francisco from Affiliated Theatres.

William Elder, formerly manager of Loew's Penn at Pittsburgh, has been appointed manager of the Warfield theatre, San Francisco, replacing *Boyd Sparrow.* Other changes at the theatre include two new assistant managers, *Ernest Bourgeouis* and *Joseph Pitruzello,* promoted from chief of service. In addition *Norman Copple* was promoted from usher to chief of service.

Tom Stewart has been appointed manager of the Lory theatre, Highland, Ill.

J. Lawrence Schanberger, for many years operator of Keith's theatre in Baltimore, has retired due to ill health. The theatre has been taken over by *Jack Fruchtman,* who also recently acquired the New theatre there from *Morris Mechanic. Fred Schanberger, Jr.*, who was associated with his brother in the operation of Keith's, will remain with the theatre.

The Holiday Amusement Company, Cleveland, will soon have a third drive-in theatre at Hamilton, Ohio, according to *Marc Cummins,* president. The new operation will have a capacity of 1200 cars and will be equipped for CinemaScope and closed circuit television. In-car heaters will permit year-round operation.

Jack Bunday, formerly manager of the Crosstown theatre in Memphis, Tenn., has been transferred to Henderson, Ky., as city manager in charge of the Kentucky and Kraver theatres

RETIRING NEW YORK PROJECTIONISTS HONORED

Upon their recent retirement from Local 306 I.A.T.S.E. in Brooklyn and Queens, New York, projectionists John Weidner (front row, left) and Dave Rednor (right) were presented with life membership cards in the Movie Social Club of Kings County, Inc., by Harry Garfman, business representative of Local 306. The retiring projectionists also received testimonial scrolls containing the signatures of members of the local. Witnessing the presentation in the rear row are (left to right) Harry Weinberg, financial secretary; Irving Meltzer, president; Dave Steinberg, recording secretary; and I. Sillman, treasurer.

by Malco Theatres, Inc. He replaces *Leon Pickle,* who managed the houses for more than 20 years, who will now devote his full time to operation of the Audubon drive-in at Henderson of which he is a part owner.

C. J. Bachman

C. J. Bachman has been appointed Theatre Equipment Products Manager for the Fairchild Recording Equipment Company, Whitestone, N. Y., manufacturers of Perspecta sound "Integrators," according to an announcement by *Sherman M. Fairchild,* company president. Mr. Bachman was employed for over twenty years with the Stanley Warner circuit as chief engineer. He recently supervised 32 complete CinemaScope installations and was, in addition, responsible for the complete physical plant of 52 circuit theatres. In his new position Mr. Bachman will offer assistance to both dealers and users of Fairchild equipment through the company's growing Theatre Equipment Division. Mr. Fairchild pointed out that Mr. Bachman will also be instrumental in recommending the manufacture of accessory equipment "which will further substantially establish Fairchild as a major manufacturer of theatre equipment."

Albert F. Watters has been elected vice-president and operations manager of RCA's International Division. He was formerly director of associated company operations for that division.

Following redecoration under the supervision of owner-operator *Hassan Habhab,* the Park theatre at Fort Dodge, Iowa, will be reopened and called the Varsity. Improvements include enlargements of the interior and the installation of new seats and an air conditioning unit.

Howard Walstead, formerly assistant manager of the RKO Orpheum, St. Paul, Minn., has been appointed manager of the circuit's Pan in Minneapolis. *James Heuser,* formerly manager of the Pan, was transferred to the Orpheum, in Dubuque, Iowa. In turn *Ray Langfitt,* formerly manager of the Dubuque operation, has been named manager of the RKO Iowa, Cedar Rapids, Iowa, replacing *Andy Talbot,* who retired.

The Oshkosh drive-in theatre, Oshkosh, Nebr., has been sold to *Mr. and Mrs. August Koeppen* by *Merrill Nygren.*

Richard R. Montgomery has been appointed manager of the Ritz theatre in Ocala, Fla., an operation of the Moss Theatre Company. He was formerly manager of the circuit's Carlton theatre in Palm Beach.

The Villa theatre in Oklahoma City has undergone a complete remodeling, including the addition of a new front and redecoration of the interior. The project was completed without the necessity of closing the theatre.

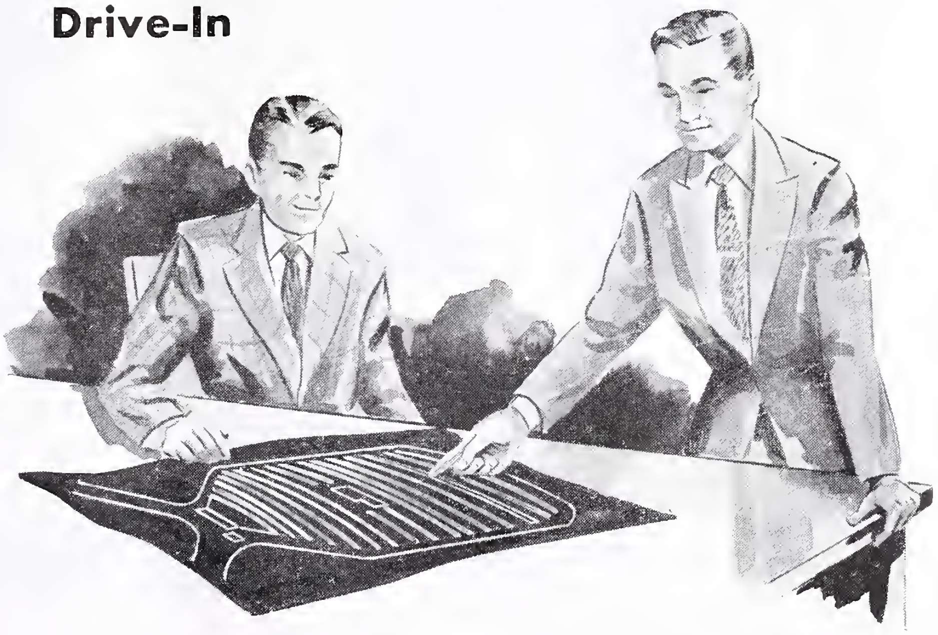
Ray Schwartz has reopened his Walton theatre in Philadelphia, following extensive renovation of the neighborhood operation. *Julian Harris* has returned as manager.

Reese Harrington has closed his Reese theatre in Harrington, Del., to carry out complete renovation in time for reopening in the fall.

Let Us Help You

when you PLAN your new

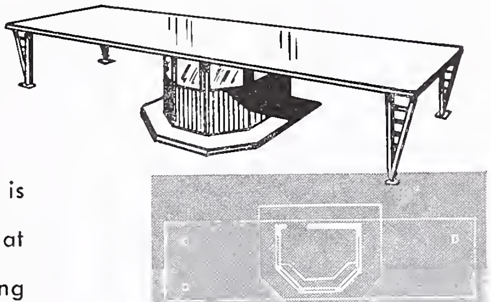
Drive-In



The Ballantyne Company doesn't just manufacture fine drive-in theatre sound and projection equipment. We believe in real concrete help on the whole job. And this is an old offer at Ballantyne, because we've been helping theatre people on drive-in design for a long long time. Many times we've saved the owner several hundred dollars in fees by providing, free of charge, plans for entrance and ticket booth, concession area, tower, projection booths, etc.

We'll be glad to do the same for you. We'll take the rough sketch of your land and elevations and prepare plans for your new drive in.

If you're planning to remodel an old one, we can give you a background of experience to make the job more economical.



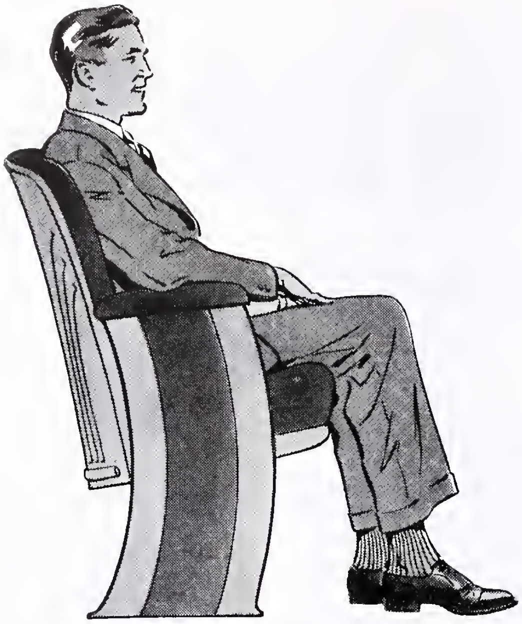
New Ticket Entrance

This handsome functional design is one example of the buildings that Ballantyne has planned from long drive-in experience.

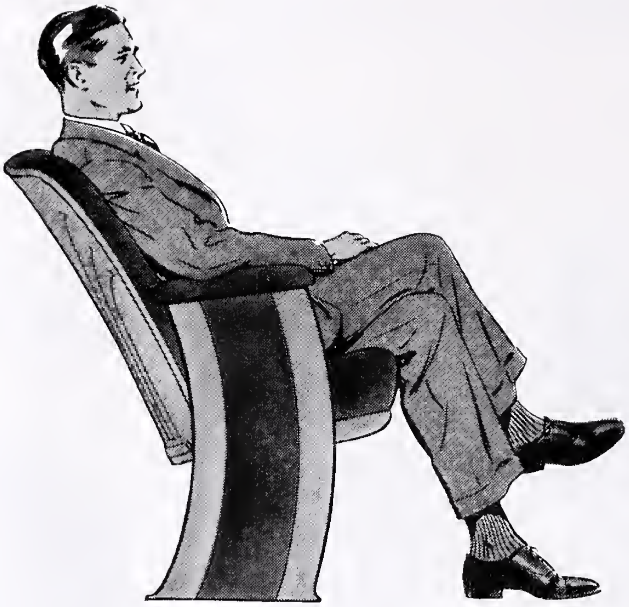
Attend the TESMA-TEDA-TOA Convention October 31 - Nov. 4 and meet our drive-in designer. Bring your problems. He will be glad to consult with you.

The Ballantyne Company

1712 Jackson Street **Omaha, Nebraska**



The new Relax-Recliner is comfortably firm, but puts no pressure against your back, when you are sitting in an upright position.



The chair back responds to your weight without buttons, levers, and gadgets, when you relax into a comfortable recline.

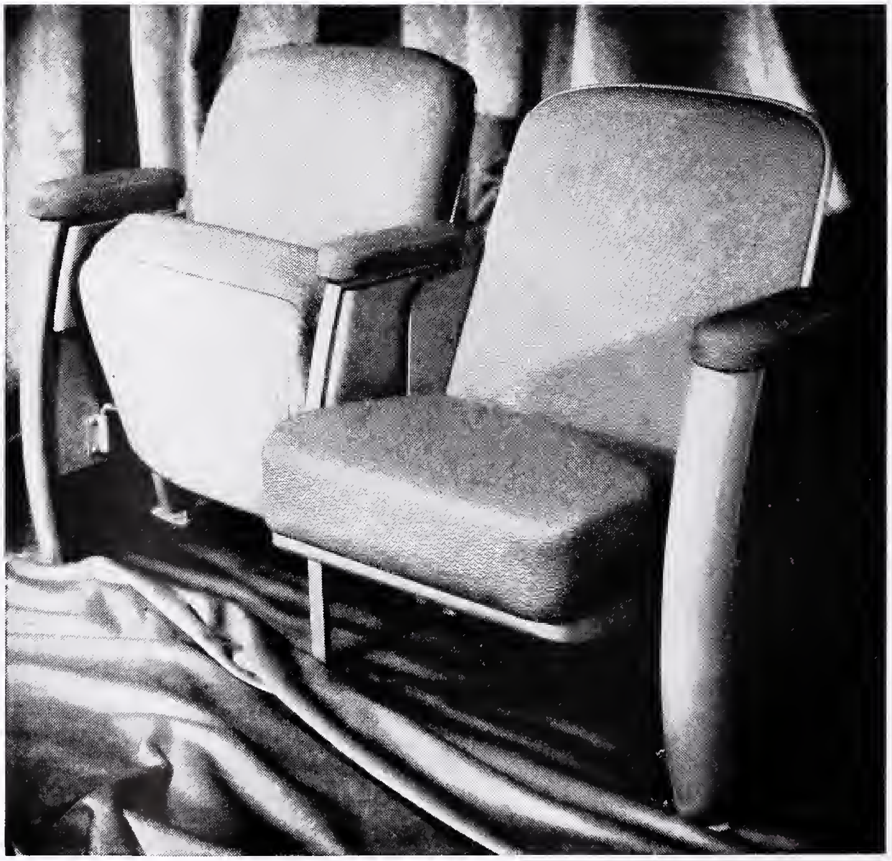
THE NEW Relax-Recliner

brings "Living-Room Comfort" to Theatre Patrons

The Relax-Recliner feature is available on Heywood's TC 700 or TC 701 models, as illustrated.

This luxuriously comfortable theatre chair is another example of the famous Heywood engineering "know-how" to make theatre seating as comfortable as the average patron's own easy chair at home. Let a Heywood-Wakefield representative give you complete details of this great theatre seating line right away.

Be sure to Visit the Heywood-Wakefield Exhibit, Booths 56 and 57, T.E.S.M.A. Convention, Oct. 31-Nov. 4, Hilton Hotel, Chicago.



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Better Theatres

for OCTOBER 1954

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of the month, with each regular monthly issued as a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

* * *

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100.
RAY GALLO, Advertising Manager. HOLLYWOOD: Yucca-Vine Building; HOllywood 7-2145.
MIDWEST: Urben Farley & Company, 120 S. LaSalle Street, Chicago; FInancial 6-3074.

The Impact of Wide-Screen On Drive-Ins

For about half the nation's drive-ins, another season has come and gone, or soon will be over. We hear it was one of the best in point of patronage that the outdoor field has had. The other half, to the south, still has good months ahead, the best in areas inviting to tourists.

Not all drive-ins have enjoyed increased attendance this year, but growth in regular patronage appears to have been the general reward of high-grade installations and aggressive, knowing management.

Relatively few outdoor situations have yet got wide-screen presentation underway, hence for most of those closing during winter months, planning and reconstruction for another season will be concentrated on installation of wider screens and the projection equipment which they require. These same months will be similarly employed by drive-in operators across the southern strip of the country. Few, if any, outdoor operations can wait much longer to embrace the new technique.

●

And that brings the field face to face with considerations of cost which may well produce far-reaching changes in it. A drive-in recently opened in New Jersey is said to have cost better than $400,000. Could be. Not typical? No . . . but consider that a screen tower of proper wind resistance could be erected for seven to ten thousand dollars; now increase the width to 100 feet or more and the cost is hiked to more than twice as much—an all-steel screen tower for wide-screen can run to $25,000 and up.

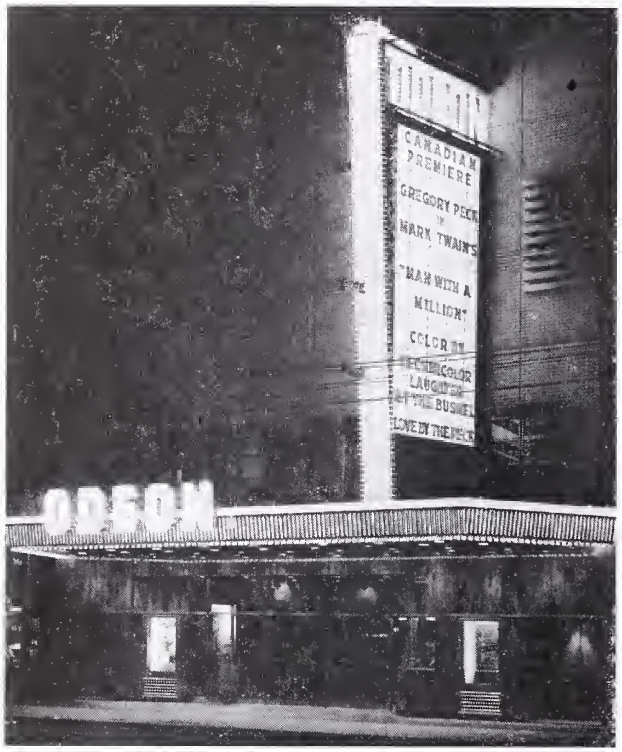
No longer a novelty in the better locations, and compelled to keep as close as possible to standards of product and technique which the public knows are available to motion picture exhibition, the drive-in has outgrown the kind of investment and operation once thought adequate. It requires more money to start with, or to make improvements, and alert, smart, progressive operation to protect that larger investment, which is likely to push up standards all down the line.

Outdoor exhibition is about to prepare for a new season in a larger sense than ever before. The upshot of it will be quite a new period in its curious, wonderful history.

—G. S.

New Canadian Theatre Built for Wide-Screen

To its circuit of over 100 theatres in Canada, Odeon Theatres, Ltd., has added the new Odeon in Edmonton, Alberta. Designed with special consideration for wide-screen the theatre seats 1,125 on two levels. The architects were Kaplan & Sprachman, Toronto.



The front of the new Odeon is constructed of ivory brick above the marquee and has a lower facade of marble in buff and brown. The box-office provides for two separate wickets, one outside and another facing inside the vestibule.

With the construction of the Odeon theatre in Edmonton, Alberta, Odeon Theatres, Ltd., has added to its large circuit of over 100 operations in Canada, a new theatre designed to accommodate wide-screen technique. Seating of the new theatre is on two levels, including mezzanine and balcony, and totals 1,125.

To provide for the widest possible screen under the conditions imposed by plot and desired capacity, the architects, Kaplan & Sprachman of Toronto, in consultation with Odeon's director of engineering, A. J. Pauley, have designed the screen platform so that exit passageways run underneath this structure. In order to maintain normal height from the auditorium floor to the bottom of the screen, the floor was made to dip sharply on either side leading downward to the exits.

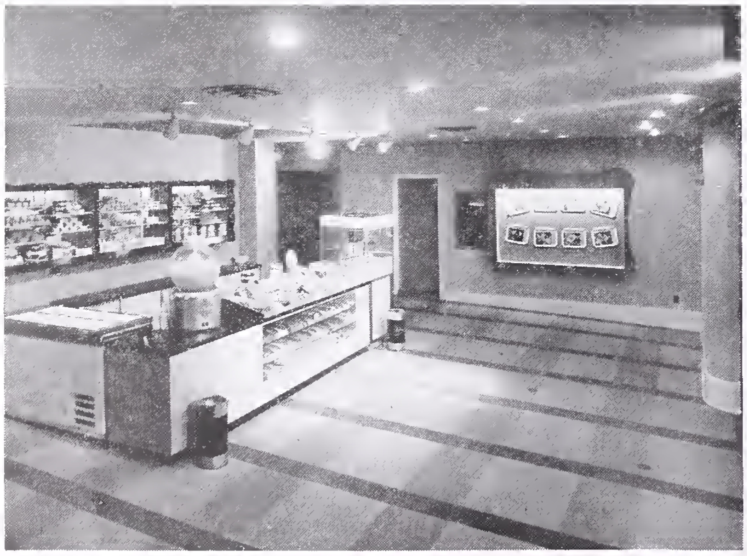
Another unusual feature in the theatre's construction is the placement of auditorium "surround" speakers for stereophonic sound, which are built into the ceiling rather than the side walls. There are 16 such speakers in all.

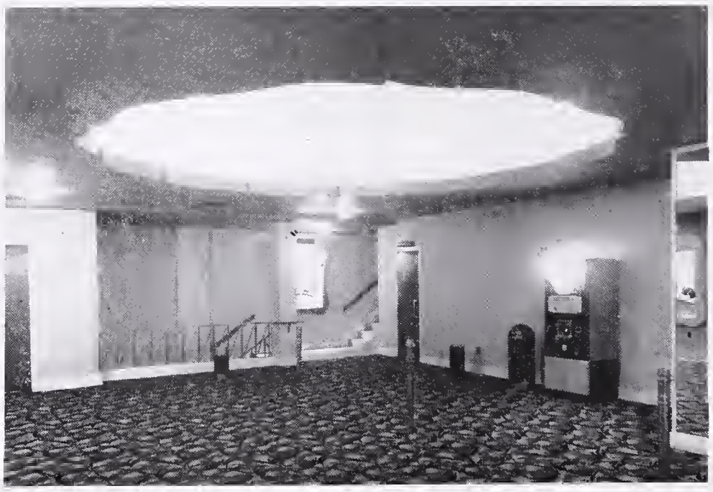
The front of the new theatre is constructed of ivory brick above the marquee with the lower facade of highly polished marble in buff and brown, trimmed in stainless steel. Atop the marquee, which is stainless steel, is a tower of sheet steel bearing name signs in neon and attraction panel boards with Wagner letters. Neon tubing used on the marquee is in white, gold and aqua colors.

Placed on the right of the entrance area is the box-office, which consists of two sections, one facing the sidewalk outside and the other inside the vestibule for use in inclement weather. The vestibule is entered through three pairs of glass doors trimmed in stainless steel. Beyond the vestibule is a foyer off of which on either side are archways leading into the auditorium and stairs to the mezzanine, on which level are a lounge and the men's and women's rest rooms. The stairs are of Roman travertine marble with railings of polished stainless steel.

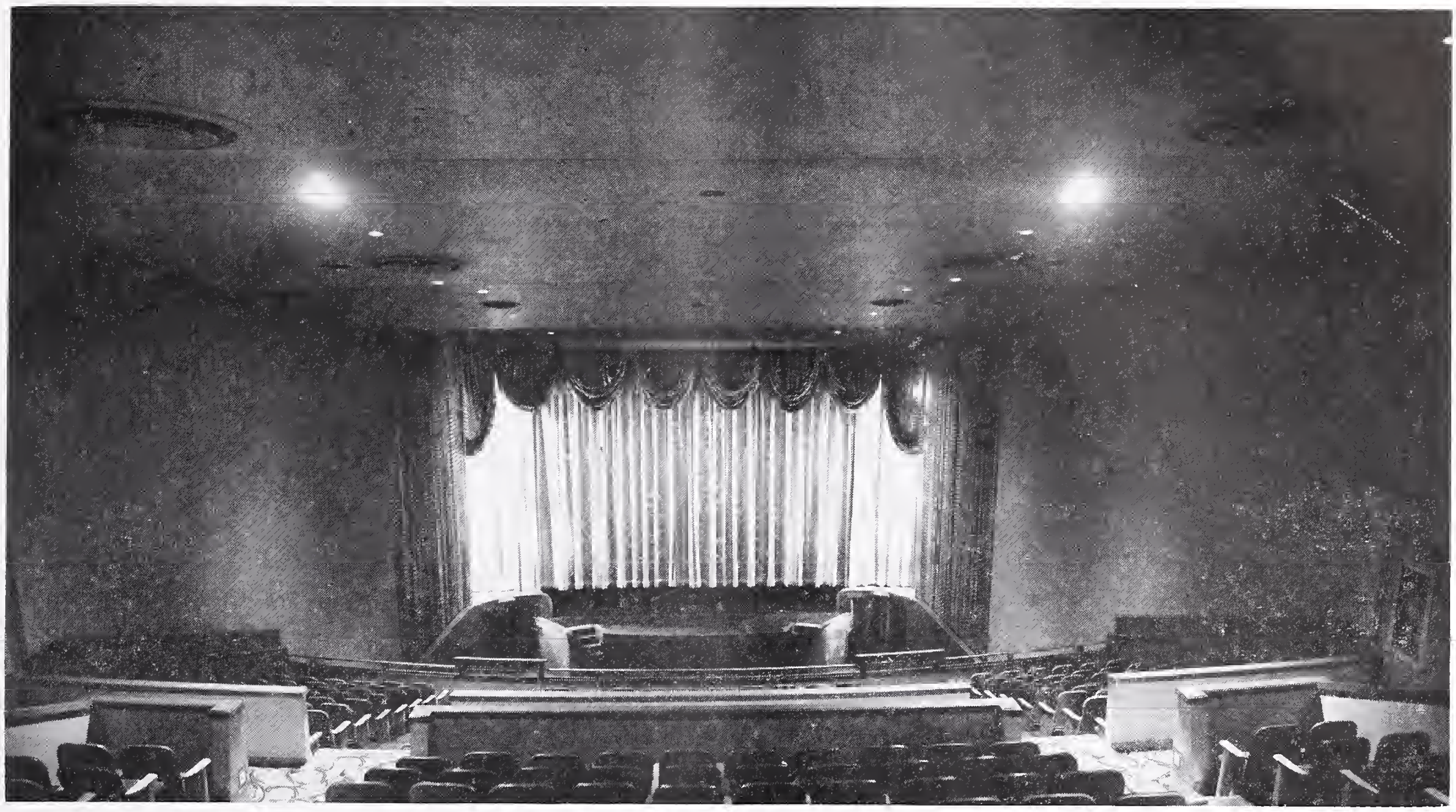
In the vestibule the walls are of marble similar to that used on the exterior of the building, while the ceiling is plaster painted blue and the floor of perforated rubber in terra-cotta to blend with the color of the walls. In the foyer the walls are treated

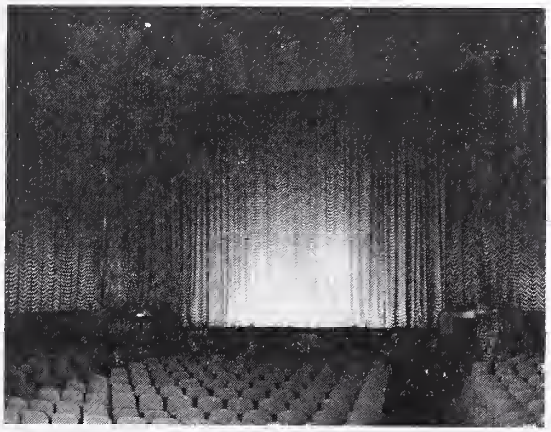
The auditorium is entered through the foyer (below) from archways on either side of the refreshment stand. Walls in the foyer are treated with "Bolta Wall," a plastic material, in mahogany and grey. The floor here is of tile.



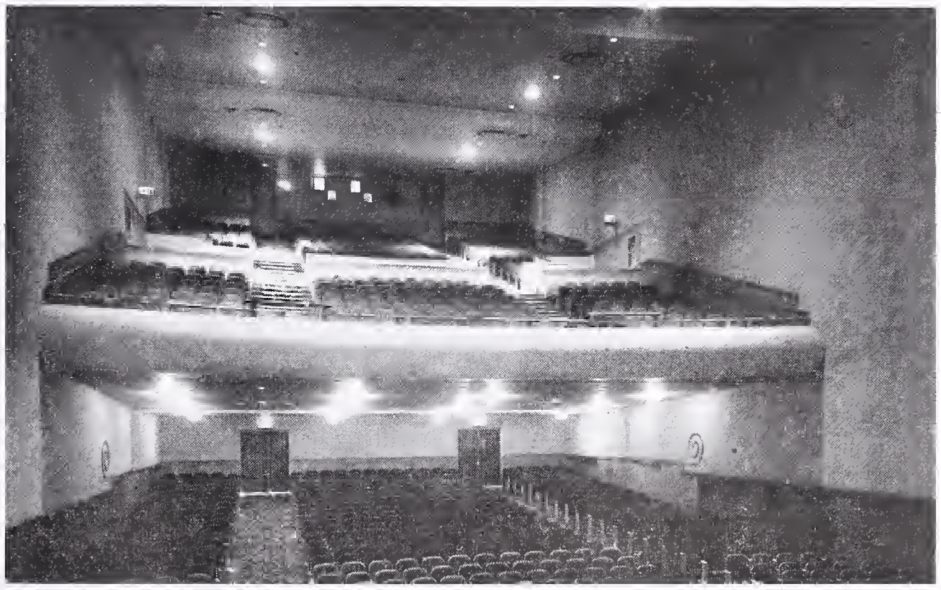


The theatre's lounge is on the mezzanine (above) approached from stairs off the foyer. The men's and women's rest rooms are off this area.





In the auditorium a contour stage curtain is installed with the same damask material used for drapery along the side walls. This curtain is shown as closed at left. The screen curtain (above) is hammered satin. The theatre seats 1,125, with 675 chairs downstairs and 450 chairs upstairs.



with "Bolta Wall," a plastic covering in a mahogany color combined with grey. The ceiling in the foyer is plaster painted a pale blue, while the floor is plastic tile in pink and red.

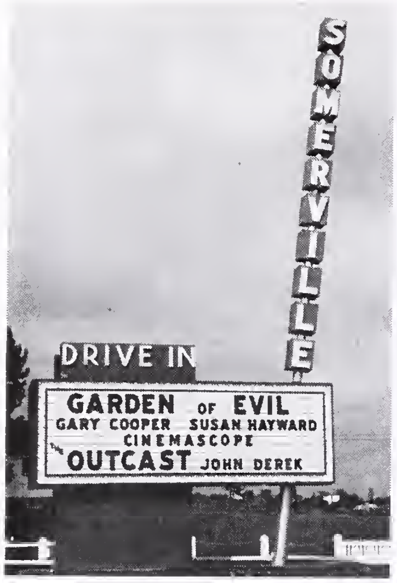
At the rear of the foyer, bounded on either side by entrance doors into the auditorium, is the refreshment stand. Constructed of glass, chrome and "Bolta Wall" plastic, it is equipped with a Cretors' popcorn machine and Coca Cola and Orange Crush drink dispensers.

In the mezzanine lounge the walls are covered with "Bolta Wall" in a bamboo pattern. The ceiling is plaster painted terra-cotta, and the carpeting is in grey, black and gold.

In the auditorium the side walls are covered with a turquoise bark cloth with a gold wheat-sheaf overlay, up to a point about two-thirds the length of the walls where drapery begins in the front. This drapery matches and joins the theatre's contour curtain of the rise-and-fall type which extends all the way across the stage. The contour curtain is two-tone gold silk damask, and the screen curtain is of hammered satin. During intermission periods the screen curtain is illuminated by floodlights in various colors. The main floor rear walls are acoustical tile in pale green, and auditorium ceiling is acoustic plaster graded four colors from red to pink .

Seating on all levels is in a three-bank, two-aisle plan with a capacity of 675 on the main floor and 450 on the upper. The chairs are retracting-type models upholstered in velour. The picture presented is 40 feet wide on an RCA "Dynalite" screen, placed on a "Bowline" frame. The distance from the screen to the first row is 18 feet and 134 to the last, giving a maximal viewing factor of 3.3W. Projectors are Century "CC" equipped with Motiograph lamps and Gaumont Kalee lenses, including anamorphic. The sound is Northern Electric "R103E," including the magnetic reproducer.

The theatre is air conditioned throughout with equipment from the Canadian Ice Machinery Company, Edmonton.



A Drive-In Deluxe With a 120-Foot Screen

PICTURED BY FLOYD STONE, STAFF PHOTOGRAPHER

Describing and picturing the new 1100-car Somerville (N. J.) drive-in recently opened by Harry Appleman and constructed from plans by John & Drew Eberson, N. Y.

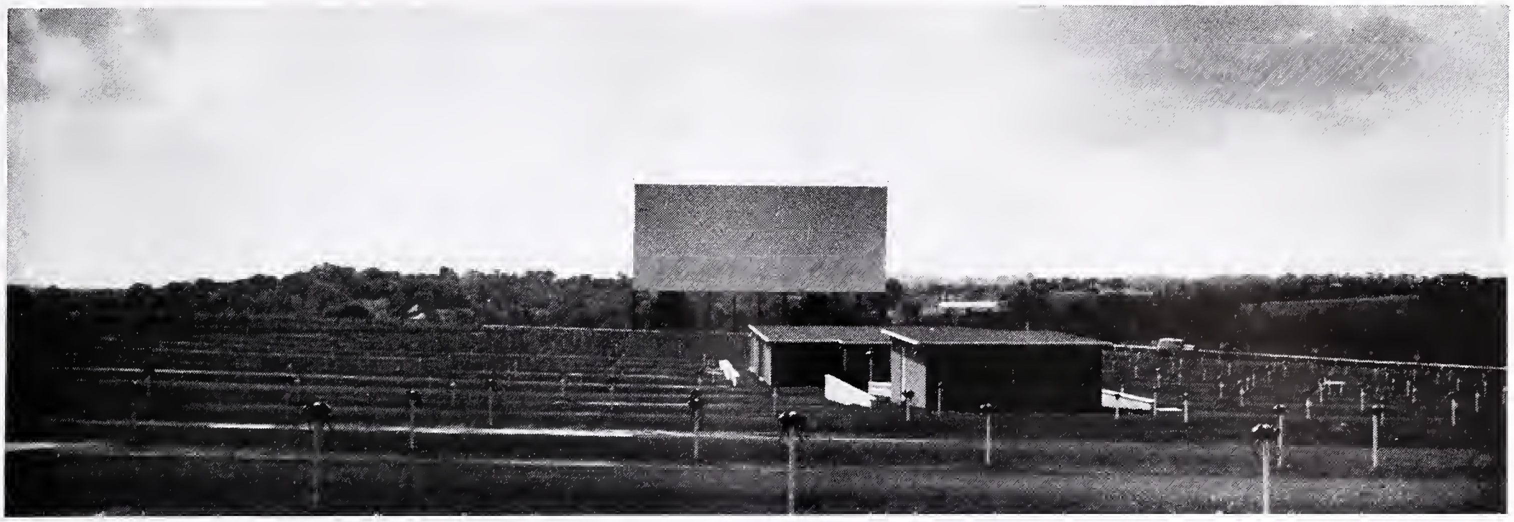
LIGHTS OUT
LIGHTS OUT

The three views above show the entrance and exit drives at the highway, the attraction and name sign located there (its location marks the exit drive); and the ticket booths serving four lanes at a point 300 feet from the highway. The four lanes lead into a roadway 50 feet wide spanning the rear of the ramp area, then turning to feed the ramps from the right.

SEPTEMBER added another drive-in to the outdoor theatres serving the densely populated industrial-resort-suburban area of New Jersey that lies within 50 miles or so of New York City, in the Somerville drive-in on U. S. Route 22, a few miles west of the village from which it takes its name. Upwards of a dozen outdoor theatres are in the area, all of them above average in capacity and facilities. But even among these the Somerville, which is a new operation of Harry Appleman of Brooklyn, N. Y., is distinguished, by general construction and finish as well as by provision from the outset for wide-screen presentation on a screen 120 feet wide.

With a 1100-car capacity, the Somerville covers about 12 acres immediately off Highway 22, one of the newest four-lane roads forming New Jersey's expanding network

The main service building (above) houses the refreshment service entirely across the side toward the screen. The present arrangement for cafeteria service shown in the interior view at right will be changed to allow two double lanes entering from the middle. Inside the concrete blocks of which the building is constructed are yellow.



General view of the ramp area, the sixteen ramps of which extend within an angle of 42 degrees from the center of the tower, which is pictured below from extreme right.

of thruways. At the highway, the entrance and the exit drive adjoin each other, feeding from and into the inside highway lane. The entrance drive curves to the ticket booths a distance of 300 feet, and continues across the rear of the last ramp, where it is 50 feet wide, to a distance of 550 feet before turning along the right side of the ramps, thus providing a total of 850 feet, with at least two lanes available, for absorption of cars from the highway.

The exit drive extends from the left side of the ramps, curving inward 350 feet measured from last ramp to highway.

Between the outer entrance and exit drives lies a small parking area opening upon both drives, primarily for employees' cars, but available for emergency storage or taking out of an entrance lane some patron's car if a situation requiring that developed.

All drive and ramp area is black-topped, and traffic lanes and spaces are neatly edged with low rustic log fencing painted white, while white picket and slat fencing is used to demarcate other areas. The theatre is announced to the motorist by a structure at the highway with a vertical name sign leaning toward the road, associated with a double-faced Adler attraction panel of regular theatre backlight type.

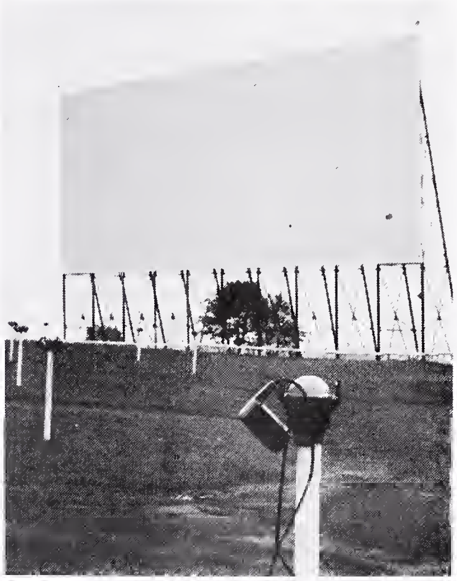
Two ticket booths serving four entering lanes are aluminum on steel and wood frames, with steel deck roof forming a canopy over the lanes, the facing of which is lighted with neon.

The 1100-odd parking spaces are distributed through sixteen ramps. All ramps are spaced 39 feet, beginning at the first tier, which is 125 feet from the screen. Speaker posts (which are wired for heaters) are spaced 18 feet apart.

General service and projection facilities are housed in separate buildings, with the former placing the refreshment stand and restrooms at the center of the parking area (between ramps 7 and 9), and the projection structure locating the lenses at 550 feet from the screen, the distance calculated on the basis of picture size to allow the most efficient selection of lens focal lengths. For both CinemaScope and non-anamorphic prints, lens of 4-inch barrels are used, in 5¼-inch focal length for CinemaScope, and 7-inch for standard.

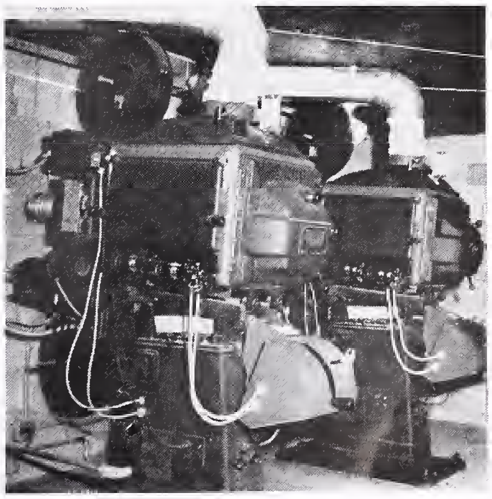
SCREEN AND PROJECTION

The screen tower is an all-steel structure by the Drive-In Equipment Manufacturing Company of Kansas City, with total picture area of 120 x 50 feet. CinemaScope productions are spilled off sides and bottom, leaving an upper panel unlighted, and non-anamorphic pictures are projected in an aspect ratio of 85 x 50 feet, spilled top and bottom. The steel plate screen area is surfaced with Raytone "white paint.



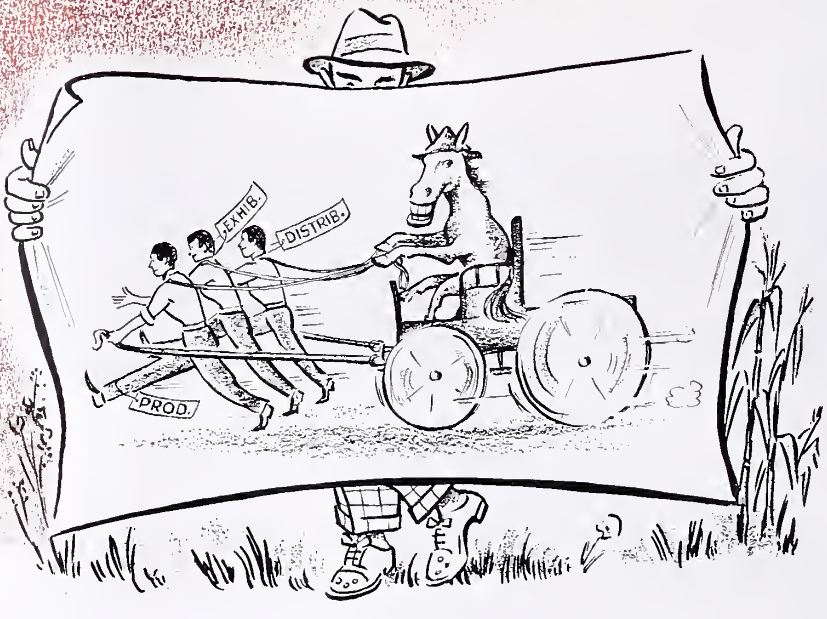
(*Continued on page* 18)

The projection building is located at about the twelfth ramp, with lenses 550 feet from the screen. Construction is of concrete block with a steel roof. CinemaScope pictures are projected the full width of the screen, the others to full height and 85 feet wide. Lamps (see interior view) are National "Excelite" using 11mm positives and operated at 135 amperes. Projectors, and all sound equipment, are Simplex. The screen surface is "white" coated with Raytone paint.



MISTER JONES HAS A PLAN

The essence of it, so far as we can make out, is industrial teamwork guided by horsey intelligence. . . . But let it be explained by Mr. Jones himself—Charlie to you, and to the citizens of Iowa's Northwood, where he operates (when not writing for these pages) the Northwood theatre.



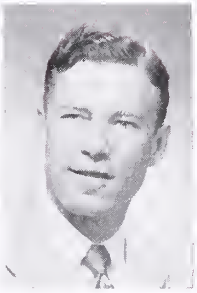
THE PATHS that sometimes lead to immortality are as numerous as those that lead to infamy. To keep nature in balance, and depending on personal whims and opinions, there are probably as many immortals as there are infamous characters in our national history.

Johnny Appleseed hiked to immortality in song and verse by dropping apple cores all over the virgin west; Dan Boone gained the pinnacle in our folk lore by slinging a handful of Bull Durham, or a reasonable facsimile thereof, into the eyes of some distant relative of Crazy Horse; and Davey Crockett has stamped himself indelibly in our memories by tramping through brambles, underbrush and swamp to even the score in scalps with other distant relatives of Crazy Horse's wife.

Conversely, Benedict Arnold became notorious by beating Quisling to the punch by some 175 years. J. Wilkes Booth will live forever in our contempt for his dastardly assassination of our best loved President. And Jesse James still outsells all other villains at both box-office and bookstore. Yes, indeed, the paths to both immortality and infamy are numberless.

Immortality is not reached as frequently in an industry as on a national scale, but it has been done. Lindbergh did it in aviation, Babe Ruth in sports, Henry Ford in automobiles, Edison in electro-mechanics, and Jiggs in the funny paper. So far as we can yet be sure, nobody has climbed the ladder of immortal fame in the motion picture business, though it is as old on our national scene as many of the industries noted above.

Allowing for the state of the nation moviewise the past few years, maybe what we need more than gimmicks, gags, gals and goons, more than blind checkers, reversible carpets or self-erasing box-office statements, is an industry messiah, a candidate for immortality, a leader with unborrowed vision to point out to all in the industry the plain, simple, obvious little things that only the blind must fail to see, and explain to those who refuse to see, that we are all in this *together*. So that when we do see we are all one and together, we can take just a tiny fraction of the time wasted on friction, get back to showmanship and do something about getting one hundred million people a week who do not now attend movies into our theatres.



Charlie Jones

Methinks we gotta have a messiah, though. Courts, pleading, reasoning, threatening and bribing have not worked. We're just like Crazy Horse's relatives — so occupied with fighting among ourselves that we haven't got time to fight the real white-man-enemy. Now who's going to step up and apply for this open position of messiah?

Will it be the guy who cheats on every box-office report he makes and who brings disrepute onto all his brother exhibitors? No, he won't get the job. Will it be the blustering executive who rides rough-shod and fills the air with threats? 'Twon't be him either. Nor will it be the top brass boy who is dividend crazy, nor the pretty boy who is notoriety nuts. It won't be the lazy man, or the blind man who cannot, or will not, see the obvious. Messiahs come mighty dear these days and it is doubtful if we will discover one before we come to the end of this article. But we'll try.

Being an exhibitor who buys his own film has taught me to think negatively, so let's continue with a little more looking into the kind of messiah we *don't* want. We made a plea a few months back for the application of some "horse sense" in this business, but either we didn't make contact, or my wife and I are the only ones who read this. That's one thing the messiah must have—*horse sense*. That's not asking too much. There seems to be a lot of brains in this industry, however, that are shy of that precious element. Personally, I've leaned further backwards than Pisa does frontwards in trying to see a distributor's point of view when he insistently demands 50% and up for a picture that might help make up for a lot of clobbering that all exhibs suffer on mid-week dates.

I've even discovered that there are just as many good eggs on the road and in the exchange offices as there are running theatres. It dawned on me after only a few short years in exhibition that nobody can play this game by having things all his own way or making his own rules. Dealing person to person and man to man, it is not too often that there can't be some kind of a deal, acceptable to all, if each has the authority to act according to the other fellow's point of view. But when I lean so far back trying to see how a theatre grossing less than five or six hundred bucks a week (and we are legion) is expected to pay from 50 to 70 per cent for a picture, then the ground slips from under me and I fall flat on my spine.

We used to have a janitor over in Elma who wasn't exactly a mental wizard. He used to work like a horse, though. Matter of fact, he sort of looked like a horse. It was all very appropriate for we paid him

(*Continued on page 27*)

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A Drive-In Deluxe With 120-Foot Screen

(*Continued from page* 15)

Projection lighting is by National "Excelite" lamps with 11mm positive trim burned at 135 amperes, and with arc supply by a Hertner 135-270-ampere Transverter. Lamps are equipped with a dichroic filter and a gate blower is attached to the projectors, which are Simplex "X-L". The sound system, including speakers, is also Simplex and includes a mixer for resolution of CinemaScope magnetic tracks.

BUILDING MATERIALS

Both the utility and the projection building are constructed of concrete blocks, which are painted yellow on the outside. Approaches to the buildings are marked out with low concrete block walls painted white. Each building has a steel deck roof, and roof fascias of the utility building are lighted with neon.

The refreshment service room, which measures 38 x 45 feet, can be thrown substantially open by aluminum overhead doors, one on each side and two toward the screen, and by raising out a hinged panel extending between two service doors at the front. Another service door is provided on the right side. A cement terrace spans the front of the refreshment building. (See photograph.)

General illumination is provided by two systems. At the rear of the ramp area, 300 feet apart, are moonlight (amber and red) fixtures mounted at the top of 60-foot poles. On the same poles, mounted 40 feet up, are floodlights. Floodlighting is also provided on a 40-foot pole at each side of the ramp area, about two-thirds back from the screen; and the screen tower mounts a 1000-watt flood at each upper corner. Moonlighting totals 2400 watts, floodlighting 6000 watts.

Allowance for enlargement of capacity has been made to the rear of the sixteenth ramp, where wiring has been installed for two more ramps of shorter arc.

A CAFETERIA SYSTEM

The Somerville drive-in employs the cafeteria system for all refreshment service. Operated as a concession by Berlo Vending of Philadelphia, the installation provides for two service lanes, each with identical equipment. Besides standard drive-in items, refreshments offered include several food specialties, notably pizza pie and Temple Frosted shrimp rolls.

The Somerville drive-in was designed by the architectural firm of John & Drew Eberson of New York.

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with

- Dealer Directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer Indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	26
2	Altec Corporation Sound equipmen and maintenance service.	24
3	American Seating Co. Auditorium chairs. NTS and direct.	26
4	Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	22
5	Ballantyne Co. Drive-in plan and equipment package (5A), sound and projection equipment package (5). Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	8, 9
6	Bausch & Lomb Optical Co. Projection lenses. Direct, branches and dealers in all major cities.	5, 18
7	Bodde Screen Co. Projection screens. Direct.	25
8	Carbons, Inc. Projection carbons. Franchise dealers.	28
9	Century Projector Corp. Projectors (9A), sound equipment (9B). Unaffiliated dealers.	24
10	F & Y Building Service, The Architectural design and building service.	40
11	Fairchild Recording Equipment Corp. Sound equipment. Direct.	3
12	First-American Products, Inc. In-car speakers (12A), wide screen frames (12B), drive-in directional signs (12C) auditorium speakers (12D). Unaffiliated dealers.	27
13	Griggs Equipment Co. Auditorium chairs. Direct.	24, 36
14	Helmco, Inc. Butter dispensers (14A), fountainette units (14B), chocolate dispensers (14C), sandwich bars (14D). Direct.	24
15	Heyer-Shultz, Inc. Metal projection arc reflectors. All dealers.	23
16	Heywood-Wakefield Co Auditorium chairs. Branches and unaffiliated dealers.	10
17	Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	26
18	International Projector Corp. Complete projection and sound equipment. NTS.	2nd Cover
19	Irwin Seating Co. Auditorium chairs. Unaffiliated dealers.	24
20	Koiled-Kords, Inc. Self-coiling cords for in-car speakers. All dealers.	32
21	LaVezzi Machine Works CinemaScope conversion kits. All dealers.	23
22	Magnasync Mfg. Co., Ltd. Sound equipment direct.	25
23	Motiograph, Inc. Sound equipment (23A), in-car speakers (23B), motor-generators (23C). Unaffiliated dealers.	24
24	National Super Service Co. Vacuum cleaners. All dealers.	23
25	National Theatre Supply Distributors.	4, 6
26	Norpat Sales, Inc. Rectifiers. Direct.	36
27	Pembrex Theatre Supply Distributors.	38
28	Pepsi-Cola Co. Soft drinks. Branches in principal cities.	24
29	Perkins Electric Co., Ltd. Distributors.	26
30	Projection Optics Co. Projection lenses. Distributor: Raytone Screen Corp.	33
31	Pullman Vacuum Cleaner Corp. Vacuum cleaners. Direct.	39
32	Radiant Mfg. Co. Projection lenses. Direct.	31
33	Radio Corp. of America Projection screens. Dealers marked *.	17, 24
34	Raytone Screen Corp. Projection screens (34A), drive-in screen paint (34B), screen brushes (34C). Unaffiliated dealers.	35, 36
35	RCA Service Co. Projection and sound equipment maintenance service.	32
36	Robin, Inc., J. E. Rectifiers (36A), motor-generators (36B), projection screens (36C), projection lenses (36D). Direct.	34
37	S. O. S. Cinema Supply Corp. Distributors.	26
38	Strong Electric Corp. Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.	29
39	Theatre Seat Service Co. Auditorium chair rehabilitation service.	38
40	Vallen, Inc. Curtain tracks (40A), curtain controls (40B). Direct.	22
41	Wagner Sign Service, Inc. Changeable letter signs: Front lighted panels for drive-ins (41A), back-lighted panels (41B), and changeable letters (41C). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 86, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112., 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.	7
42	Westrex Corp. Foreign distributors.	23
43	Whitney Blake Co., The Non-conduit speaker system cable for drive-in theatres. Distributors: Graybar Electric Corp.	25
44	Williams Screen Co. Projection screens. Direct.	26

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EDITORIALLY . . .

FLOURESCENT LETTERS, page 21.

Changeable copy letters made of clear plastic and processed with a newly developed flourescent material by Wagner Sign Service, Inc. Postcard reference number 41A.

ELECTRIC HAND DRYER, page 21.

New electric hand dryer equipped with a built-in GE deodorizing system made by the American Dryer Corporation. Postcard reference number E45.

PORTABLE SHAMPOO UNIT, page 21.

New lightweight portable machine for shampooing upholstery and stair carpeting; hand-sized unit weighing 6 pounds. Marketed by the Multi-Clean Products Company. Postcard reference number E46.

FIBERGLAS ACOUSTICAL TILE, page 22.

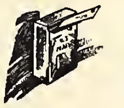
New form of Fiberglas acoustical tile with grooved face to reflect light in varying ways and provide the illusion of changes in its pattern. Introduced by Owens-Corning Fiberglas Corporation. Postcard reference number E47.

NEW f/1.7 LENSES, page 23.

Two new projection lenses with a speed of f/1.7, available in focal lengths from 2 to 4 inches inclusive in quarter-inch steps, added to "Super Snaplite" line of Kollmorgen Optical Corporation. Postcard reference number E48.

SMALL LOCKER UNITS, page 25.

Locker racks for storage of employees' apparel and valuables, available in capacities ranging from 15 to 38 locker openings. Made by Precision Equipment Company. Postcard reference number E49.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in October 1954 issue—

....

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....

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NAME ______________________________

THEATRE or CIRCUIT ______________________________

STREET ADDRESS ______________________________

CITY ____________________ **STATE** __________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1908 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B.F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
32—Gor-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
35—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:
41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN:
Detroit:
49—Amusement Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
52—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1117 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
62—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
67—Auburn Theatre Equipment, 5 Court St.

Buffalo:
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar S
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
NationalTheatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
106—Alexander Theatre Supply, 84 Van Braam St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies

Wilkes Barre:
108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
110—American Theatre Supply, 316 S. Main St., Sioux City

TENNESSEE
Memphis:
111—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1918 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116—Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:
118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
119—Alamo Theatre Supply, 1303 Alametos St.

UTAH
Salt Lake City:
120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA
123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA
128—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 341 N. Seventh St.

[Canadian dealers, and exporters, are listed on page 26]

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NEW YORK, N. Y.

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about Products . .

★ news and views of the market and its sources of supply

Flourescent Letters For Changeable Copy

CHANGEABLE copy letters made of clear plastic and processed with a newly developed flourescent material have been announced by Wagner Sign Service, Inc., Chicago. The newly developed letters will be exhibited for the first time at the TESMA-TOA trade show later this month.

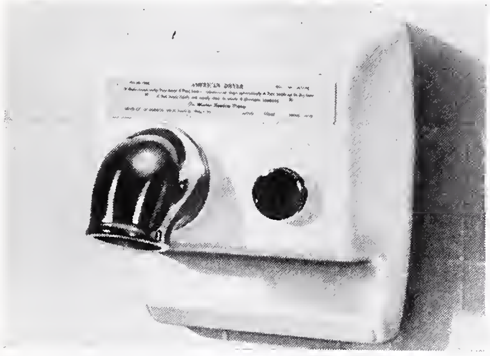
The letters are trade-named "Glo-Flo." Through the use of black light, it is explained, each letter becomes a separate, actual light source not dependent on transmitted visible light or the translucence of the sign face. They thus "create colored light rather than lighted color," it is pointed out.

Among the advantages of the new letters, according to the manufacturer, is that their extreme brightness helps considerably where the theatre sign must compete with other lighting in the area. In addition the black light system of activation is said to afford a uniformity of illumination for every letter.

The letters are slotted for wind-proof mounting and may be used with slight modification on all existing Wagner display frames. Literature can be secured by writing the company (218 South Hoyne Avenue).

Electric Hand Dryer With Deodorizing Unit

AN ELECTRIC hand dryer equipped with a built-in General Electric deodorizing system has been marketed by the American Dryer Corporation, Philadelphia.



Designated "Model SA-10," the unit is mounted on the wall and occupies a space of 13 by 11⅞ by 6½ inches. It is finished in white porcelain enamel with chrome-plated exterior fittings.

The new dryer is designed to provide instantaneous hot air at the touch of a button and shut off automatically after a 40-second cycle. The nozzle revolves on a full 360° cycle for dry.

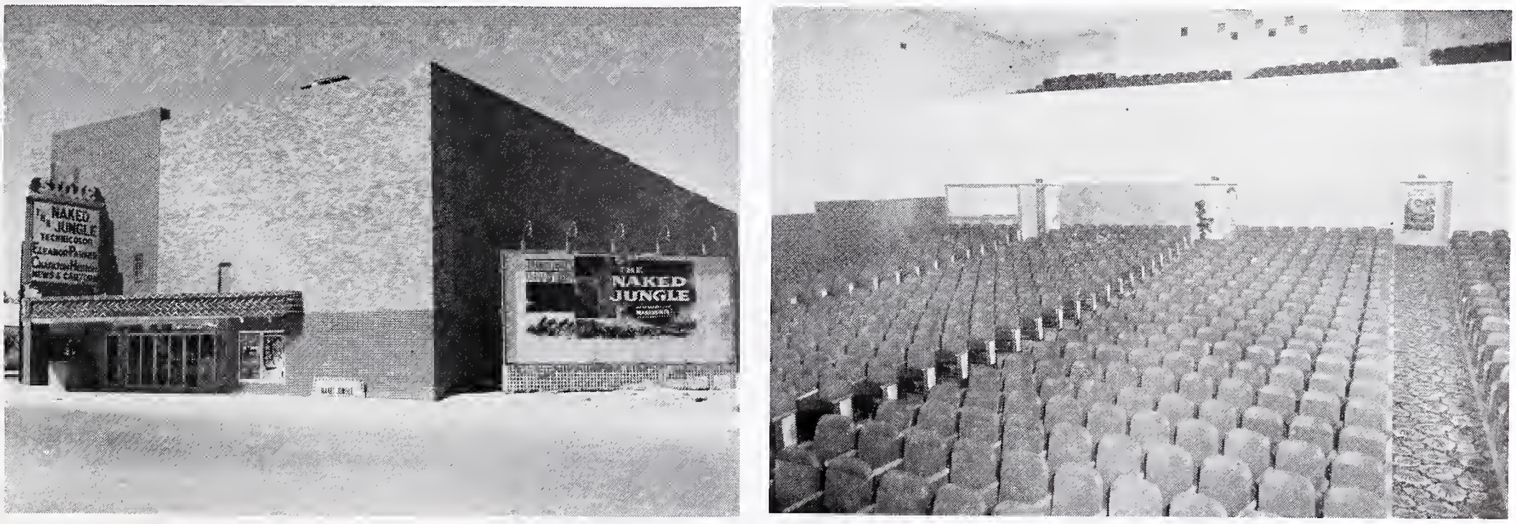
Portable Machine To Wash Furnishings

A NEW lightweight portable machine designed for shampooing upholstery and stair carpeting, as well as automobile and other vehicle interiors, has been marketed by the Multi-Clean Products Company, St. Paul, Minn.

Trade-named the "Professional," the machine is a hand-sized power unit weighing 6 pounds. It is equipped with nylon bristles, which according to the manufacturer, provide a "firm but gentle shampooing action to make it safe for the most delicate fabrics." The machine also is said to maneuver in awkward corners where even hand cleaning is difficult.

Other features include a special pump built into the cleaning unit and designed to give an accurate control of the solution

GRIGGS' CHAIRS SELECTED FOR NEW STATE THEATRE IN PECOS, TEXAS



In choosing furnishings for the new State theatre in Pecos, Tex., executives of Frontier Theatres, Dallas, selected Griggs' "push-back" auditorium chairs for both the main floor and balcony, which seat 1,050 in all. The Griggs Equipment Company, Belton, Tex., recently acquired the manufacturing and sales rights to the "push-back" chair from the Kroehler Manufacturing Company. The State Theatre's grand opening was held June 30th.

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CURTAIN CONTROLS AND TRACKS

Vallen

VALLEN ALL-STEEL SAFETY TRACK

The World's Most Famous Curtain Track

- Noiseless, Safe, Easy operation.
- Rear-Folding optional Electrical or Manual control.

WE'RE HEADQUARTERS FOR YOUR PROBLEMS

VALLEN, INC., AKRON 4, OHIO

THE ASHCRAFT

HYDRO-ARC

designed to produce

MORE LIGHT at LESS COST

than any Suprex Lamp. It is the most economical and high-powered lamp for

SMALL and MEDIUM

DRIVE-INS

We recommend the HYDRO-ARC for drive-in screens from 40 to 57 feet wide.

C. S. ASHCRAFT MANUFACTURING COMPANY

36-32 Thirty-Eighth Street Long Island City 1, N. Y.

flow at the point of work. It also has a clear plastic hose from the tank to the unit designed to give the operator easy maneuverability and prevent marring of the furnishings. The lightweight motor will operate from any standard light socket.

Fiberglas Acoustical Tile in New Form

A NEW FORM of Fiberglas acoustical tile, constructed with a grooved face designed to reflect light in varying ways and thereby provide the illusion of changes in its pattern, has been introduced by the Owens-Corning Fiberglas Corporation, Toledo. The new tile has been put on display at the Fiberglas building in New York in a new permanent showroom, wherein are featured demonstrations of uses of the company's complete line of acoustical products. The display is called "Acoustarama."

The newest tile product is called "Stria" because of the irregular striations or grooves marking its surface. The grooves reflect 75% of the light striking them when they are placed horizontal to the rays, it is pointed out, and exactly parallel to the rays they give the optical illusion of a smooth surface. Consequently, it is explained, when the tile is installed in a ceiling where the natural light changes with the passage of the sun during the day, the pattern of the ceiling seems to shift and change.

FEATURES OF THE TILE

Other features of the tile pointed out by the manufacturer are its high sound absorption efficiency and resistance to fire or temperature and humidity changes. It comes in 12 by 12 and 12 by 24-inch sizes and is composed of fine fibers of glass pressed into boards designed to trap sound waves in their porous surface.

The tile can be spray painted as many as eight times with a non-bridging water-base paint without affecting its noise reduction efficiency and can be easily cleaned with a fresh wallpaper clean or by a vacuum, according to the manufacturer.

At the "Acoustarama" display of Fiberglas sound products, "sample ceilings are arranged vertically along a passageway to permit close inspection. From the product display visitors move to rooms with and without acoustical treatment where recordings audibly illustrate the difference made by sound conditioning. There are mock-ups to show the varied application systems that can be used with Fiberglas sound control products, including the newly intro-

Members of the Owens-Corning Fiberglas Corporation's staff shown welcoming visitors to "Acoustarama," the company's showroom in New York featuring a display of its line of acoustical ceiling products. From left to right are Ben Schlanger, New York, architectural theatre consultant; Hector Cintron, editor of El Imparcial, Puerto Rico; George Cook, manager of Owen-Corning's International Division; Miss Elaine Henno, Mr. Cook's assistant; Dick Ringwalt, assistant to New York branch manager for Owen-Corning; Bill Ball, assistant manager of the Sound Control Products Division; and Oscar Camarena, National Newspapers Representatives.

duced "Ful-Spline" system, a number of mechanical suspension systems and by adhesion directly to ceilings.

The growth of Owens-Corning's acoustical products was marked this year by a separate Sound Control Products Division and by expansion and refined mechanization of acoustical tile manufacturing facilities at the company's Newark, Ohio, plant, according to George Cook, manager of the company's International Division. Among the developments of the company have been "Sonofaced" acoustical tile, which is encased in plastic, and "Noise-Stop" baffles, which are composed of slabs of bonded Fiberglas, 24 by 48 inches, in plastic envelopes and equipped with steel attachments to permit easy hanging from steel cables. There products can be cleaned by washing and never need painting, it is stated.

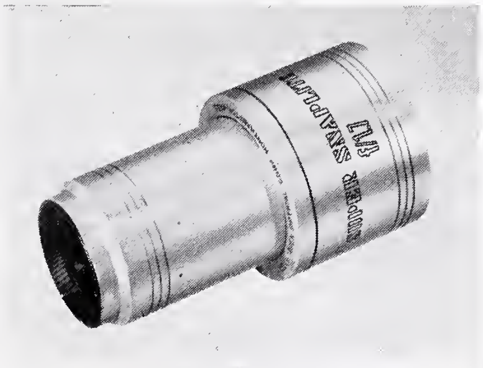
Export Sales Jump for Williams Screen Company

AN INCREASE in foreign sales during August of its solid plastic screens for wide-screen projection has been reported by the Williams Screen Company, Akron, Ohio. In Canada alone 38 screens were sold during that period, the announcement states.

The company has two plants in Akron, both of which are devoted exclusively to producing the screens. Distribution in the United States and Canada is handled directly by the company, the Ballantyne Company, Omaha, and other authorized dealers. Exports to other countries are made through Streuber & LaChicotte, New York.

Two New f/1.7 Lenses in "Super Snaplite" Line

TWO NEW projection lenses with a speed of *f*/1.7, both available in focal lengths from 2 to 4 inches inclusive in one-quarter inch steps, have been added to the "Super Snaplite" line of the Kollmorgen Optical Corporation, New York.



Kollmorgen *f*/1.7 lens.

The "Super Snaplite" *f*/1.7 lens is designed for applications where vignetting

Let A Super Help YOU Save

Super Heavy Duty Suction Cleaners are money savers. They do a maximum of work with a minimum of expense and effort.

Easy to operate, one operator and a Super with its special tools clean everything everywhere—screen, sound equipment, walls, floors and carpets, upholstery, draperies, air filters.

Cleaning ceases to be an expensive item of the budget when done with a Super. Let your Super dealer show you how to get the best cleaning job for the least money. Or write

Model M—For all general cleaning—Easily converted to blower.

Super Model JS
Moderately priced. Light weight, quiet, same power and pickup as large Super.

Sales and Service in Principal Cities

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th Street Toledo 2, Ohio
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In Canada: Plant Maintenance Equipment Co., Toronto, Montreal, Vancouver

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

ARE YOU CONVERTING TO CINEMASCOPE?

SUPER LaVezzi SERVICE
REG. U.S. PAT. OFF.

It will pay to investigate the possibilities of converting your present equipment—see your dealer or write for list of kits available for converting all models of Projectors and Sound Reproducers.

LAVEZZI MACHINE WORKS
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FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

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METAL Reflectors

GUARANTEED 5 YEARS

SEE YOUR THEATRE SUPPLY DEALER

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Oct. 31 - Nov. 4

TESMA, TEDA, TOA and IPA
INVITE ALL EXHIBITORS TO THE
Mammoth Equipment Show
OCTOBER 31 THRU NOVEMBER 4
Conrad Hilton Hotel—Chicago
IT'S YOUR OPPORTUNITY TO
SEE AND COMPARE ALL THE LATEST
DEVELOPMENTS IN THEATRE EQUIPMENT

These firms cordially invite you to their exhibits

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Ultra Modern Projectors
Stereo and Optical Sound
Water cooled mechanisms

BOOTH 109
CENTURY PROJECTOR CORP.
New York 19, New York

The *Light* refreshment

PEPSI-COLA

See you at
booths
44, 45
46

MOTIOGRAPH

PROJECTORS
STEREOPHONIC SOUND
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WHATS AND WHERES OF THE 1954 TRADE SHOW

The Event: The 1954 exposition of theatre equipment and supplies conducted by the *Theatre Equipment And Supply Manufacturers Association* (Tesma) and co-sponsored by the *Theatre Owners Association. Tesma, TOA* and the *Theatre Equipment Dealers Association* will hold their annual conventions concurrently, and at the same time and place the *International Popcorn Association* will conduct its own annual equipment and merchandise exhibit in space adjoining the theatre trade show.

The Place: Chicago's Conrad Hilton Hotel. The Dates: October 31st through November 4th.

The theatre exhibits will occupy a huge area of the main exposition hall of the hotel. Opposite them, immediately off the entrance foyer which leads to both sections, will be the *IPA* exhibits. The latter will embrace all phases of refreshment vending with booths arranged along aisles dubbed *Popcorn Plaza, Soft Drink Turnpike, Candy Lane, Hot Dog Drive, Ice Cream Circle.*

Tesma will have 144 booths, and IPA exhibits will add 50 more of interest to theatre operators and their executive staffs. This is substantially twice as many as any previous American trade fair related to motion picture exhibition.

Entrance to either group of exhibits is entirely free to theatre operators and their staff members. Membership in any of the convening associations is not necessary. Registration for a convention is not required of any theatre person for the purpose of attending the Tesma and IPA trade shows.

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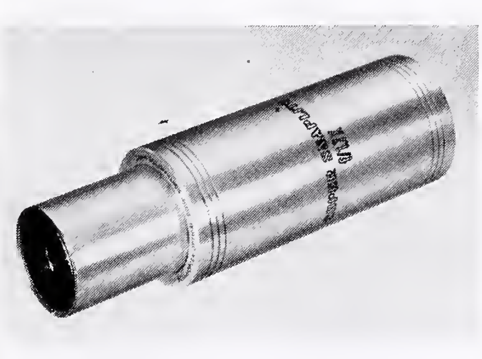
is not a problem, while the $f/1.7X$ lens is for use in projectors where the lens mount encroaches on the light path when short focal length lenses are used, it is pointed out.



Kollmorgen F/1.7X lens

When the lenses are used as recommended with either old or new projectors, no changes are said to be necessary in the lamp house or projector mechanism equipment.

•

NEW HUMIDITY CONTROLLER

The new "Bendix-Friez Automatic Humidistat Control," designed to operated electrically powered humidifiers and dehumidifiers up to 1/6 h.p., is now being marketed by the Abbeon Supply Company, Jamaica, L. I., N. Y. The company states that the control is very easily installed, simply being hung on the wall and plugged into a wall outlet. When the instrument is used with dehumidifiers and the moisture content of the air rises above the set level, the control turns on the dehumidifier, it is pointed out. When the moisture content of the air drops below the set level, the control turns off the dehumidifier. When specified for use with humidifiers, it works on the opposite cycle again, turning the units off and on as required, the manufacturer states.

•

SMALL LOCKER UNITS

New locker racks for compact storage of employees' approval and valuables have been marketed by the Precision Equipment Company, Chicago. Trade-named "Lock-R-Racks," the units consist of steel box lockers for hats, purses, etc., and an iron pipe rod for coats. They are available in capacities ranging from 15 to 38 locker openings. The box lockers are 10 inches wide by 10 inches high and 18 inches deep and include number plates and padlock attachments. Built-in flat key locks are available for these lockers at an additional charge.

•

NEW FIELD SERVICE CHIEF

Charles Vonesh has been named to head the field service department of Motiograph, Inc., Chicago. He succeeds J. W. Huckle-

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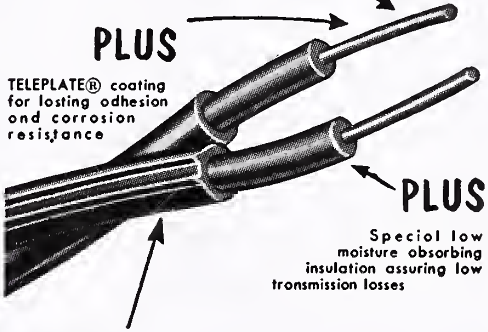

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berry of Chicago Local 281, IATSE, who has joined Motiograph's engineering department. Mr. Vonesh is a member of Local 110 of IATSE and an experienced projectionist and sound engineer.

•

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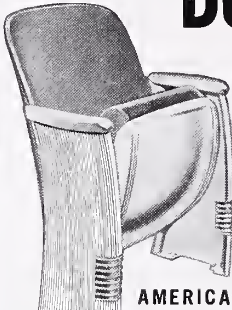

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MISTER JONES HAS A PLAN

(Continued from page 16)

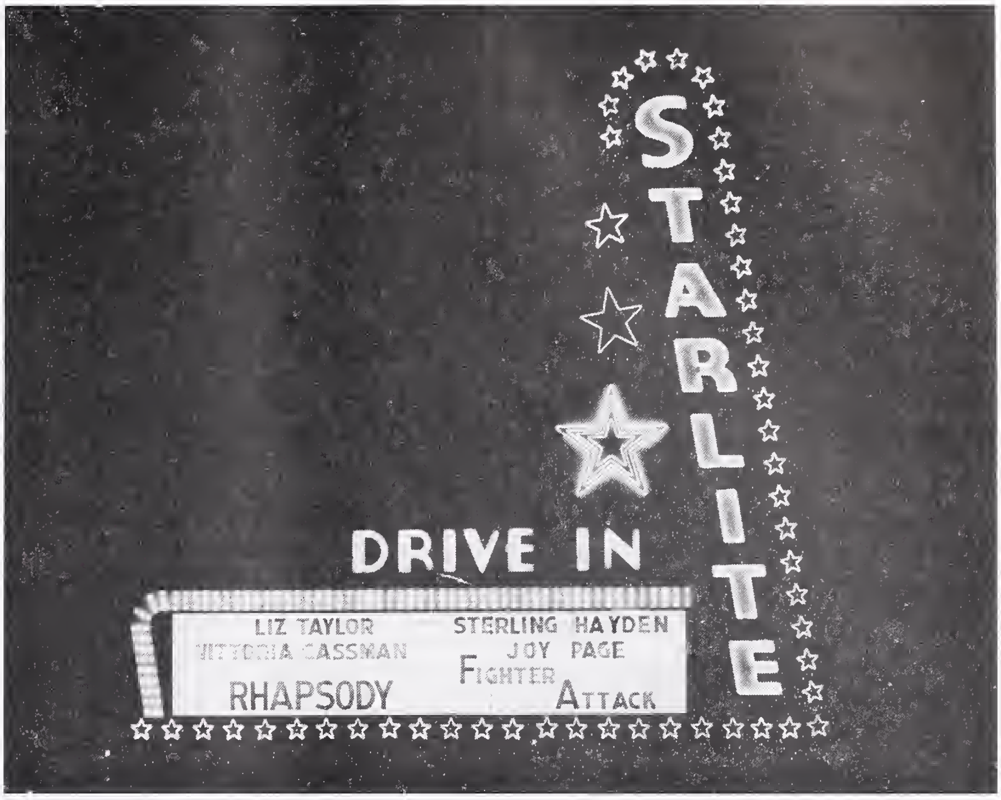
about like you would a horse. We took about nine minutes one day and showed him a proposition where a film company, who hadn't furnished three good grossing pictures in the last five years, was asking 50% for one they slipped up on and made good.

We asked him what he thought. He just sort of whinnied and snorted and said, "Looks to me like anybody, including you, would be able to see that that deal is all one-sided."

We thought then that we had the makings of a messiah there. But messiahs in horse collars wouldn't look very good around the banquet tables. So the job is still open. And somebody better step up and qualify pretty doggone quick. Me and a lot of my friends sure need to get messiahed soon!

Charlie

WAGNER MATERIALS FOR NEW DRIVE-IN PANEL



This new double-faced attraction panel at the Starlite drive-in theatre, Rochester, N. Y., employs Wagner frames and glass and plastic letters, the latter being 17-inch green and 10-inch red. The panel measures 57 inches high by 25 feet, 4½ inches long and was fabricated and erected by the Empire Neon Company, Rochester.

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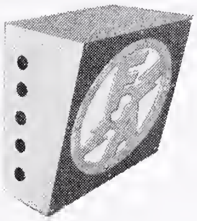

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40-53	7x14	544C	6x9	545C
50-70	8x14	544C	7x9	545C
68-75	8x14	544-10C	7x9	545C
65-75	9x14	544C	7x9	545C
75-85	9x14	544C	8x9	545C
80-90	9x20	552-09	5/16x9	557C
95-110	10x20	552-09	11/32x9	557C
115	10x20	552-09	3/8x9	557C
115-130	11x20	552-09	3/8x9	557C
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Better Projection

A Department on PROJECTION & SOUND

Choosing Picture Size and Lenses for Any Aspect Ratio

By GIO GAGLIARDI

GIO GAGLIARDI

IN ORDER to select the proper lenses for the production of correctly related picture sizes on a theatre screen, certain fundamental projection rules must be thoroughly understood. These rules are not original, but follow rather simple facts of physical relationships, as follows:

For any fixed projection throw, the *picture size increases* both in width and in height when we *decrease* the focal length of the projection lens.

For any fixed projection throw and a given projection lens, the picture *width* and *height* (aspect ratio) may be changed to a limited extent by changing the *dimensions of the projector film aperture*.

For any fixed projection throw, a given projection lens, and a fixed aperture, the width of a picture may be increased by using an expanding anamorphic device in front of the projection lens. The amount of increase in the picture width depends on the expansion factor of the anamorphic lens (this may be fixed at a certain ratio, as in cylindrical anamorphic lenses; or variable, as in prismatic anamorphic attachments).

It follows then that the only items which will have an effect on the picture size are:

1. *The dimensions of the film aperture.*
2. *The focal length of the projection lens.*
3. *The expansion factor of the anamorphic attachment, if one is used.*
4. *The distance between the lens and the screen.*

For *any* theatre, after the screen location has been selected *Item* 4 becomes fixed and will not be changed. If a normal release print is used, the anamorphic attachment is not necessary. When a squeeze print is used, then the expansion factor of the anamorphic device is determined by the compression ratio of the print. CinemaScope uses an anamorphic expansion of 2-to-1; VistaVision proposes to use an expansion of 1½-to-1. Therefore *Items* 1, 2 and 3 are the ones which, when changed, will produce variations in the size of the picture on the screen.

Every theatre presents a special problem in the selection of the various picture sizes according to whether the projection system required by the picture is Standard, Cropped Aperture, CinemaScope, or VistaVision. In order to select the proper size for each aspect ratio, and a size which will fit the theatre with a minimum of operating disruption and expense, the lens sizes and the film apertures must be manipulated expertly.

In many cases calculations must be made, various, lenses tried out, and many aperture plates wasted before a suitable combination can be selected. To avoid such tedious and expensive guesswork, I have compiled a special tabulation in which are combined all the possible factors which give different picture sizes for a specific projection throw. This table is *Figure* 1.

For this table, a projection throw of 100 feet was selected. The projection lenses from 1.5-inch to 8-inch focal-length are shown in quarter-inch steps since this is the standard American manufacturing procedure. Film aperture sizes were selected which would give the approximate normal aspect ratios of 1.33, 1.66, 1.75 and 2.00 for standard film prints.

For VistaVision squeeze prints an .825 x .600 aperture was selected, which will

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Best possible screen lighting is a major objective—the most light, evenly distributed, of constant intensity, and unchanging color value. These exacting high standards have been realized with the development of Strong's exclusive Lightronic crater-positioning system which automatically maintains the position of the positive arc crater at the EXACT focal point of the reflector. Manual adjustments, which at best lead to uncertain results, have been made entirely unnecessary.

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The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. Once the arc has been struck, the crater position and gap length are maintained automatically, and without constant attention by the projectionist.

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Burning 10 mm "Hitex" carbons at 135 amperes, or 11 mm regular carbons at 120 amperes, impartial foot candle meter tests prove the Strong Super "135" the most powerful projection arc lamp, and you can't argue with a light meter.

The Infra-Ban Beam-Cooler unit diverts the heat rays away from the aperture, making possible a tremendous increase in usable light without a corresponding increase in heat at the aperture.

A stream of air directed just above the arc stabilizes its burning and prevents the deposit of soot on the reflector.

Strong has also designed new rectifiers with a range of from 90 to 135 amperes to fill the power requirements of all the systems of screen presentation.

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give a picture aspect ratio of 2.00 when an anamorphic attachment having an expansion factor of 1.5 is used.

For CinemaScope prints, both the one-track optical, and four-track magnetic systems are shown. Here the anamorphic attachment has an expansion factor of 2. The aspect ratios are 2.35, and 2.55, respectively.

The tabulation shows the picture size in feet to the nearest tenth that will be produced by each combination and each aspect ratio for every lens size. These were calculated for a common projection distance of 100 feet. For any other projection distance all values in the table may be multiplied by a simple factor.

Assuming the distance is 165 feet, then any value in the table should be multiplied by 1.65; if the distance is 80 feet, then .80 should be used as the multiplier. (It may be possible at a later date to have these tables reproduced for different projection throws so that problems for different theatres may be easily solved.)

Now let us take a few examples in order to demonstrate the use of *Figure* 1. Let us assume that a theatre with a 100-foot throw has a screen 40 feet wide by 22 feet high, and that there are no physical obstructions limiting either the width or the height of the picture to the full limit of the screen. What possible combination of picture sizes can we obtain?

CASE NO. 1:

To present the largest possible four-track CinemaScope picture, and to play all other pictures at the same height *so as not to change the upper or lower masking.*

From column 9: The largest CinemaScope picture at 2.55 ratio will be 40.5 feet by 15.9 feet, using a 4.5-inch lens plus the anamorphic attachment.

From column 5: The largest cropped-

FIGURE 1—Picture sizes obtained with the various projection systems based on a throw of 100 feet.

Column 1	Column 2	Column 3	Column 4	Column 5	Column 6	Column 7	Column 8	Column 9
	1.33-to-1	1.66-to-1	1.75-to-1	1.85-to 1	2-to-1	VistaVis (Squeeze) 2-to-1	C'Scope (Optical) 2.35-to-1	C'Scope (4-track) 2.55-to-1
	Aperture .825x.600	Aperture .825x.497	Aperture .825x.471	Aperture .825x.446	Aperture .825x.412	Aperture .825x.600	Aperture .839x.715	Aperture .912x.715
Lens Size	Pict. Size	Pict. Size	Pict. Size	Pict. Size	Pict. Size	Pict. Size	Pict. Size	Pict. Size
1.50	55.0x40.0	55.0x33.1	55.0x31.7	55.0x29.7	55.0x27.5			
1.75	47.1x34.3	47.1x28.4	47.1x26.9	47.1x25.5	47.1x23.5	70.7x34.3		
2.00	41.2x30.0	41.2x24.8	41.2x23.5	41.2x22.3	41.2x20.6	61.9x30.0		
2.25	36.7x26.7	36.7x22.1	36.7x21.0	36.7x19.8	36.7x18.3	58.8x26.7	74.6x31.7	
2.50	33.0x24.0	33.0x19.9	33.0x18.9	33.0x17.8	33.0x16.5	49.5x24.0	67.1x28.6	73.0x28.6
2.75	30.0x21.8	30.0x18.1	30.0x17.1	30.0x16.2	30.0x15.0	45.0x21.8	61.0x26.0	66.3x26.0
3.00	27.5x20.0	27.5x16.6	27.5x15.7	27.5x14.9	27.5x13.8	41.2x20.0	55.9x23.8	60.8x23.8
3.25	25.4x18.5	25.4x15.3	25.4x14.5	25.4x13.7	25.4x12.7	38.1x18.5	51.6x22.0	56.1x22.0
3.50	23.6x17.1	23.6x14.2	23.6x13.5	23.6x12.7	23.6x11.8	35.3x17.1	47.9x20.4	52.1x20.4
3.75	22.0x16.0	22.0x13.3	22.0x12.6	22.0x11.9	22.0x11.0	33.0x16.0	44.7x19.0	48.6x19.0
4.00	20.6x14.9	20.6x12.4	20.6x11.8	20.6x11.2	20.6x10.3	30.8x14.9	42.0x17.9	45.6x17.9
4.25	19.4x14.1	19.4x11.7	19.4x11.1	19.4x10.5	19.4x 9.7	29.1x14.1	39.5x16.8	42.9x16.8
4.50	18.3x13.3	18.3x11.0	18.3x10.5	18.3x 9.9	18.3x 9.2	27.5x13.3	37.3x15.9	40.5x15.9
4.75	17.4x12.6	17.4x10.5	17.4x 9.9	17.4x 9.4	17.4 x8.7	26.0x12.6	35.3x15.0	38.4x15.0
5.00	16.5x11.4	16.5x 9.9	16.5x 9.4	16.5x 8.9	16.5x 8.3	24.7x12.0	33.6x14.3	36.5x14.3
5.25	15.7x11.4	15.7x 9.5	15.7x 9.0	15.7x 8.5	15.7x 7.9	23.6x11.4	32.0x13.6	34.7x13.6
5.50	15.0x10.9	15.0x 9.0	15.0x 8.6	15.0x 8.1	15.0x 7.5	22.5x10.9	30.5x13.0	33.2x13.0
5.75	14.3x10.4	14.3x 8.6	14.3x 8.2	14.3x 7.8	14.3x 7.2	21.5x10.4	29.2x12.4	31.7x12.4
6.00	13.8x10.0	13.8x 8.3	13.8x 7.9	13.8x 7.4	13.8x 6.9	20.6x10.0	28.0x11.9	30.4x11.9
6.25						19.8x 9.6	26.9x11.4	29.2x11.4
6.50						19.0x 9.2	25.8x11.0	28.1x11.0
6.75						18.3x 8.9	24.9x10.6	27.0x10.6
7.00						17.7x 8.6	24.0x10.2	26.1x10.2
7.50						16.5x 8.0	22.4x 9.5	24.3x 9.5
8.0						15.5x 7.5	21.0x 9.0	22.8x 8.9

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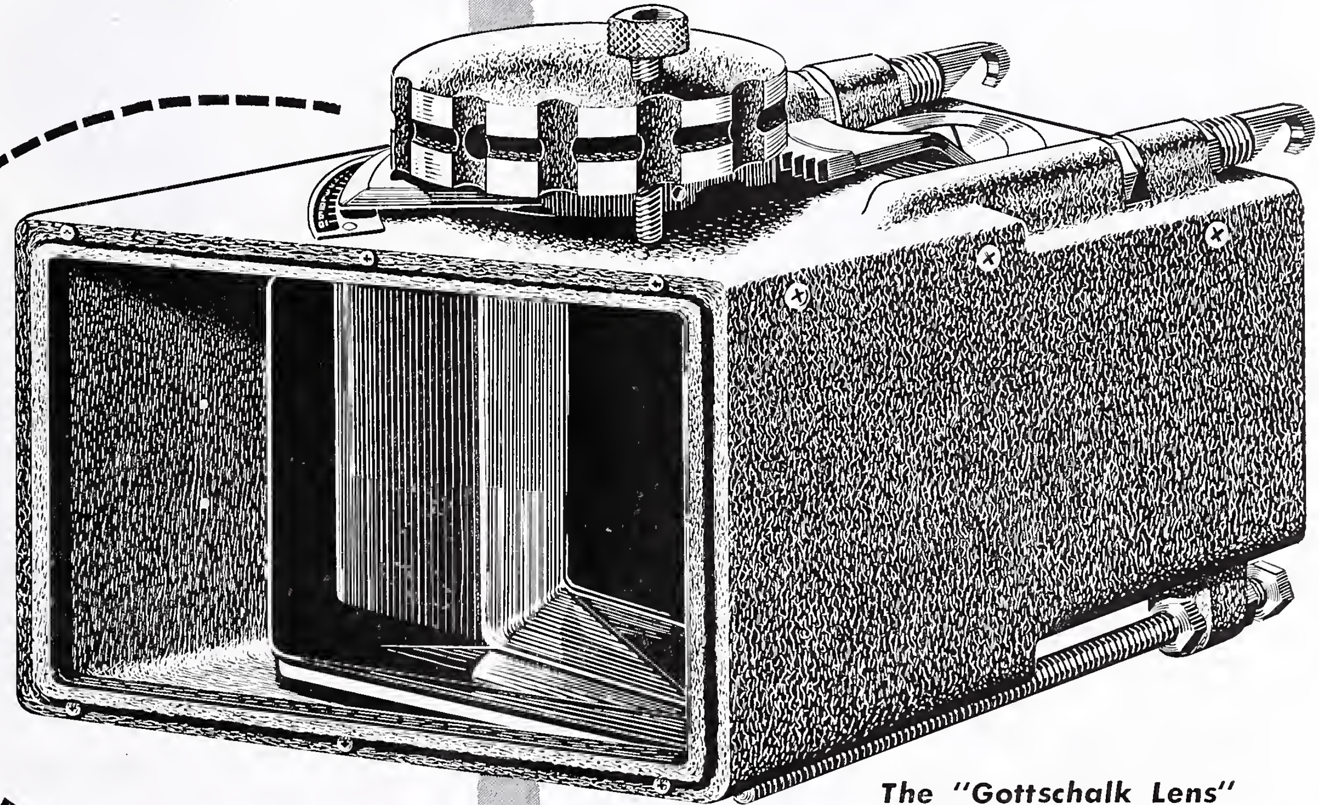

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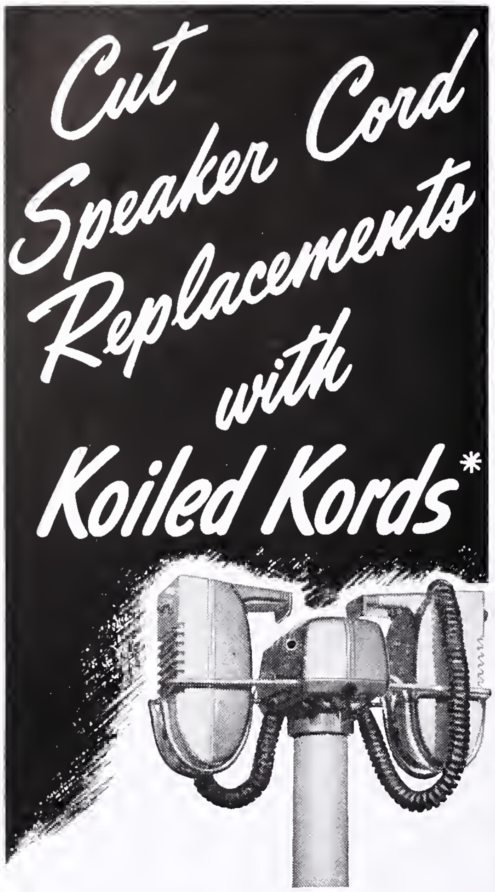
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aperture picture for a *similar* height, at a ratio of 1.85, will be 30 feet by 16.2 feet, using a 2.75-inch lens.

From columns 3 *and* 4: If a lower aspect ratio is desired, a 3-inch lens can be installed. This would produce a picture 27.5 feet wide. By using an aperture made for a 1.75 ratio *and filing the top and bottom slightly,* the height may be brought up to 16 feet. This would produce a picture having an aspect ratio somewhere between 1.75 and 1.66.

CASE NO. 2:

To project the largest possible single optical track CinemaScope picture, and play other pictures at a 1.75 ratio, keeping same height—

From column 8: The largest CinemaScope one-track picture at a ratio of 2.35 will be 39.5 feet wide by 16.8 feet high, using a 4.25-inch lens plus anamorphic attachment.

From column 4: A picture from a normal print 30 feet by 17.1 feet can be obtained with a 2.75-inch lens and a 1.75 ratio aperture plate.

CASE NO. 3:

To present the largest one-track CinemaScope picture, and other pictures, such as VistaVision, in the same approximate width and an aspect ratio of 1.85 to 1—

From column 8: A 4.25-inch lens, plus anamorphic attachment, will give a picture 39.5 by 16.8 feet.

From column 5: A 2.00-inch lens will produce a picture 41.2 feet wide by 22.3 feet high. In this case an undersized 1.85 aperture plate should be used and filed out until a picture 40 x 22 is obtained. In this instance the *side* and *lower* masking remain fixed, but the *top* horizontal masking is raised or lowered as required.

CASE NO. 4:

To project the largest possible four-track CinemaScope picture, and the largest possible VistaVision picture at a 2-to-1 ratio with a non-anamorphic print, and other non-anamorphic pictures at 1.66—

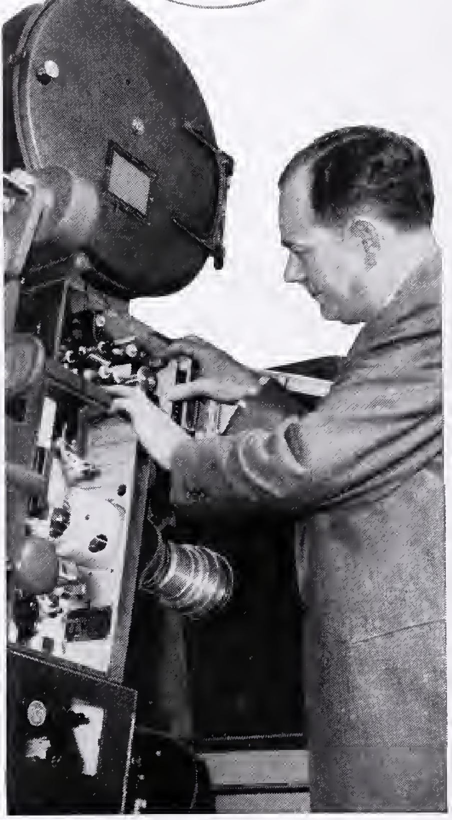
From column 9: A CinemaScope picture 40.5 feet by 15.9 feet can be obtained by using a 4.5 inch lens and the attachment.

From column 6: A 2-to-1 picture from standard film can be obtained by using a 2.4-inch lens and an undersized aperture plate. Top and bottom may fit the 20 foot height; the sides should be filed to give a 40-foot width.

From column 3: A 1.66-to-1 picture 33 feet wide by 20 feet high will be obtained by using a 2.5-inch lens and a standard 1.66 aperture plate.

CASE NO. 5:

To present the largest possible VistaVision picture with a squeeze print (if and



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when available), and to play all other product at standard 1.33-to-1 ratio—

From column 7: A VistaVision picture size 41.2 feet wide by 20 feet high may be obtained by using a 3-inch lens and a 1.5 expansion anamorphic attachment. A slightly undersized aperture should be used and filed to give a 40-foot-wide picture. (With a variable anamorphic attachment, some exhibitors may find it practicable to contract the expansion slightly to fit the picture into the 40-foot masking.)

Variable anamorphic attachments should *be set at their correct expansion ratios.* In any event if these settings are varied more than 5% the horizontal dimensions of the figures on the screen may be substantially distorted. . . . To continue with *Case* 5—

From column 1: Using the same 3-inch lens, a picture 20 feet high by 27.5 feet wide may be obtained with standard film. This would give us an aspect ratio of 1.33-to-1. At this point, again, the variable anamorphic devise might be used to expand the picture to a width of 30 feet. This would then give us an aspect ratio of 1.5-to-1.

This latter case has certain advantages. Here only one set of projector apertures are needed, for standard .825 x .600. Only one set of projection lenses are required—3-inch focal length. Only one set of variable anamorphic attachments is required (these attachments may be left mounted). The only adjustment required would be to change the expansion ratio of the anamorphic devices, and to move the *side* masking panels at the screen.

From the foregoing description it may be seen that practically any possible combination of picture sizes and aspect ratios, with or without anamorphic expansion, may be picked out, analyzed, and used. Figure 2 shows a tabulation of regular and undersized aperture plates presently offered by some manufacturers. Other sizes may be required, and if so, they probably would be manufactured.

•

FIGURE 2—Regular and undersized apertures being supplied for various systems.

Aspect Ratio	Regular Aperture	Undersize Aperture
1.33/1	.825x.600	.800x.560
1.66/1	.825x.497	.800x.490
1.75/1	.825x.471	.800x.460
1.85/1	.825x.446	.800x.440
2.00/1	.825x.412	.800x.400
2.35/1*	.839x.715	.775x.650
2.55/1**	.912x.715	.850x.650
VistaV. 2.00/1 squeeze	.825x.600	.800x.560

* CinemaScope single optical track
** CinemaScope 4-track magnetic

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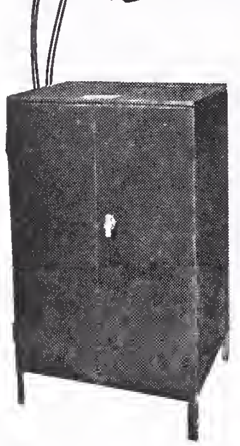

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Lamp Requirements for Wide-Screen Installations

Presenting a study of light needs of wide-screen projection according to the system employed, and the size and type of screen, from a point of view somewhat different from that of similar data published in Better Theatres at various times during the past year or so. These calculations assume a specific variation of light transmission directly according to change in aperture area. An interesting addition is a "width ratio factor" for calculating further possible increase in picture size.

By ARTHUR J. HATCH
Vice-president in Charge of Engineering,
Strong Electric Corporation, Toledo

THAT WIDE-SCREEN is here to stay is confirmed by the policies and commitments of major film producers. Many of the future pictures will be released either in CinemaScope or VistaVision processes. With a blessing on these two systems given by most, if not all, of the film producers, the exhibitor can proceed to equip his theatre with the reasonable assurance that the equipment he purchases will be suitable for the projection of whatever wide-screen system may eventually prevail.

Arthur J. Hatch

Those theatres that have already equipped for CinemaScope have learned whether or not they have ample screen illumination on the basis of their screen size. Theatres that have not as yet installed a large screen, and may or may not have suitable projection lamps, can approach the problems of solving their light requirements from two angles—

First, that of determining how much light they will need to project a picture of the size which they intend to install; or—

Second, determining how large a picture they can present with their present projection arc lamps.

With any wide-screen system of projection, having vastly increased screen area, there is a general requirement for more screen illumination than has been necessary heretofore.

As the matter of film apertures and aspect ratios has been pretty well established for these systems, it is possible to present a few facts and comparisons from which conclusions can be drawn that will obviate a period of expensive experimentation.

It is generally recognized that the maximum amount of light that can be put through present projection systems, using present designs of powerful arc lamps and optical systems, depends principally upon one factor: *area of aperture.* For instance, using the most powerful lamps, it is usually possible to put about 6500 lumens through a 16mm aperture. Using the same lamp it is possible to project approximately 23,500 lumens through a 35mm aperture, which has about four times the area of the 16mm aperture.

Since the amount of light which is available to the screen depends primarily upon the area of the picture aperture, to compare the requirements of the various projection systems it becomes necessary to examine them on an *aperture area* basis.

Most of the wide screen systems proposed use either an anamorphic type lens to expand the size of the picture, or use a cut-down aperature to accomplish the extended picture ratio.

For instance, the non-anamorphic VistaVision system makes use of an aperture which is .825-inch wide (the same as the standard motion picture aperture which has been in use since the advent of sound) by .446-inch in height. These dimensions give an aspect ratio of 1.85-to-1 to the picture when projected with a non-anamorphic lens. This aperture has an area of .368-sq. in.

The system whereby VistaVision employs anamorphic prints uses the present standard aperture .825 x .600-inch, and obtains the wide screen effect with an anamorphic lens that has a *magnification* [expansion] of 1½-to-1. As the ratio of the standard aperture is 1.33-to-1 and is anamorphized at a 1½-to-1 expansion ratio, the projected picture has an aspect ratio of 2-to-1. This standard aperture has an opening area of .495-sq. in.

The CinemaScope projection system makes use of a still larger aperture, one that is .912x.715-inch. The extending of the width of this aperture was made possible by relocating the sound tracks, as was done with the stereophonic magnetic sound on the CinemaScope print. The area of this aperture is .652 square inch, the largest of the systems used for general release, consequently it will pass out the most illumination. The CinemaScope aperature has an aspect ratio of 1.27-to-1, and used with an anamorphic lens of 2-to-1 expansion, it gives a projected picture of 2.55-to-1 aspect ratio.

The recent decision to release optical prints in CinemaScope necessitates the use of an .839x.715-inch aperture, or ratio of 1.17-to-1, which when projected by the regular 2-to-1 expansion, results in a picture of aspect ratio 2.35-to-1. The area of this aperture is 6.00-sq. in.

APERTURE AREA VALUES

To compare the light that can be put through these four apertures, let us consider the standard width with a height to project a picture at an aspect ratio of 1.85-to-1. To this aperture let us assign a value of 100 units, based on the area of .368-sq. in. Accordingly, to a .825x.600 aperture used with a VistaVision squeeze print (1½-to-1 expansion), which has an area .495-sq. in., we must assign a value of 135 units, since this size aperture passes 35% more light than the first aperture cited above. It follows, then, that the CinemaScope optical track aperture, with an area of .600-sq. in., rates 163 units, since it projects 63% more light than the "crop" aperture to which we assigned a value of 100.

The CinemaScope magnetic print aperture, with an area of .652-sq. in., projects 77% more light than the "crop" aperture, or 177 units.

Since a lamp of the power referred to previously, without projector shutter running, puts 17,500 lumens through the non-anamorphic VistaVision aperture, it follows that 23,500 lumens can be put through the anamorphic VistaVision aperture, 28,500 through the optical CinemaScope aperture, and 31,000 lumens through the CinemaScope magnetic print aperture.

Taking the example of a drive-in theatre which has been equipped with the most powerful arc lamps, projecting to a 66x50-foot white screen in a 1.33-to-1 aspect ratio, it is interesting to compare the size of pictures that can be obtained with each of these new wide-screen projection systems to obtain the *identical unit brightness* on the screen in all cases.

Taking the case of the non-anamorphic VistaVision system, and assuming the picture will be projected to a matte white painted screen, the width of the screen that can be utilized would be 66 feet. In the

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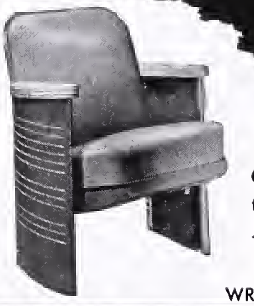

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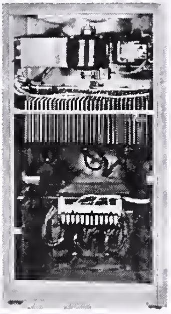

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case of anamorphic VistaVision, the width of the screen that can be accommodated would be 78 feet wide. With optical print CinemaScope, the screen width could be 92 feet, and with four-track CinemaScope the screen width could be 100 feet. (All figures given for systems using anamorphic lenses have recognized the existence of a light loss of about 8% introduced by the anamorphic lens attachment.)

If the screen, instead of having a matte white surface, is an *aluminized* paint surface, with a reflection factor of approximately 1.4, the non-anamorphic VistaVision picture width could be 89 feet, anamorphic VistaVision 102 feet, the CinemaScope optical picture 122 feet, and the CinemaScope four-track picture 133 feet in width—which, incidentally, is about the maximum size that is being used in present day drive-ins.

Summary of Wide-Screen Projection Systems Applied To Drive-Ins

Compiled by ARTHUR J. HATCH, vice-president, Strong Electric Corporation

System type	Aperture size	Aperture area (sq. in.)	Lumens thru apert.	Type of Screen	Aspect Ratio	Screen Size*	Width Factor
Standard	.825 x .600	.495	23,500	matte	1.33:1	66 x 50	1.00
VistaVis. reg. standard	.825 x .446	.368	17,500	matte	1.85:1	66 x 36	1.00
VistaVis. squeeze	.825 x .600	.495	23,500	matte	2:1	78 x 39	1.18
VistaVis. standard	.825 x .446	.368	17,500	alum.	1.85:1	89 x 48	1.35
CinScope optical	.839 x .715	.600	28,500	matte	2:35:1	92 x 39	1.40
CinScope 4-track	.912 x .715	.652	31,000	matte	2.55:1	100 x 39	1.52
VistaVis. squeeze	.825 x .600	.495	23,500	alum.	2:1	102 x 51	1.55
CinScope optical	.839 x .715	.600	28,500	alum.	2.35:1	122 x 52	1.85
CinScope 4-track	.912 x .715	.652	31,000	alum.	2.55:1	133 x 52	2:00

*Based on 4 foot-lamberts at center.
†Screen width ratio factor explained in text.

The accompanying chart shows these various figures for the different types of projection systems and different types of screens. All the figures shown are based on the use of the most powerful projection arc lamps available to day; and the sizes of the screen are calculated so that a brightness of 4 foot-lamberts will be obtained in the center of a drive-in screen when the shutter is running. This figure of 4 foot-lamberts is a bit above the average brightness we find in most drive-in theatres today.

To explain how these screen widths have been arrived at, let us take, for example, the four-track CinemaScope system which is calculated to allow a 133-foot picture with center brightness of 4 foot-lamberts.

When the *center* brightness on a screen is 4 foot-lamberts, with a typical distribution pattern, the *average* brightness over the *whole surface* of the screen is found, by test, to be 2.9 foot-lamberts.

With a screen having a reflectance factor of 1.4, it is only necessary to project 2.05 foot-candles to the screen to realize the 2.9 foot-lambert brightness. The 31,000 lumens available today through a CinemaScope aperture, with standard *f*/2.0 optics, is reduced by the 50% shutter loss and the 8% anamorphic lens loss, so that the incident light on the screen is 14,350 lumens. Since lumens are the product of average foot-candles times screen area, we obtain the area that we can illuminate to this 2.05 foot-candles intensity by dividing 14,350 by 2.05, for a resulting screen area of 7,000 square feet.

The picture *width* can be computed by taking the *square root of the product of screen area times screen aspect ratio,* which, in the example, calculates to 133 feet wide. The other calculations in the chart were made in a similar manner for the other projection systems and screens.

Assuming any particular theatre to have ample screen illumination on a matte screen using standard size aperture, the screen width that can be illuminated to the same brightness for any of the wide screen systems can be calculated by multiplying the present screen width by the *width ratio fac-*

(*Continued on page* 40)

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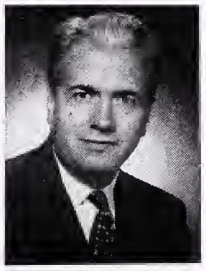
The 20th installment of a series on Motion Picture Theatre Management

By CURTIS MEES



ONE OF THE most important functions in the operation of a successful theatre is its *housekeeping,* which particularly draws the attention of the women patrons and can have a strong and lasting effect upon their continued preference of a certain theatre as a place of recreation.

Because the conditions pertaining to housekeeping reflect the spirit of the overall operation, they may be taken as an indication of the management. It is the managers' responsibility to give the housekeeping arrangements his personal attention and to review those policies periodically for possible improvement.

The first step towards effective housekeeping is the selection of a qualified *cleaning supervisor,* or *chief janitor,* as your choice may dictate. This individual, preferably a mature man whose judgment will not be subject to question by the cleaning staff, must be *both* a diplomat and a "driver," for in his work he will have to reconcile the diverse personal conflicts which are bound to crop up among people who engage in janitorial work. He must be able to dictate the work schedules firmly, and see that they are carried out; and he must hold himself apart from the cliques and arguments.

Together with the manager, the cleaning supervisor should lay out a comprehensive schedule of cleaning operations, with emphasis on the scheduled activities from day to day. The cleaning staff should be divided into crews (if it is large enough for this), and within each crew there should be individual responsibility assigned for specific duties handled by that crew. In that way, if there is something which is not properly handled, it will be easy to find out exactly who did the work and instruct them in the proper methods. Each crew should have a schedule which will allocate the amount of time to be given to each phase of the day's cleaning.

HOUSEKEEPING PERSONNEL

Certain phases of theatre cleaning can best be handled by men, such as the polishing of tile or linoleum floors with a mechanical polishing machine, and consideration must be given to this when setting up the crews and scheduling their duties individually. The lighter work—dusting, wiping and sweeping—can be apportioned among women on a cleaning staff.

Naturally the size and patronage of the theatre will largely determine the number of people needed on a cleaning staff; the accompanying chart, however, might form a basis of judgment as to requirements in most situations, together with a general outline of the duties involved in the average daily schedule.

Aside from the daily schedule, there are, of course, some cleaning duties which need not be performed on such a frequent basis. For example, obscure parts of the house (such as closed balconies, or unused dressing rooms) do not need to be cleaned daily; but they must be given *periodic* attention—possibly once a month, or even quarterly in the case of dressing rooms not being used.

Carpeting should be given an extra thorough cleaning about once a month, going after deep-down dirt and any drink syrups and chewing gun not cleaned up in the daily work (as it really should be). Walls and ceilings should be washed down when indicated, probably every six months or so. (Care must be exercised in this respect to see that walls will stand this treatment. In many cases it will be feasible only to brush down the walls with long bristled, but *soft,* brushes on extension handles.) Floors may need waxing on a bi-weekly or monthly basis.

All of these things must be considered by the manager and his cleaning supervisor to insure that the proper steps are taken to deal with these individual problems as they arise rather than after the condition becomes chronic.

An important consideration is whether or not the theatre shall be cleaned at night, after the last show, or early in the morning. It is probably desirable to clean up in the early daylight hours, which permits airing the theatre out (except in unusually hot or cold weather). It might be highly important, however, that cleaning be performed at night when the theatre has become infested with rodents or insects and it is desirable to dispose of all trash and waste food products on which they could feed. Cleaning immediately after the last show may minimize these nuisances.

The cleaning staff may prefer to come in the night before a holiday so as to have more free time on the "big day." Arrangements toward this end should be worked out well in advance so that all members of the staff are cognizant of the proposed changes.

There are a few suggestions, as well as some rules, which might be set down in the form of a bulletin to be called to the attention of all members of the cleaning staff. Primary points to be emphasized are:

1. Any articles found by the cleaning staff shall be turned over to the Supervisor (or Chief Janitor) for placement in the Lost and Found Department.

2. Mops, pails and scrub water shall be emptied in the special mop sinks, *never* in lavatories or commodes.

3. Mops shall be rinsed out daily after use and hung on racks to dry and air out for next day's usage.

4. Cleaning staff must exercise care not to damage theatre property through careless use of ladders, too strong cleaning solutions, or breakage of fragile decorative objects.

5. Cleaning lamps having very high wattage bulbs shall be watched so that they are not allowed to come in contact with fabrics or other flammable material.

6. Broken seats shall be reported to the Supervisor, who in turn will call the Manager's attention to them for repair.

7. Accidents shall be reported immediately to Manager's Office, where a detailed report will be filled out and medical care furnished as required. In severe case, Supervisor will see that the injured employee is transported to a hospital for emergency treatment, with routine report to follow as soon as possible thereafter.

8. Supervisor is responsible for proper dilution of cleaning solutions, disinfectants, etc., so that damage is not done to theatre property. He shall also see that equipment and supplies are issued to cleaning staff as needed, and that excessive quantities are not made available so as not to induce waste or pilfering.

9. Cleaners of rest rooms will carefully check to see that all tissue and paper towel containers are filled each day, and remove all discarded towels and trash.

10. At the conclusion of each day's cleaning work, the Supervisor will make a

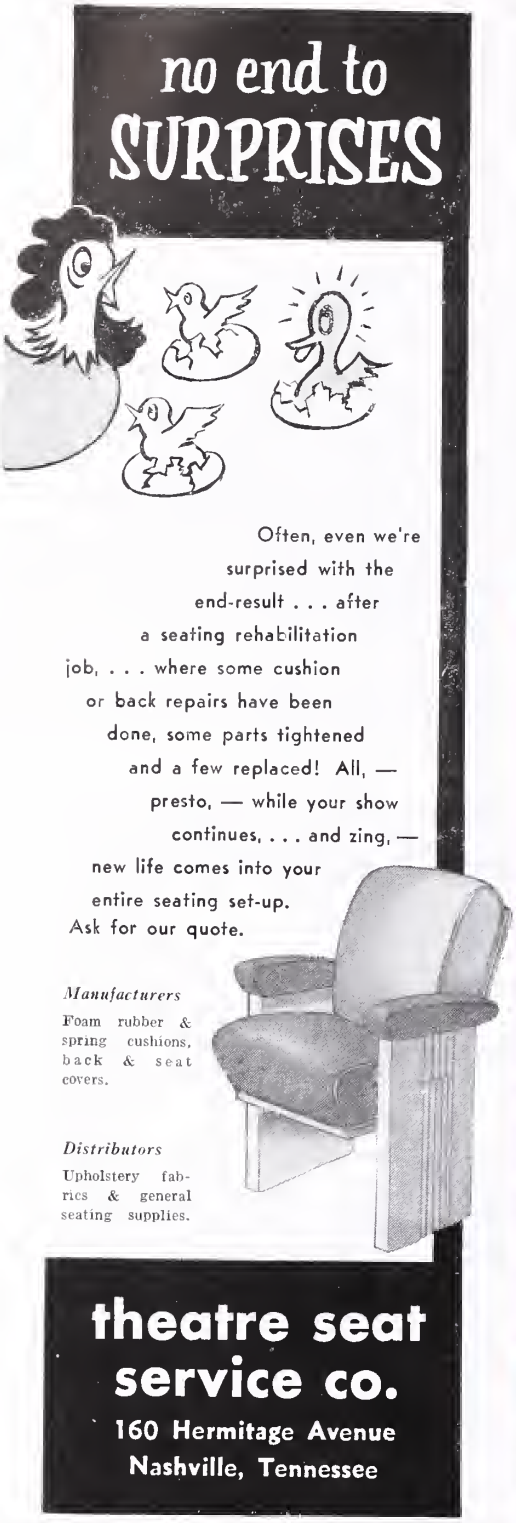
A TYPICAL CLEANING SCHEDULE

250-1,000 Seats:	1,000-2,500 Seats:	2,500-5,000 Seats:
1 Male Cleaner	2 Male Cleaners	3-4 Male Cleaners
2 Female Cleaners	4-6 Female Cleaners	6-8 Female Cleaners
	1 Supervisor	1 Supervisor

TIME	MALE CLEANERS	FEMALE CLEANERS
6-6:15	Report in—get out equipment.	Report in—get out equipment.
6:15-7	Vacuum carpet on main floor.	Turn main floor seats and sweep out main floor of auditorium.
7-8	Sweep lobby, mop floors, polish brass. Take all trash swept in auditorium out to trash cans.	Dust main floor seats, lobby accessories, and clean refreshment stand.
8-9	Vacuum balcony carpeting.	Turn balcony seats and sweep out. Dust behind sweepers.
9-9:45	Clean box office, lobby frames and polish exterior brass. Carry trash from balcony to trash cans.	Half of crew: Clean main floor rest rooms, mop floors, etc. Fill all towel and tissue holders. Second half crew: Clean balcony rest rooms, mop floors and fill all towel and tissue holders.
9:45-10	Put away all equipment. Report to supervisor for inspection of work and instructions on make-up work, etc. Check out all packages, etc., on leaving.	Put away all equipment. Report to supervisor along with male cleaners for any corrections and instructions. Check out packages on leaving.

THEATRES OPENING LATER IN THE DAY WILL NATURALLY ADJUST THE JANITORS' CLEANING SCHEDULE TO THEIR INDIVIDUAL REQUIREMENTS.

Theatres employing a nightwatchman may frequently give him the additional duty of acting as Cleaning Supervisor during his tour of duty.


no end to SURPRISES

Often, even we're surprised with the end-result . . . after a seating rehabilitation job, . . . where some cushion or back repairs have been done, some parts tightened and a few replaced! All, — presto, — while your show continues, . . . and zing, — new life comes into your entire seating set-up. Ask for our quote.

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thorough inspection of the entire building and have corrections made if necessary so that premises are in tip-top condition. Any unusual conditions noted should be reported to the Manager if policy decisions are required. All cleaning staff employees will be checked in and out on a written report, which will be turned in to the office for verification of payroll payments.

The Cleaning Supervisor should have data like that in *A Dictionary of Maintenance* in this series, for reference in those phases of maintenance pertinent to the janitorial staff, and he should instruct his subordinates in the proper methods of cleaning, polishing, waxing and maintaining equipment and property as proscribed.

In the Spring, and again in the Fall, the manager should lay out a *special cleaning program,* to cover those items which need only occasional treatment, such as washing down of walls and ceilings, dry cleaning and changing of interior fabrics (window curtains, box office drapes, etc.), which should be changed for colors and weights appropriate to the season (*summer*: light weight, light color fabrics; *winter*: heavy velours and velvets in rich dark shades).

At these seasonal cleaning periods, inaccessible portions of the theatre (such as storage rooms, dressing rooms, backstage, projection booth, etc.) should be given thorough attention to bring them back up to a par of cleanliness matching the rest of the theatre. After washing and mopping down walls and floors, it is advisable to determine whether or not a fresh coat of paint might be necessary, or some touching up of broken plaster, peeled paint or worn spots to freshen up the entire appearance of the area.

We are hearing a great deal at this time about the run-down condition of many of our country's theatres, a condition which derived in large part from the war era when both equipment and labor to use them were in scarce supply. Unfortunately, since then some theatre operators have either been unable, or unwilling, to make the necessary changes to bring their theatres back up to a standard the public has been trained to expect. Our janitorial policies can in a large measure serve to alleviate this condition, if the proper attempt is made to follow through and the objective is firmly fixed in the minds of the cleaning staff.

Remember the attitude you naturally feel towards the poor guy who may panhandle you on the street? No matter how down and out he may be, if he wears a *clean* shirt and has made every effort to brighten up his appearance and wear a broad smile, you are inclined to forgive him the threadbare suit, unravelled collar and worn out shoes. You reach down and help him. But if he is dirty and unkempt, along with wearing worn out clothing, you try to steer clear of him.

If your operation, then, is unable for financial reasons to afford complete refurbishing and painting, the least you can do is to keep it *clean,* with the hope your public will understand and continue to support you until you are able to make the necessary improvements.

MAIDS:

If your theatre has one or more Maids, the chances are you have a reasonably large house and are in a financial position to uniform her properly. Maids' uniforms may also be rented from local linen supply houses which specialize in this service, laundering them weekly in accordance with your instructions.

The primary function of a Maid is to provide service and maintain cleanliness in those parts of the theatre generally closed to male employees in the course of the day's operations—the ladies' rest rooms. The Maid should have at her disposal a small sewing kit with plenty of pins, needles and assorted thread to make any necessary repairs to a patron's dress in the event of a mishap.

She should also keep handy smelling salts and similar first aid supplies for minor emergencies, as well as some gum remover and fabric cleaner to remove any spots brought about by conditions for which the theatre might be held responsible.

In addition to her duties in the rest rooms, she might very well assist during rush periods at the Refreshment Stand, and to provide another pair of helping hands to clean up odds and ends in the lobby during "breaks."

Where separate facilities are provided for colored people, it is a general custom for the Maid to relieve the colored cashier for short breaks and in emergencies.

Should the Maid prove to be an able seamstress, she might solve another management problem by undertaking to keep uniforms, curtains, etc., in repair.

Naturally her schedule should be so arranged that she is immediately available at a specified position during peak periods during the theatre's business day.

PORTERS:

The perfect gem of a theatre operation can be a good, reliable porter! He it is who must run countless errands, and attend to details too numerous to mention which would otherwise be a constant "headache" for the management. The perfect porter will not have to be prompted to do the hundred and one things which fall to his lot daily, but will go around thinking of them ahead of the busy manager.

His day will start even before the box-office opens, as he will have to fill the popcorn machine so as to have it ready for the attendants at show time. He should

3D CLEANER

REACHES INTO EVERY SEAT

Stretches up aisles—down rows—CUTS CLEANING TIME IN HALF

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THEATER VACUUM CLEANER

ULTRA FLEXIBLE

Highly maneuverable, low cost vacuum cleaner with the power and capacity for big jobs. Extremely flexible Accordion ® Hose cleans larger area without moving the machine, stretches from 6' to 16' and can be coupled for longer reach. Converts to wet pick-up and power blower.

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see that the front lobby displays have been returned to their proper position after the cleaning crew is through with their work. Picking up and depositing mail is part of his routine, perhaps stopping off at the bank to pick up deposit slips and get the nickels and dimes which were overlooked as necessary change for the cashier.

Of course the porter's primary responsibility is to see that the theatre remains in good, clean condition throughout the day. He should check the lobby about once an hour to pick up loose papers, etc., and to remove accumulations of cigarette butts from the sand trays distributed throughout the theatre to receive them. The rest rooms naturally require constant checking. Occasionally he should police the entire theatre.

Frequently the pickup and delivery of film falls on the porter, where facilities are so arranged as to make that practicable. And the porter in numerous instances has been known to do much of the outside billboard posting, window card sniping, etc.

Where separate colored balconies exist for members of his race, the colored porter usually relieves the doorman and handles sales of refreshments in emergencies requiring additional help.

Remembering that the porter is seen by many different people all over your city during the course of the day, the advisability of having him neatly uniformed is readily understood. He is a hard working member of your active public relations team and for that reason should be kept posted on picture playdates and little items of general interest useful to him as he goes about his work.

Because of the fact that everyone in the theatre at one time or another during the day desires his services for an errand or some similar matter, it is desirable that before leaving the theatre he always contact the assistant manager and receive approval for his absence.

The perfect porters can top off their week's work by taking care of one last detail—but an important one—the marquee change. They can make up, change the letters and keep charge of the letter room, which requires thorough attention to detail. Working with the copy in advance so as to have all letters ready before taking the ladders and letters out front on change night, the porters can effect a change in time for the manager's inspection before he calls it a day and heads wearily homeward.

CLEANING SUPPLIES:

One of the heaviest monthly expenditures in the theatre can be in the cleaning department if the matter of supplies and their requisitioning is not carefully dealt with. The cleaning supervisor or chief janitor should make out a monthly summary of all expendable supplies currently on hand together with a suggested list for requisitioning of anticipated needs for the next thirty days. This should be carefully checked by the manager to insure ordering only the quantities actually needed and to keep track of those materials on hand and to be received.

"Leakage," or the disappearance of unusual quantities of expendable materials and supplies which cannot be accounted for, can become a serious problem if not checked at the first sign. In the first place, the supervisor should check departing cleaning personnel, inspecting any packages or bundles which might contain theatre property. Secondly, he alone should be charged with responsibility for the storage room where cleaning supplies are kept, parceling them out daily or weekly as needed by each of the cleaning crews.

At the same time, he can help economize by seeing that these supplies are carefully used in the proper quantities and that they are not left where others might have access to them for petty theft.

Maintenance Dictionary

Ending a Series Begun in February, 1954

VENTILATING SYSTEMS—**For theatres using ventilating systems which consist of fans or blowers, with possibly an air washer, rather than a central cooling plant and duct system, there are these factors to be borne in mind:**

Fans (or Blowers): **Oil and grease motor and shafts of fans. Tighten or replace fan belts as required by wear or slippage. Check fan bearings for necessary replacement. Balance fan blades as required.**

Filters: **Replace when stopped up by dirt beyond 70% operating efficiency; or wash out permanent type filters as they become encrusted with dust and dirt.**

W

WALLS, INTERIOR—

Plaster: **Walls which have been plastered, or stuccoed, require painting and occasional cleaning. It should be remembered that plaster is impregnated with acids which come to life when moisture penetrates to the interior. This is the reason we sometimes find plaster flaking off, or paint pealing off plaster walls, where leaks from the outside permit rain to soak through. The cure lies first in sealing the leak, after which the bad spot must be *re-plastered,* then painted.**

Wallboards: **The newer wood veneers and plastic-finished materials have made it easy and relatively inexpensive to give old walls an entirely different appearance. Furthermore, they reduce maintenance to a minimum. The plastic-finish materials—for example, Marlite—include types surfaced with real wood, which is given a hard plastic finish. Other types provide solid colors and marble patterns. They can be wiped clean with a swipe of a damp cloth. Wallboards made of wood waste, asbestos, etc., are not usually regarded as sufficiently decorative in themselves for theatre interiors, although they may be employed for dry construction, then painted. Maintenance of such surface is comparable to that of painted plaster walls.**

●

WATERPROOFING — **Frequently we find that basement walls and floors, as well as roofing, requires some form of waterproofing. Today there are means of stopping this even against strong hydrostatic pressure. The principle, in several different types available, is to mix a special preparation with common cement and apply it to the interior wall (for example, "Stontite," which is an instantaneous waterproofing liquid to be mixed with cement and sand). Special compounds are available for waterproofing roofs, marquees, etc.**

●

WIDE-SCREEN LIGHT

(*Continued from page* 36)

tor given in the last column of the chart.

For example, if your own theatre presently has a 50-foot picture with standard projection on a white screen, and you wish to determine the width of matte white screen that can be illuminated to the present level of brightness with a VistaVision anamorphic system, simply take the present standard picture width and multiply it by the *width factor ratio* of 1.18, from the chart. The resultant width in this example would be 59 feet.

The illusion of living presence, the sole advantage of all the new screen techniques, can only be realized with an increase of screen width of from 1.75-to two times over that heretofore employed for standard projection.

Accordingly it is readily evident that most theatres will require the most modern and powerful projection arcs in order to meet the requirements of a sufficiently increased screen width for proper presentation of all wide screen techniques.

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319 East Town Street **Columbus 15, Ohio**
"The Buildings We Build Build Our Business"

FILM BUYERS RATING

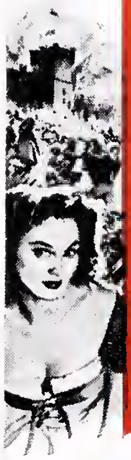
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 4,314 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	7	5	–
*Act of Love (U.A.)	–	3	8	20	14
Adventures of Robinson Crusoe (U.A.)	1	8	5	–	2
Apache (U.A.)	5	12	6	8	2
*Bait (Col.)	–	1	2	5	5
Beat the Devil (U.A.)	19	2	3	16	18
Black Horse Canyon (U-I)	1	11	27	15	2
Black Shield of Falworth, The (U-I)	–	3	6	1	–
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
Broken Lance (20th-Fox)	20	6	4	–	–
†Bullet is Waiting, A (Col.)	–	–	3	2	1
Caine Mutiny, The (Col.)	18	6	1	–	–
Captain Kidd and the Slave Girl (U.A.)	–	–	2	1	3
Carnival Story, The (RKO)	7	27	26	26	14
Casanova's Big Night (Par.)	–	3	10	29	34
Conquest of Mt. Everest (U.A.)	1	1	–	5	–
Creature from the Black Lagoon (U-I)	6	27	33	14	4
Crime Wave (W.B.)	–	–	5	7	8
Dangerous Mission (RKO)	–	5	14	16	7
Dawn at Socorro (U-I)	–	4	3	3	1
Demetrius and the Gladiators (20th-Fox)	26	12	6	1	–
Dial M for Murder (W.B.)	4	49	28	17	6
Dragnet (W.B.)	13	9	1	1	1
Drive a Crooked Road (Col.)	–	7	3	13	4
Drums Across the River (U-I)	–	15	34	7	–
Duel in the Jungle (W.B.)	–	2	7	2	2
Duel in the Sun (SRO reissue)	–	3	5	–	–
Egg and I (U-I reissue)	–	–	2	6	1
†Egyptian, The (20th-Fox)	2	4	1	–	1
Elephant Walk (Par.)	15	46	26	4	–
Executive Suite (MGM)	10	36	45	24	7
Fireman, Save My Child (U-I)	–	2	6	9	14
Flame and the Flesh (MGM)	–	14	28	36	9
Francis Joins the Wacs (U-I)	13	29	7	–	–
Gambler from Natchez (20th-Fox)	–	2	6	4	–
Garden of Evil (20th-Fox)	15	23	3	1	1
Geraldine (Rep.)	–	–	–	2	10
Gone With the Wind (MGM reissue)	22	12	6	3	–
Gorilla at Large (20th-Fox)	–	4	5	7	1
Greatest Show on Earth (Par. reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	20	28	9	2
Hans Christian Andersen (RKO)	1	–	2	4	3
Heidi (U.A.)	3	6	7	–	6
Hell Below Zero (Col.)	–	11	31	9	6
Hell's Half Acre (Rep.)	–	2	18	6	5
Her Twelve Men (MGM)	–	5	4	2	1
High and the Mighty, The (W.B.)	46	23	1	–	–
Indiscretion of an American Wife (Col.)	–	1	7	5	8
It Should Happen to You (Col.)	2	3	25	16	25
Johnny Dark (U-I)	3	30	28	5	4
Johnny Guitar (Rep.)	26	39	24	1	4
Julius Caesar (MGM)	9	16	4	–	–
Jungle Man-Eaters (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	2	6	1
Knock on Wood (Par.)	7	6	14	10	3
Laughing Anne (Rep.)	–	–	6	4	5
Law vs. Billy the Kid (Col.)	–	3	3	2	–
Living It Up (Par.)	19	18	6	1	–
Lone Gun, The (U.A.)	–	2	8	1	3
Long Wait, The (U.A.)	–	11	11	9	2
Lucky Me (W.B.)	2	8	22	33	8
Ma and Pa Kettle at Home (U-I)	42	59	24	5	6
Mad Magician, The (Col.)	–	1	5	2	4
Magnificent Obsession (U-I)	32	20	1	–	–
Man with a Million (U.A.)	–	3	8	10	5
Massacre Canyon (Col.)	–	–	1	6	2
Men of the Fighting Lady (MGM)	5	15	33	10	4
Miami Story, The (Col.)	–	4	15	12	5
*Night People (20th-Fox)	23	13	26	5	2
On the Waterfront (Col.)	2	1	2	1	–
Phantom of the Rue Morgue (W.B.)	16	9	24	11	9
Pinocchio (Disney-RKO reissue)	27	19	14	10	1
Playgirl (U-I)	–	–	10	12	26
Pride of the Blue Grass (A.A.)	–	1	–	8	4
Prince Valiant (20th-Fox)	14	18	15	4	9
Princess of the Nile (20th-Fox)	–	1	9	2	4
Prisoner of War (MGM)	1	9	16	4	4
†Pushover (Col.)	–	–	3	3	–
Raid, The (20th-Fox)	–	3	9	11	1
Rails into Laramie (U-I)	1	1	19	20	10
Rear Window (Par.)	3	3	1	–	–
Rhapsody (MGM)	1	20	16	25	13
Ride Clear of Diablo (U-I)	4	9	34	11	5
Riding Shotgun (W.B.)	–	9	21	28	5
Ring of Fear (W.B.)	1	4	3	4	3
River of No Return (20th-Fox)	62	12	18	1	2
Rocket Man, The (20th-Fox)	–	–	1	3	5
Rose Marie (MGM)	24	14	19	3	2
Saracen Blade, The (Col.)	1	–	3	5	1
Saskatchewan (U-I)	21	59	60	9	7
Secret of the Incas (Par.)	1	10	20	19	3
Seven Brides for Seven Brothers (MGM)	15	5	5	–	1
Siege at Red River (20th-Fox)	1	6	24	15	3
Silver Lode (RKO)	–	2	16	7	1
Southwest Passage (U.A.)	–	1	12	10	5
Student Prince, The (MGM)	6	9	20	10	–
Susan Slept Here (RKO)	7	24	–	–	1
Tanganyika (U-I)	–	6	23	10	10
Them (W.B.)	3	16	12	13	10
Three Coins in the Fountain (20th-Fox)	42	31	4	2	–
Untamed Heiress (Rep.)	–	2	–	11	1
Valley of the Kings (MGM)	–	9	26	3	1
Weak and the Wicked, The (A.A.)	5	–	3	–	–
Witness to Murder (U.A.)	–	4	12	5	5
Yankee Pasha (U-I)	2	17	35	19	7
Yellow Tomahawk (U.A.)	–	2	16	3	1

THE DATES ARE POURING IN FOR



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NOVEMBER 10TH

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Vol. 197, No. 2 OCTOBER 9, 1954

MOTION PICTURE HERALD

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SuperScope Goes CinemaScope

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U. S. Cool to Circuit-Producer

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NOTICE

Due to a labor dispute in the printing industry in New York City, affecting only the bindery operation, MOTION PICTURE HERALD is forced to appear this week in an abbreviated edition. The Publisher asks the forbearance of subscribers and advertisers. Normal service will be restored as soon as possible.

REVIEWS CARMEN JONES, BEAU BRUMMELL, THE DETECTIVE.

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York, 10, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.

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TOAST OF THE COAST!

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M-G-M's got the pictures! We'll tell you about a few of them here. Current, coming and in production, M-G-M attractions are leading the way in the industry upbeat. Bigger productions and more of them is the keynote as the World's Largest Studio works day and night to bring you Big Money Shows!

"DEEP IN MY HEART" (Color)

From its first sneak Preview, the word spread like wildfire that Leo's big new musical is something to ROAR about. Sigmund Romberg's life and songs come to the screen truly as "The Musical With A Heart" with 22 Romberg song hits from 11 of his greatest operettas presented by the most imposing roster of star entertainers ever. Jose Ferrer superb as Romberg; Merle Oberon at her best as Dorothy Donnelly; songstar Helen Traubel one of the world's great entertainers. (See balance of great cast below.) Producer Roger Edens. Director Stanley Donen. Screen play by Leonard Spigelgass.
Plus: Doe Avedon, Tamara Toumanova, Paul Stewart, Isobel Elsom, William Olvis, James Mitchell. And Guest Stars: Walter Pidgeon, Paul Henreid, Rosemary Clooney, Gene and Fred Kelly, Jane Powell, Vic Damone, Ann Miller, Cyd Charisse, Howard Keel, Tony Martin. *From the book by Elliott Arnold. Print by Technicolor.*

"BEAU BRUMMELL" (Color)

Says Film Daily: "One of the most read about movies in years. A 'feud' between cities as to which has the best dressed and most chivalrous men is snowballing around the country." One city after another protests that they have the leading "Beau Brummells." 500 newspapers published the Associated Press story of Washington, D. C.'s challenge (*White House Beau Brummells Eisenhower and Nixon*). Just part of the promotion for a terrific picture. A magnificent spectacle in color, a powerful love story starring Stewart Granger, Elizabeth Taylor, Peter Ustinov with Robert Morley. Producer, Sam Zimbalist. Director, Curtis Bernhardt. Screenplay by Karl Tunberg. *Based on the play written for Richard Mansfield by Clyde Fitch. Print by Technicolor.*

"JUPITER'S DARLING" (CinemaScope—Color)

Eye-filling spectacle, screen magic on a gigantic scale, comedy, wonderful satire, great song numbers. Dazzling scenes: Hannibal's army crossing the Alps with his elephant cavalry; the clash of armies in the attack on Rome; Roman statues coming to life for an underwater spectacle; Dance of the Elephants; and many more. Top cast: Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders, Richard Haydn, William Demarest and hundreds more. A beautiful Roman girl diverts Hannibal from his assault on Rome and falls in love thereby. Producer George Wells. Director George Sidney. Screenplay by Dorothy Kingsley. Yes, the coming darling of the screen, eye-filling in its CinemaScope and Color magnitude, is "JUPITER'S DARLING."
Based on the play "Road To Rome" by Robert E. Sherwood. Choreography by Hermes Pan. Songs by Burton Lane, Harold Adamson.

"THE LAST TIME I SAW PARIS"
(Technicolor)

A wonderful ticket-selling title. A real love story, heart-stabbing, compelling, absorbing. They meet in the chaos of V-E Day celebration in Paris. She gives him a fleeting but passionate kiss. They find each other again and marry after a mad courtship. Engulfed by the social whirl, the drinking, the flirting, tragedy strikes. But an irresistible compulsion brings back the strayed lover to the scene of his first flaming meeting. Starring Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed with Eva Gabor, Kurt Kasznar. Producer Jack Cummings. Director Richard Brooks. Screenplay by Julius J. and Philip G. Epstein and Richard Brooks, based on a story by F. Scott Fitzgerald. A screen masterpiece filmed in magnificent Technicolor in real Parisian locations.

"BAD DAY AT BLACK ROCK"

(CinemaScope—Color)

Spine-tingling suspense, the kind that makes movie hits, takes place amidst a brooding row of houses in a tiny desert town (especially constructed near Lone Pine, Cal.). Virtually every one of its handful of citizens is involved in a murder during a brutal outburst of mob violence. Four years later a stranger arrives. What happens is something for the goose-pimples. Great Cast: Spencer Tracy, Robert Ryan and Anne Francis, Dean Jagger, Walter Brennan, John Ericson, Ernest Borgnine, Lee Marvin, Russell Collins. Producer Dore Schary. Director John Sturges. Screenplay by Millard Kaufman. CinemaScope and Color give bigness to a big theme. *Adaptation by Don McGuire based on a story by Howard Breslin.*

"THE GLASS SLIPPER" (Color)

As beloved "Lili" continues to enchant New York after a year and a half, the same star, producer, director and writer (who did ballet librettos, lyrics and screenplay) have collaborated on a new triumph. Appealing Leslie Caron, Edwin H. Knopf, Charles Walters, Helen Deutsch have done it again—aided by co-star Michael Wilding with Keenan Wynn, Elsa Lanchester, Barry Jones, plus the work of dance-genius Roland Petit featuring his world-famed Ballet de Paris. Leslie Caron is utterly adorable as the lonely scullery maid who overcomes untold obstacles of poverty and mistreatment and the competition of the favored girls to win the prize catch! Drama and dance and delicious humor, sadness and sigh-inducing romance to the music of Bronislau Kaper will keep audiences enthralled and uplifted.

"ATHENA" (Color)

Aptly described as "The Nature Girl With The Body Beautiful," "ATHENA" is a refreshingly different kind of musical comedy enacted by a group of effervescent personalities who keep things fast-paced: Jane Powell, Edmund Purdom, Debbie Reynolds, Vic Damone, Louis Calhern with Linda Christian, Evelyn Varden, Ray Collins. Written by William Ludwig and Leonard Spigelgass. Produced by Joe Pasternak. Directed by Richard Thorpe. Print by Technicolor. Athena is one of seven daughters of a faddist colony and into this setting comes a pompous young lawyer who soon learns uninhibited and primitive ways of life and love. Beautiful nature girls, hilarious activities of the faddist colony, add up to an appealing love story, an attraction for young and old. *Songs by Hugh Martin and Ralph Blane.*

"THE PRODIGAL" (CinemaScope—Color)

One of the great film spectacles of all time. Lana Turner is the pagan beauty. Edmund Purdom is the prodigal son. Co-starring Louis Calhern with Audrey Dalton, James Mitchell, Neville Brand, Walter Hampden, Taina Elg, Francis L. Sullivan, Joseph Wiseman, Sandra Descher. Breathtaking scenes: Heathen Temples of the ancient Idol-Gods, Baal and Astarte; the teeming streets of Damascus and all the fabulous settings that occupy more than 400,000 square feet outdoors and four of the world's largest indoor stages. There are 18 speaking parts and in its spectacular scenes 4,000 extras are employed. Producer Charles Schnee. Director Richard Thorpe. Screenplay by Maurice Zimm. Prepare for a CinemaScope and Color attraction beyond your wildest imagination. *Adaptation from the Bible story by Joe Breen, Jr. and Samuel James Larsen.*

IN PRODUCTION!

"HIT THE DECK" *(CinemoScope-Color)* — Not since "Anchors Aweigh" such rollicking entertainment. Three sailors on the loose in 'Frisco meet a night club singer, an actress and the Admiral's daughter. Starring Jane Powell, Tony Martin, Debbie Reynolds, Walter Pidgeon, Vic Damone, Gene Raymond, Ann Miller, Russ Tamblyn with Kay Armen, J. Carrol Naish, Richard Anderson, Jane Darwell. Screenplay by Sonya Levien and William Ludwig, based on the musical play "Hit The Deck" by Herbert Fields, presented on the stage by Vincent Youmans from "Shore Leave" by Hubert Osborne. Joe Pasternak, producer. Roy Rowland, director. 14 top songs from the master, Vincent Youmans. Lyrics by Leo Robin, Clifford Grey and Irving Caesar, choreography by Hermes Pan.

"MOONFLEET" *(CinemoScope·Color)*—Great story of daring exploits with its background of rugged English Coast and its story of a young boy and the man he idolizes, a brooding adventure in a strangely contrasting triangle of exotic women. The cast: Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood with Jon Whiteley, Melville Cooper. Screenplay by Jan Lustig and Margaret Fitts based on the novel by J. Meade Falkner. Producer John Houseman. Director Fritz Lang.

"IT'S ALWAYS FAIR WEATHER" *(CinemoScope·Color)* — Another Big musical under way. Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray and Michael Kidd. Producer Arthur Freed. Directed by Gene Kelly and Stanley Donen. Written by Betty Comden and Adolph Green.

"INTERRUPTED MELODY" *(CinemoScope·Color)* — Curtis Bernhardt, director, and Jack Cummings, producer, are making a picture with the promise of "The Great Caruso." It is based on the dramatic life story of Marjorie Lawrence, opera star, who overcame disaster at the height of her career. Starring Glenn Ford, Eleanor Parker with Roger Moore and Cecil Kellaway. Written by William Ludwig and Sonya Levien.

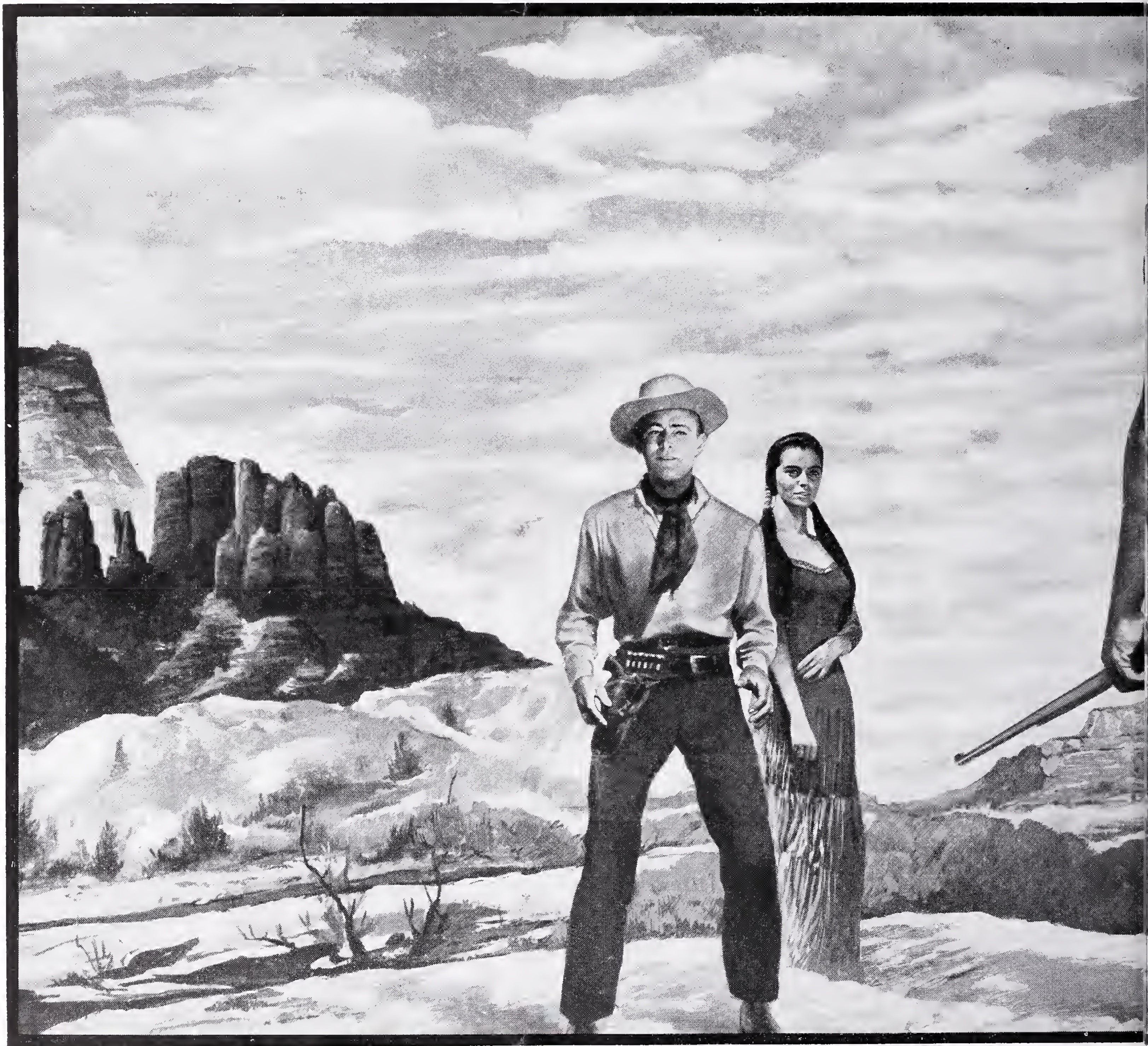
In the Cutting Rooms: **"GREEN FIRE"** *(CinemoScope-Color)* — High adventure in the quest for an emerald mine. Filmed in South America, it stars Stewart Granger, Grace Kelly, Paul Douglas, John Ericson with Murvyn Vye and hundreds of others. Andrew Marton, director. Armand Deutsch, producer. Written for the screen by Ivan Goff and Ben Roberts. **"MANY RIVERS TO CROSS"** *(CinemoScope-Color)* — Fast-moving action picture rich with laughter, romance, suspense. Colorful background of pioneer America. Starring Robert Taylor and Eleanor Parker with Victor McLaglen, Russ Tamblyn, Jeff Richards, James Arness. Producer, Jack Cummings. Director, Roy Rowland. Screenplay by Harry Brown and Guy Trosper based on a story by Steve Frazee.

SOMETHING TO REMEMBER: Preparing **"BEN-HUR"** in the fabulous dimensions of CinemaScope, Color and with Stereophonic Sound!

YOUR FUTURE: Hitch your wagon to the Studio of the Stars!

MacKay alone, where a hundred were afraid

You find them at the foot of Superstition
John MacKay, the man they called 'Injun
the adventure he had been searching out



CINEMASCOPE takes you across the lava-ca
buttes of the 'Lost River' land—over vistas measureless
above death-craters and painted deserts—to Oregon's ma
country, and magnificent new excitement for the screen

to be...
Mountain...
Lover', and
across the years!

WARNER BROS. PRESENT

ALAN LADD

IN DELMER DAVES'

"DRUM BEAT"

IN WARNERCOLOR AND STEREOPHONIC SOUND

CO STARRING
AUDREY DALTON · MARISA PAVAN
with ROBERT KEITH · RODOLFO ACOSTA · A JAGUAR PROD.
WRITTEN AND DIRECTED BY DELMER DAVES · PRESENTED BY WARNER BROS.

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THE GREAT
BROADWAY MUSICAL
THAT RAN
16 SMASH MONTHS
ON BROADWAY...

2 SOLID YEARS
THROUGHOUT
THE NATION...

NOW ON THE
SCREEN AND
COMING YOUR WAY...

portamento
won' give him a cig - a - rette. One man
An' what I got dat man c'n
Dat's love! Dat's
Dat's love!

OTTO PREMINGER presents
OSCAR HAMMERSTEIN'S

CARMEN JONES

CINEMASCOPE Color by DE LUXE · Released by Twentieth Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 2

October 9, 1954

Newest New Techniques

THE screen revolution or evolution of the new techniques is about to enter upon a new stage. Paramount unveiled Monday at its Hollywood studio a special projection method using VistaVision prints made directly from the "double frame" negatives. In this projection system, as in the VistaVision camera, 35mm film is fed horizontally across the aperture instead of vertically. The result is that each frame size is more than double normal. This makes possible a large screen picture of striking beauty, according to observers at the Hollywood demonstration. The Radio City Music Hall in New York is expected to open with "White Christmas" in the horizontal projection process October 14.

The special VistaVision projection process is expected to be of interest to the larger theatres with screens of fifty feet or more in width and also to the drive-ins.

Also this week in Hollywood RKO announced that SuperScope, the Tushinsky variable anamorphic system demonstrated last Winter, now has been made compatible with CinemaScope. That means pictures processed in SuperScope may be projected through all types of CinemaScope lenses without any adjustment.

Again the motion picture industry is demonstrating that it is progressive, ever seeking better methods to enhance the dramatic impact of screen entertainment for the greater enjoyment of the patron.

■ ■ ■

The Melody Lingers On

THE expression this week from Stanley N. Barnes, chief of the Department of Justice's Anti-Trust Division, that he doesn't see "very much possibility" that the Government will approve National Theatres' request to participate in production financing will be discouraging to many exhibitors seeking ways and means to alleviate the product shortage. Former Judge Barnes and his colleagues are apparently seeing over their shoulders ghosts of producer-distributor-exhibitor monopoly and alleged restraint of trade. Unless the Department of Justice changes its attitude, it is unlikely the Federal courts will grant permission to the various former exhibitor defendants in the Paramount *et al* case to participate in production except in such special situations as Stanley Warner and Cinerama. If this state of affairs endures, the prospects of many types of exhibitor stimulus to production, perhaps even the Allied-sponsored Makelim plan, are clouded. —*Martin Quigley, Jr.*

On the Horizon

NOT FOR SALE

RKO Radio Pictures' backlog of over 800 pictures is not for sale, J. R. Grainger, president, declared this week. The company president said the firm has never considered selling these films to anybody "nor is RKO negotiating in any way with anybody for their sale."

GOLDEN JUBILEE

Hailed as the world's oldest theatre circuit and one that has remained under the same management all the while, Loew's Theatres started this week a two-month celebration of its golden jubilee. The circuit's founding dates back to 1904 when the late Marcus Loew entered the amusement business with a penny arcade on Union Square, New York. Shortly thereafter in Cincinnati he opened his first nickelodeon. The Loew Theatres organization faces the next half century with enthusiasm and confidence.

ATOMIC ENERGY

Eric Johnston, president of the Motion Picture Association, is a member of a 13-man group of business men and investors, the first of its kind, formed to finance commercial development of atomic energy.

GROSSES GREAT

Grosses are up in New York City: Paramount's "Sabrina" has racked up a huge $65,700 for a first week at the Criterion theatre, breaking by a considerable margin the all-time house record. United Artists' "Barefoot Contessa" drew $64,700 in its first four days at the Capitol, which surpasses by eight per cent the business done by "Moulin Rogue," the company's previous box office record holder. I.F.E.'s "Bread, Love and Dreams," at the selective Paris theatre accounted for $17,500 for the second week of the premiere engagement, only $250 less than the record smashing opening week. Meanwhile, Columbia's "On the Waterfront" at the Astor and Paramount's "Rear Window" at the Rivoli both roll into their eleventh weeks with continuing strong grosses.

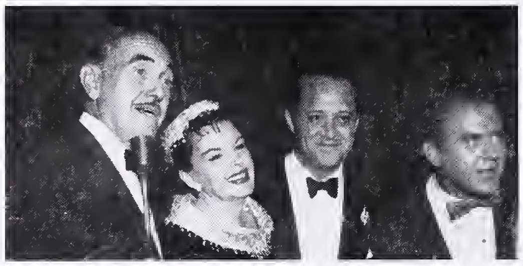
CONFIDENCE

Twentieth Century-Fox stockholders have received their third dividend check of the year. It is enclosed in a specially cheerful little brochure which notes that third quarter earnings should be close to $1 a share and that "the outlook for the fourth quarter of 1954 is equally optimistic and we approach 1955 with continued confidence."

This week in pictures

at the Pantages theatre, Warners' "A Star Is Born" opened to the world. Another big, two-theatre premiere occurs Monday evening in New York. Announced as "the biggest ever" for New York, it will have to beat the Hollywood affair for impressiveness.

—in Hollywood

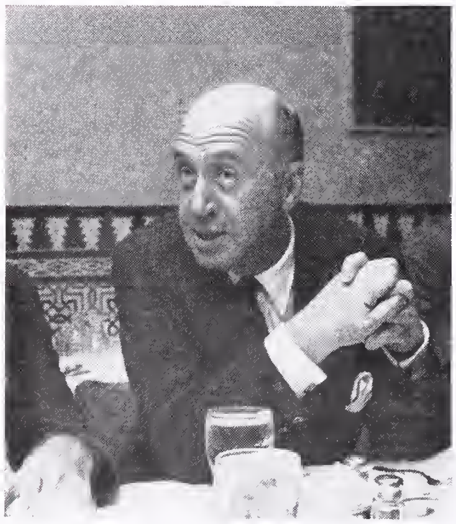


Top picture: Mrs. L. K. Shapiro, Joseph Olson, Mrs. Olson, Mr. and Mrs. H. M. Warner. Above: Judy Garland and Sidney Luft; rear, Mort Blumenstock. Left: Jack Warner, Miss Garland, Mr. Luft, George Fisher.

OPENINGS

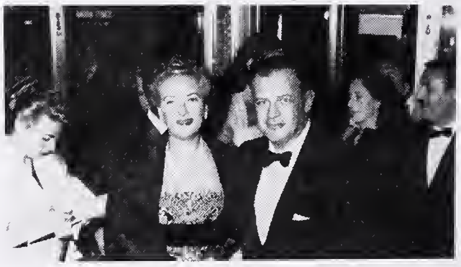
—in New Orleans

at the Joy theatre, Allied Artists showed its "The Human Jungle." In the lobby, right, performers Jan Sterling and Gary Merrill greet Inspector Albert Fabian of Scotland Yard, Mrs. Fabian, and Los Angeles Police Chief W. H. Parker.



by the Herald

OTTO Preminger, who produced and directed "Carmen Jones" which 20th-Fox is releasing, said in a New York interview Monday preceding the trade screening, that he feels talent should work in television and films, improving both; that mutual competition already has improved them; and that subscriber TV affords a ready poll of opinion, and rapid returns for the producer.



—in New York

at the Capitol theatre, United Artists introduced "The Barefoot Contessa." Police lines held back thousands as notables from public life and the entertainment and social worlds attended. Above, right, writer-director Joseph Mankiewicz and his wife. In its first four days, the picture drew $64,700.

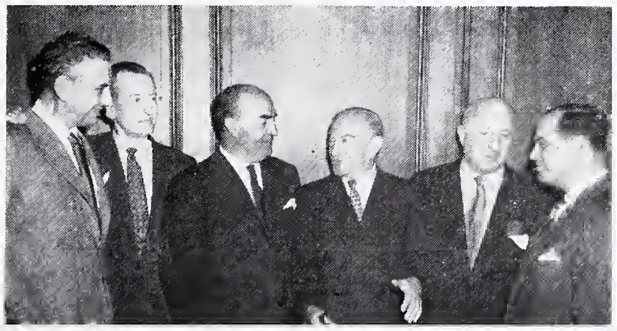
CAPITOL
Barefoot Contessa

by the Her

JOSEPH KAUFMAN, who produced "Long John Silver" in Australia, is in New York with the print, and spoke about producing problems and pleasures Down Under. He likes the idea, and has tied up the Pagewood studio, Sydney, for two and one-half years on lease. Distributors Corp. of America has his film and will open it in New York during the Christmas season.

by the Herald

THEY SPOKE. The scene at Columbia, New York, in the office of Abe Montague, Will Rogers Memorial Hospital president, as he presided at a telephone-cast opening the Fifth Annual Christmas Salute. With him, distributor chairman Charles Feldman and exhibitor chairman M. A. Silver; and, background, assistant Ned Shugrue.



HOSTS AND GUESTS, at the Harvard Club, New York, as the American industry gave a luncheon for Italian visitors of prominence. In array are Dr. Franco Penotti, Italian distributors' representative; Eric A. Johnston, MPAA president; Dr. Eitel Monaco, president of ANICA (Italian producers' group); Nicholas M. Schenck, Loew's, Inc., president; Barney Balaban, Paramount president, and Robert Benjamin, U.A. board chairman.

THEY LISTENED. An exchange scene, right, this one being 20th-Fox's, in New York.

by the Herald

by the Herald

N. PETER RATHVON and John G. McCarthy, as they spoke Tuesday about Mr. Rathvon's program of pictures, completed and coming, from the Continent, dubbed and/or in several languages. "Embassy Baby" and "1984" he will make in Germany. "No Way Back," made for Germans, he will dub for this market. He also has a German-French picture, "Double Destiny." He will make about three pictures a year, he said, and hopes some day to make multi-lingual, "international" pictures in Hollywood.

PLANNING the 1954 fund-raising for New York Cinema Lodge, B'nai B'rith: the luncheon meeting at which Max E. Youngstein presided. Around the table are Martin Levine, Alfred W. Schwalberg, Mr. Youngstein, Monroe Goodman, Leon Bamberger, Norman Robbins, Jack Hoffberg, Bernie Brooks, Milton Livingston, Sally Meiselman, Harold Klein, Lou Wolff, Ben Abner, Joe Sugar, Abe Dickstein and Saul Trauner. Standing, Leo Jaffe and Burton E. Robbins, president.

The Warwick

by the Herald

AS the National Television Film Council tendered a certificate and a gift to Dr. Alfred Goldsmith, "father of television," at luncheon in New York last week: Robert Shelby, John Schneider, Dr. Goldsmith, Cliff Norton, Mel Gold, Arthur V. Loughren.

by the Herald

SPEAKER, at the luncheon in New York Tuesday sparking the theatre drive for the American-Korean Foundation: Robert Coyne, COMPO counsel. With him, Al Lichtman, 20th-Fox distribution director, also a speaker.

PARAMOUNT SHOWS NEW VISTAVISION PROJECTION

"White Christmas" Opens at Music Hall Oct. 14 With Horizontal Method

by WILLIAM R. WEAVER

HOLLYWOOD: While Century Projector Corporation engineers and Radio City Music Hall technicians were striving 'round the clock to install the first two completed horizontally-fed projectors in that colossal cinema for the world premiere of "White Christmas" October 14, Paramount Monday demonstrated the new special-purpose system to trade and lay press at its studio here.

Century Projector Was Converted by Ryder

The screen was the same one—60 feet by a little over 30—on which the VistaVision was, in a sense, born, and the projector used for the Monday demonstration was an orthodox Century to which Paramount's distinguished Loren L. Ryder had done a number of unorthodox things. He had turned it over on its side, magazines and all, and had replaced its orthodox sprockets, with their four-hole pull-down, with bigger ones that pull eight holes instead of four, and pull the film sidewise instead of downward.

Using a positive print taken directly from the sidewise-moving VistaVision negative that commonly is optically reduced to fit a standard 35mm filmstrip, the reclining Century gave out with a picture that compares with regular VistaVision about the way regular VistaVision compares with "wide screen". Radio City Music Hall's a mighty lucky exhibitor to get a first go at it.

The Century projector that Engineer Ryder converted for experimental purposes, and used for Monday's demonstration, is not much like the Century projector on which that company has been working at lightning speed, but the principle is identical. Whereas the new Century will feed the film upwards from the bottom magazine to the top, instead of the usual way, and crosses it over past the aperture plate on the way, the improvised projector at the studio just fed it straight across from one horizontal magazine to the other, for expediency.

Projector Head Cost Set Between $1,500 and $2,000

There will be other departures, naturally, and the side-wheeling Century head is expected to cost an exhibitor about $2,000 the copy, if the quantity required is small, and about $1,500 if the demand grows. That's for the head. The cost of lamphouses and the other required equipment (if, as seems likeliest, theatres installing the equipment will retain their present regulation projectors intact, since the side-wheelers can show nothing but side-wheeling prints of VistaVision pictures) is not different than in other instances, so far as can be foreseen now.

It is not necessary, however, as Y. Frank Freeman, Paramount vice-president, emphasized, for any exhibitor ever to buy any of this equipment unless he simply wants to give his customers the ultimate, extra and special last word in pictorial quality. For any exhibitor anywhere can provide a perfectly satisfactory screen result with the regular VistaVision print on his standard equipment, Mr. Freeman pointed out.

The special purpose of the side-wheeling prints and projector is to serve in the best possible fashion those exhibitors whose screens, ranging upward from 50 feet in width, can do nicely with a little more filling-in of pictorial image than even the regulation VistaVision provides. There are not a great many such screens around.

Mr. Freeman declined to make a definite estimate of the number there may be, but his speculation on the points ran to scores or hundreds, not thousands. Mr. Ryder, whose aides toured the country and the globe a while back to survey the situation, couldn't be pressed to estimate beyond 500 at most. And none of these, both men declared, actually needed the side-winding print and projector to satisfy their patrons.

The subjects used for the demonstration were sequences from "To Catch a Thief," "Two Captains West" and "Air Command," a FitzPatrick short photographed in Norway to eye-dazzling advantage, and some miscellaneous black-and-white footage which shows conclusively the power of the process in that flat-out field of photography. All the subjects showed up brilliantly.

Paramount officials made it emphatically clear to the demonstration audience that the bringing out of these strictly optional and decidedly luxurious-type means and method does not constitute a violation of the original policy declaration that VistaVision would never require any exhibitor to spend any money for equipment.. There is nothing at all required about this new development, although it is desirable.

SUPERSCOPE COMPATIBILITY WITH CINEMASCOPE CITED

HOLLYWOOD: RKO's "The Big Rainbow," in color by Technicolor and starring Jane Russell, will serve to introduce the Superscope anamorphic process to the world, it was announced here this week by C. J. Tevlin, vice-president in charge of operations at the RKO studio. The film will have its world premiere at the Fox theatre in St. Louis December 21, to be followed shortly thereafter by its New York opening at the Criterion theatre.

Mr. Tevlin also announced that Superscope will be fully compatible with CinemaScope projection equipment, whether the exhibitor uses a CinemaScope projection lens or any other anamorphic lens set to "unsqueeze" the anamorphic print to the ratio of 2:55 to 1. The Superscope screen image, however, will come out with a ratio of 2 to 1, the ratio which RKO has decided "represents the most practical width-to-height ratio for the entire industry."

Superscope, developed by Joseph and Irving Tushinsky at the RKO Studios, is a method whereby anamorphic prints can be made from conventional photography. RKO will make available to exhibitors two kinds of prints on "The Big Rainbow," the standard print for conventional projection and the anamorphic or Superscope print for projection in the 2-to-1 ratio. Release of "Rainbow," incidentally will be accompanied by what the company describes as "one of the most extensive advertising campaigns in RKO's history, both to the industry and to the public."

In his announcement this week, Mr. Tevlin also revealed that Technicolor has been cooperating with the studio in developing Superscope, and has delivered to the studio final perfected test reels in its imbition printing process which will be the method employed in making the regular release prints. A spokesman for RKO denied that the studio has taken over Superscope from the Tushinskys, saying that the studio simply has "an interest" in the process which was developed with RKO facilities.

Technicolor shortly will deliver 30 test reels of Superscope prints to RKO which will make them available to exhibitors throughout the country that the exhibitors may see for themselves how Superscope looks with their regular CinemaScope equipment. Mr. Tevlin further disclosed that Superscope officials currently are negotiating with Hecht-Lancaster Productions for the making of Superscope prints of their "Vera Cruz," which United Artists is set to release. Both RKO and Superscope, Inc., welcome the use by other companies of Superscope for major pictures.

U.S. FROWNS ON PLANS OF NATIONAL THEATRES

Justice Department Seen as Unlikely to Approve Plan for Production

by J. A. OTTEN

WASHINGTON: Top Justice Department officials are inclined at the moment against approving National Theatres' request to enter the financing and production of motion pictures. In the opinion of Stanley N. Barnes, Assistant Attorney General in charge of the anti-trust division, such a move "would raise too many very difficult problems."

Mr. Barnes said that National Theatres officials had discussed the subject in conferences with the Justice Department, but that the theatre company had not made a complete submission of the facts as yet. "I don't want to prejudge the question," said Mr. Barnes, "until I have all the facts from National Theatres."

Sees Small Chance of Granting Circuit Request

Mr. Barnes added, however, that he didn't see "very much possibility" of the Justice Department's granting approval to the National Theatres' request.

Under terms of the National Theatres consent judgment, under which the theatre company was "divorced" from 20th Century-Fox, the theatre company may ask the New York statutory court for permission to engage in distribution, and must show the court that such activity will not unduly restrain competition in the motion picture industry. If the court feels that the resulting distribution will not interfere with free competition, it can grant permission to the theatre company. If the Justice Department were to oppose such a petition from National Theatres, however, it would greatly lessen the chances of the court's approving it.

Mr. Barnes said that to his knowledge National Theatres was the only "divorced" theatre company which has approached the department with such a request.

Restrictions on Cinerama Activity of Stanley Warner

Last year the Stanley Warner Corporation sought—and received—Justice Department approval to amend its decree, under which the firm was "divorced" from the Warner Brothers production company, in order to take over exhibition, production and distribution rights to Cinerama. Observers point out, however, that Cinerama is a "very specialized" type of medium so that the Stanley Warner action is not strictly comparable to that of National Theatres.

Under the consent decree amendment, Stanley Warner Cinerama is limited to 24 theatres in the United States and to the production of a maximum of 15 Cinerama pictures until 1958. The company is allowed to produce standard versions of the Cinerama films but is permanently enjoined from the distribution of the standard versions.

In recent months as a result of the product shortage, there has been an increasing demand on the part of many exhibitors for plans for exhibition-sponsored production of films. Fred Schwartz, president of the Century Circuit, recently formed the Distributors Corporation of America for the production and distribution of films. Mr. Schwartz, as an exhibitor, also has announced his intention of participating in producer Hal Makelim's plan for the production of 12 films, a plan which has the official backing of Allied States Association.

Industry observers await with interest the Justice Department's verdict on the National Theatres' request, saying that the decision may have far-reaching effects on further production plans by exhibition, as well as on those plans already announced.

ColumbiaNet Leaps Up

Columbia Pictures this week reported net profit for the 52 weeks ended June 26, 1954, of $3,595,000 after taxes, a remarkable increase from the net of $942,000 reported for the 52 weeks ended June 27, 1953. The latest net is equal to $4.41 per share of common stock, compared with 90 cents the previous year. Earnings before income taxes for the two years were $8,381,000 compared with $2,149,000.

The company announced dividends as follows: $1 on the common and voting trust certificates, payable November 3, to holders of record October 19; 5 per cent stock dividend on common and voting trust certificates, payable December 7 to holders of record October 19, with fractional shares of common paid in cash; a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred, payable November 15 to stock of record November 1.

Religious Unit Sets Decency Crusade

PHILADELPHIA: A crusade for decency in entertainment and literature has been launched among the 120,000 men of the Holy Name Union of the Philadelphia Catholic Archdiocese, it was learned this week. The first phase of the campaign, which will start this fall, is limited to films, and the plan is to enlist all Catholics to patronize only those motion pictures approved by the National Legion of Decency. Later the laymen's group hopes to broaden the campaign to include literature.

Open Forum Is Planned At TOA Meet

A fourth big open forum, devoted to drive-ins, has been scheduled for the 1954 Theatre Owners of America convention and TESMA-TEDA-TOA-IPA Trade Show, October 31 through November 4 at the Conrad Hilton Hotel, Chicago.

Under the supervision of Jack D. Braunagel and William T. Powell, co-chairmen of the TOA drive-in committee, the forum, set for Wednesday morning, November 3, will include short reports on problems from the nation's drive-in theatre experts, followed by a question and answer period.

"The main thing that everyone will be interested in is what to do about his screen," said Mr. Braunagel. "I believe it would solve every problem if the film companies would make an announcement that CinemaScope pictures would be available in regular wide screen prints. I do not feel that one drive-in operator in 10 would then worry about changing his screen, as the only reason he wants to put in CinemaScope is due to shortage of product, not because of the method."

Tentatively scheduled for discussion at the forum are the following:

1. Availability of regular prints on CinemaScope pictures.
2. What steps can be taken to control dust in drive-in theatres inexpensively.
3. Higher priced items in snack bars and results.
4. Screen surfaces on larger screens and costs.
5. Indoor auditoriums in outdoor theatres.
6. Stage attractions in drive-ins.

Miscellaneous other subjects undoubtedly will be brought up at this forum.

Pat McGee, head of Cooper Foundation Theatres, Denver, and COMPO tax leader, will deliver the keynote speech at the opening convention business session November 1.

Kansas-Missouri Exhibitors Elect Harris President

The Kansas-Missouri Theatre Association, in its 36th annual convention in Kansas City last week, elected Ed Harris, president, to succeed J. Leo Hayob. Other officers elected were: R. R. Doering, vice-president; Ken Minklemeyer, secretary, and Virgil Harbison, treasurer. Elected to the board of directors were: R. D. Bisango, Don Burnett, Marcus Landau, John Basham, Paul Ricketts, J. A. Becker, James Cook, Tom Edwards, Harley Fryer, Earl Jameson, Jr.

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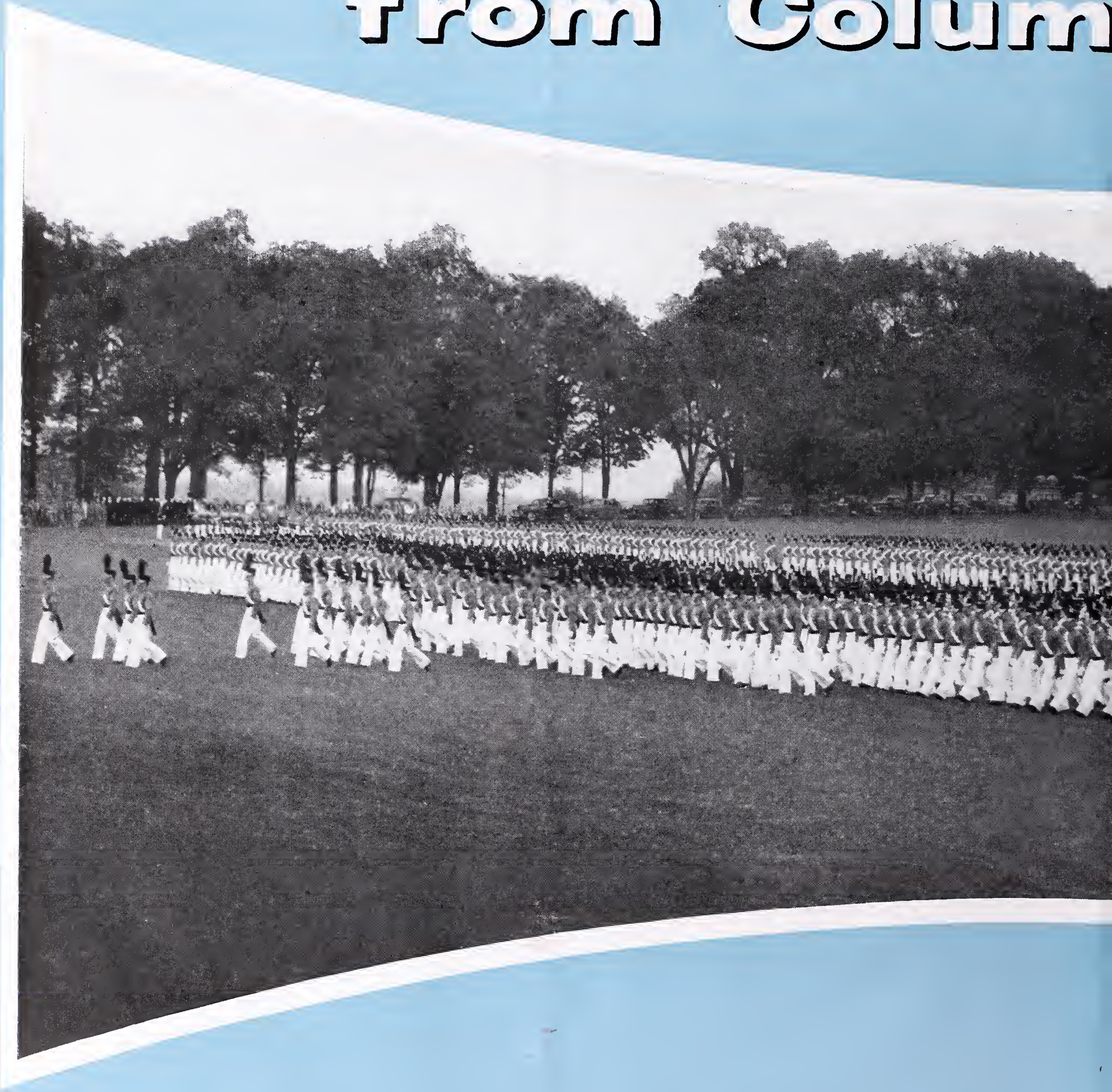

color by
TECHNICOLOR co-starring ROBERT FRANCIS · DONALD CRISP · WARD BOND · BETSY PALMER · PHIL

ary 1955 ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

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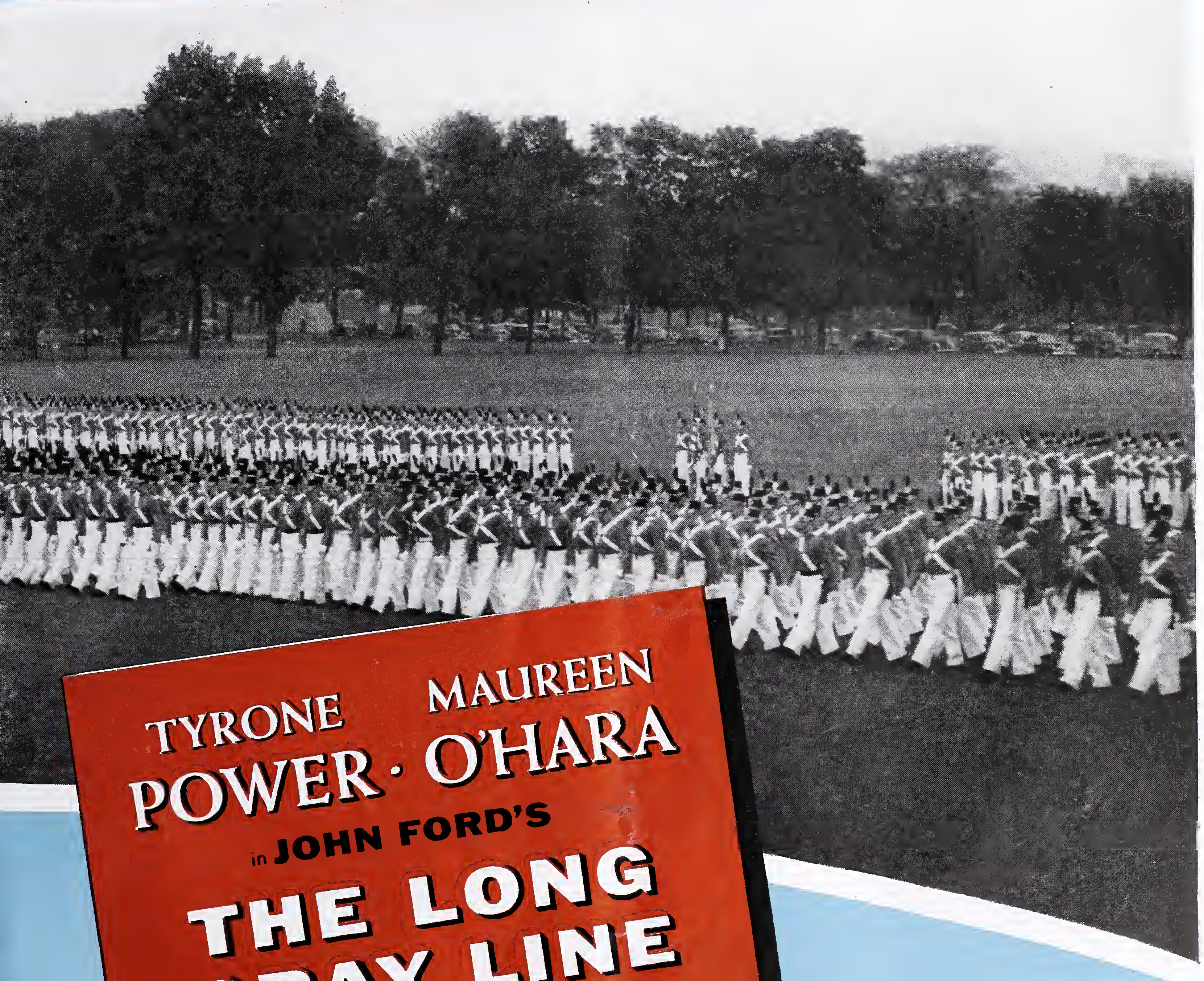

TYRONE POWER · MAUREEN O'HARA

in JOHN FORD'S

THE LONG GRAY LINE

CINEMASCOPE

CAREY • Screen Play by EDWARD HOPE • Based upon "Bringing Up the Brass", by Marty Maher and Nardi Reeder Campion • Produced by ROBERT ARTHUR • Directed by JOHN FORD

UNITED ACTION ALLIED'S CONVENTION KEYNOTE

Myers Asks Aggressive Approach at the Silver Anniversary Meeting

MILWAUKEE: "The product shortage and the hardships resulting therefrom can be cured by the exhibitors in the same way that they broke the (stereophonic) sound barrier—by strong, aggressive, united action at Allied's great 'Product Convention.' "

Thus, this week, Abram F. Myers, general counsel of Allied States Association, sounded the call for a huge turnout for Allied's Silver Anniversary Convention and trade show, scheduled to get under way here Tuesday and to run through Thursday at the Schroeder Hotel. The convention itself will be preceded by meetings of the association's board of directors at the Schroeder Sunday and Monday.

Myers Urges Attendance In "Vast Numbers"

Mr. Myers urged that members "turn out in such vast numbers as to constitute a gigantic exhibitors' mass meeting whose voices cannot be ignored and whose influences will be irresistible." Before leaving Washington for Milwaukee, Mr. Myers announced that there had been completed a draft of a bill to regulate interstate commerce in films and that copies of the draft would be presented to Allied members early in the convention so that they will have ample time to study it before taking action. Drafting of the bill was directed by Allied's board of directors meeting at White Sulphur Springs in August.

"Reconciling price regulation of so varied a product as films with constitutional requirements posed the most difficult problem I have ever tackled," said Mr. Myers. "However, I believe this has certainly been solved so far as the integrated producer-distributors are concerned, and probably others."

Film Clinics to Have Big Part in Convention

Since the publication of Allied's "Declaration of Emergency," letters have been streaming into convention headquarters here from independent exhibitors all over the country urging and demanding that drastic action be taken at the convention. Not just a few, it was understood, endorse the stand taken by Harry C. Arthur on Government control and his statement that Government control would be a lesser evil and far more satisfactory than the piratical control as now practiced by the distributors. A large crowd of exhibitors is expected to descend on Milwaukee to discuss the legislation and to decide whether to make an all-out fight to secure its passage in the next Congress.

As in years past, film clinics will play a big part in this year's convention, shaping to a great extent the action taken on the convention floor. S. J. Goldberg, president of Wisconsin Allied, the host unit, will be coordinator of the clinics.

"It is through these clinics," Ben Marcus, National Allied president, said recently, "that the individual exhibitor finds the common ground with which he and his brother exhibitor, in a comparable situation, can use in discussing and deciding the problems that are peculiar to their particular type of operation."

This year the clinics will be divided into seven categories: small towns of 3,500 or less population, large towns of up to 20,000, cities of 20,000 to 100,000, large cities of over 100,000, key neighborhood and subsequent runs, outdoor theatres and circuit buying and booking.

One of the persons scheduled to be feted at the convention is Mrs. Kate Gould, 87, of Glencoe, Minn. Mrs. Gold, who works as cashier at the Crystal theatre in Glencoe, a post she has held since 1909, is reputed to be the oldest cashier in the nation. The Crystal is operated by her son, George C. Gold, who is a member of North Central Allied.

Claims 2,600 For Makelim

The Shea circuit, operated by the Jamestown Amusement Co., has joined the Makelim plan, bringing the lineup of theatres last week to an additional 150, it was disclosed by John Wolfberg, vice-president of Makelim Productions.

Mr. Wolfberg, in New York last week, signed E. M. Loew's circuit, Boston, and the Century circuit. He added that negotiations with Stanley Warner, RKO Theatres and Fabian Theatres were continuing in hopes of their participation.

Mr. Wolfberg has scheduled a swing around the country shortly, conferring with officials of affiliated circuits of AB-Paramount Theatres. The Makelim executive, it is understood, planned the trip in the light of the circuit's decentralized operation. Approximately 2,600 theatres have joined the Makelim plan, it was estimated, with 400 more needed to reach the 3,000 goal set by Mr. Wolfberg on his arrival in New York to confer with executives.

Last weekend Hal Makelim flew to Oklahoma City on the first leg of a tour which will take him via Dallas, New Orleans, Atlanta and Chicago to Milwaukee for the National Allied convention next week and back to Chicago for the Theatre Owners of America convention October 31. He will speak at both.

Cite Initial Tax Returns

Returns of the initial payment of the New York City five per cent tax from all sources of amusement in the five boroughs as tabulated at the close of business Wednesday, September 29, totaled $1,291,949, a representative of the City Tax Collector's office revealed. Tax officials indicated that a breakdown on what the motion picture theatres exclusively have paid in tax for July and August amounted to an approximate $750,000 from 436 theatres.

A circuit attorney using these figures as the average two-month return to the city from all sources of revenue, including theatres, said that "the city should realize about $7,851,694 yearly, with exhibitors contributing about $4,500,000." However, the attorney stated, the city fails to realize that July and August are the top business months in the industry and the yearly tax total will be watered down as box office receipts slack off.

Harry Brandt, president of the Independent Theatre Owners Association, said, "On the basis of these figures, the returns indicate the error in estimates submitted to Mayor Robert F. Wagner by City Budget Director Russell Beame and on which the Mayor relied for the imposition of the tax."

Briefs in 16mm Anti-Trust To Be Filed October 18

HOLLYWOOD: Federal Judge Harry C. Westover this week asked Government counsel and defendants in the Justice Department's 16mm case against film companies to file briefs October 18 comprising statements of issue in the anti-trust suit. The Government counsel said that the plaintiff's objections to interrogatories supplied by the defendants will have been filed by that time and asked the court to set the earliest possible trial date. The court indicated that the date for the trial will be set following the October 18 hearing or may at that time say definitely when such a date may be arrived at.

Television Film Council Cites Dr. Goldsmith

Dr. Alfred Goldsmith, consulting engineer, called by his admirers the "father of television" was honored at luncheon last week in New York, by the National Television Film Council. He received a scroll and briefcase. Among speakers who spoke about his achievements were Mel Gold, Council president, who presided, and Arthur Loughren, Hazeltine Electronics Corp., research director.

"DOWN 3 DARK STREETS"

THE N. Y. PAPERS THINK IT'S GREAT
MOVIE-MAKING!

"Not since 'VICE SQUAD' has there been such a pleasant surprise! Suspense, action! Exciting, fast-paced!"—N. Y. POST

"Exciting FBI melodrama! First-rate cast... director has spun out the story skillfully, creating and sustaining mystery and suspense!"—DAILY NEWS

"Tense! Quick-paced suspense, should please mystery fans!"—DAILY MIRROR

"Nifty bundle of excitement! Brisk melodrama!"—WORLD-TEL. & SUN

"Excellent example of the FBI film! Hair-raising climax high on a cliff! All very taut and well acted!"
—HERALD-TRIBUNE

"Suspensefully spun out!"
—JOURNAL-AMERICAN

IS UP EVERY-BODY'S ALLEY!

THE TRADES THINK IT'S GREAT
MONEY-MAKING!

"Brisk, pungent FBI mystery drama... rates very well! Bristling climax!"—M. P. HERALD

"Should completely satisfy! Action and suspense aplenty!"—BOXOFFICE

"Readily exploitable and will stand up to good advertising claims!"—M. P. DAILY

"Pulsating, thrilling! Holds all the way! Stands up impressively and delivers! Taut story gets into gear almost at once!"—FILM DAILY

"Thrilling! A fascinating thing to see! A series of brilliant incidents!"
—HOLLYWOOD REPORTER

"Pace fast, interest held tight all the way!"—HARRISON'S REPORTS

"Good film-fare that should find a satisfactory b.o. level! Well-plotted story, suspenseful, interest-holding!"—VARIETY

Fresh from her hit role in "Sabrina"

starring

BRODERICK CRAWFORD

RUTH ROMAN

MARTHA HYER · MARISA PAVAN · CASEY ADAMS · KENNETH TOBEY · GENE REYNOLDS
WILLIAM JOHNSTONE · Directed by ARNOLD LAVEN · Produced by ARTHUR GARDNER and JULES V. LEVY · Screen Play by The Gordons and Bernard C. Schoenfeld · Based on the Novel "Case File: F.B.I." by The Gordons · An Edward Small Presentation

thru **UA**

People in The News

Joseph A. McConnville, president of Columbia International, was given an official diploma certifying his election to the rank of Commander in the Order of Merit of the Italian Republic at a special dinner given in New York last week by Dr. Eitel Monaco, president of ANICA.

Orville Crouch, eastern division manager for Loew's Theatres, has been named chairman of the 1955 Cherry Blossom Festival in Washington.

George C. McConnaughty, former chairman of the Federal Renegotiation Board, was sworn in Monday as chairman of the Federal Communications Commission.

Martin Quigley has been named a member of the Advisory Council of the College of Liberal Arts of Notre Dame University at South Bend, Ind.

Roy M. Brewer, who resigned Allied Artists studio posts to run for IATSE presidency, has returned to Allied Artists, in charge of exchange operations.

Carl Leserman, executive vice-president of International Telemeter Corp., has announced his retirement from active management of the company. He will continue as a member of the board.

Samuel Chernoff has been appointed midwest district manager for I.F.E. Releasing Corp. He replaces Bernard J. McCarthy, resigned.

Edward D. Cohen, Latin American supervisor for 20th Century-Fox's International Corp., has arrived in New York for home office conferences.

Lee Roy Hobson has been appointed manager of RKO's Denver branch. A former salesman at the Denver office, he succeeds Marvin Goldfarb, who recently resigned the post.

George Weltner, president of Paramount International; E. R. Zorgniotti of IFE and Jean Goldwurm, Times Film, Inc., were presented official awards of the Italian Government last week.

Paramount Sets 10 Films

Ten major productions will be released by Paramount October through March, A. W. Schwalberg, president of Paramount Film Distributing Corp., announced this week.

"At no other period in Paramount's history has there been a release lineup that could compare with the one we have now insofar as inherent grossing strength is concerned," he said. "Every picture has been produced with one eye to the boxoffice, so to speak, as evidenced by the top-flight stars, producers, directors, stories, and production values they offer," he emphasized.

October and November releases are Alfred Hitchcock's "Rear Window"; "Sabrina," produced and directed by Billy Wilder; Cecil B. DeMille's "Reap the Wild Wind," a rerelease; and the pre-release engagements of Irving Berlin's "White Christmas," in VistaVision.

December and January releases are Dean Martin and Jerry Lewis in "Three Ring Circus," the second VistaVision production; "The Bridges at Toko-Ri," produced by Perlberg-Seaton.

Set for February are: "Mambo," Ponti-DeLaurentiis production directed by Robert Rossen; "The Conquest of Space," George Pal's inter-planetary drama.

March release will be "Ulysses," produced by Ponti-DeLaurentiis starring Kirk Douglas, and Perlberg-Seaton's "The Country Girl," with Bing Crosby.

Legion Approves Seven Of 10 New Productions

The National Legion of Decency this week reviewed 10 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults; two in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "The Bounty Hunter," "They Rode West," "This Is Cinerama," and "White Christmas." In Section II are "Passion," "The Shanghai Story" and "Woman's World." In Class B are "Human Jungle" and "A Star Is Born." In Class C is "Lovers, Happy Lovers" because the story it tells "condones both in theme and treatment serious offense to Christian and traditional standards of morality and decency because of its constant and unmitigated disrespect for the virtue of purity."

German JDA Chairman

William J. German, distributor and head of the W. J. German Corp., again has accepted the chairmanship of the Motion Picture Industry division of the 1954 chairmanship in behalf of the Joint Defense Appeal. The announcement was made by Irving M. Engel, president of the American Jewish Committee and Henry E. Schultz, national chairman of the Anti-Defamation League of B'nai B'rith. JDA is seeking to raise $5,000,000 to support programs for combatting bigotry and discrimination and safeguarding democratic liberties.

Kell SMPTE 1954 Winner; Program Set

The Society of Motion Picture and Television Engineers has named Ray D. Kell as recipient of the 1954 David Sarnoff Gold Medal Award for his pioneering achievements in the development of all-electronic television and contributions to color television in his career covering more than a quarter of a century. Herbert Barnett, SMPTE president, made the announcement. Mr. Kell is a member of the television research staff of the RCA Laboratories division of Radio Corporation of America.

Featured in the full program of technical papers scheduled for the 76th semi-annual convention of SMPTE at Los Angeles' Ambassador Hotel October 18-22 are motion picture color, magnetic sound, and widescreen processes, it was announced by R. E. Lovell, NBC-TV Hollywood, chairman of the meeting.

Highlights of the program released to all members of SMPTE were recent developments in color cinematography prompted by critical applications in studio and theatre. Cinematographers and studio and laboratory technicians will gain basic knowledge of color vision from a color demonstration specially developed and presented by R. M. Evans of Eastman Kodak.

International adoption of widescreen pictures in studios and theatres will continue to occupy the attention of the industry's optical experts who will tell of new developments in CinemaScope lenses, CinemaScope projection in drive-ins, improved optics for projection arc lamps, and drive-in theatre screens and screen color.

Technical sessions on color, widescreen films and magnetic sound are expected to draw the leading motion picture engineers.

Allied Artists Sets Sales Convention

Highlights of an Allied Artists national convention October 14-16 at the Hotel Blackstone, Chicago, will be sales policies, current liquidation and future product, Morey Goldstein, sales vice-president announced in New York this week. Allied Artists branch managers and franchise holders as well as W. F. Rodgers, Mr. Goldstein, Steve Broidy, president; and vice-presidents Harold J. Mirisch, Walter Mirisch, and John C. Flinn, are among the executives expected to attend.

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a story of wild and wicked Early California!

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STURDIVANT and GANTT
CONTINUOUS DAILY · PHONE [illegible]

211 MAIN ST.
YUMA, ARIZONA

Thank you-
Mr. Gantt!

Sept. 6, 1954

Mr. Bernie Wolf,
National Screen Service
2018 So. Vermont St.,
Los Angeles 7, Calif.

Dear Mr. Wolf:-

This may be a testimonial letter Mr. Blumberg will prize.

Some weeks ago, we discontinued trailer service for a couple of reasons. (a) We had the opportunity in our contract, (b) We wanted a test of their value, and (c) finances.

We have decided that we definitely made a mistake; that the very least we can say for trailers is that they pay for themselves, and no theatre should be without them.
In addition to their sales ability, they are a subject comparable to a short subject; people like to see them and miss them when they are removed.

Will you kindly write us up a new contract at the usual terms, and get trailers headed our way as soon as possible.

Thanks and regards,

Sincerely,
LYRIC THEATRE

H.T. Gantt

H.T. GANTT

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

OCTOBER 16, 1954

MOTION PICTURE HERALD

Allied Convention Opens With Strong Push for U. S. Regulation; Studies Myers Draft of Bill

REVIEWS (In Product Digest): BOB MATHIAS STORY, THE ADVENTURES OF HAJJI BABA, HANSEL AND GRETEL, FIRE OVER AFRICA, PASSION, A NOUS LA LIBERTE, ANGELIKA

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

"...a fleeting but passionate kiss during the chaos of the V-E day celebration in Paris..."

"We Saw a Sneak Preview!"

(A Report from M-G-M's Sales Managers, recently in Convention at Culver City, Cal.)

"On our recent visit to California, we attended the Preview of 'THE LAST TIME I SAW PARIS' at the Picwood Theatre. The reaction of men who sell the pictures may be of interest to those who create them.

"Our first concern: 'Is it commercial?' This can be answered quickest by reporting that our group unanimously recommended its release for Thanksgiving, the most valuable playing time of the year. Three to four hundred of the top theatres of the nation in the largest cities will show it at that time.

"It is a long while since the screen has had such a powerful love story, a real love story of the kind that makes hits. From the first electric moment when Elizabeth Taylor gives Van Johnson that fleeting but passionate kiss during the chaos of the V-E day celebration in Paris, right through their fevered courtship and romantic adventures, the deep, but troubled love of these two is of overpowering, compelling interest.

"Our studio people have skillfully captured the background and the spirit of the F. Scott Fitzgerald story and the M-G-M cameras that went to Paris have brought back the realism that makes the drama all the more powerful and believable.

"As sales representatives of M-G-M, we're mighty proud of 'THE LAST TIME I SAW PARIS' and congratulate all who had a hand in its making."

* * *

M-G-M presents
Color by TECHNICOLOR

"THE LAST TIME I SAW PARIS"

Starring

ELIZABETH TAYLOR
VAN JOHNSON
WALTER PIDGEON
DONNA REED

With
EVA GABOR · KURT KASZNAR

Screen Play by
JULIUS J. & PHILIP G. EPSTEIN
and RICHARD BROOKS
Based On a Story by F. Scott Fitzgerald

Directed by
RICHARD BROOKS · Produced by JACK CUMMINGS

ELIZABETH TAYLOR

VAN JOHNSON

WALTER PIDGEON

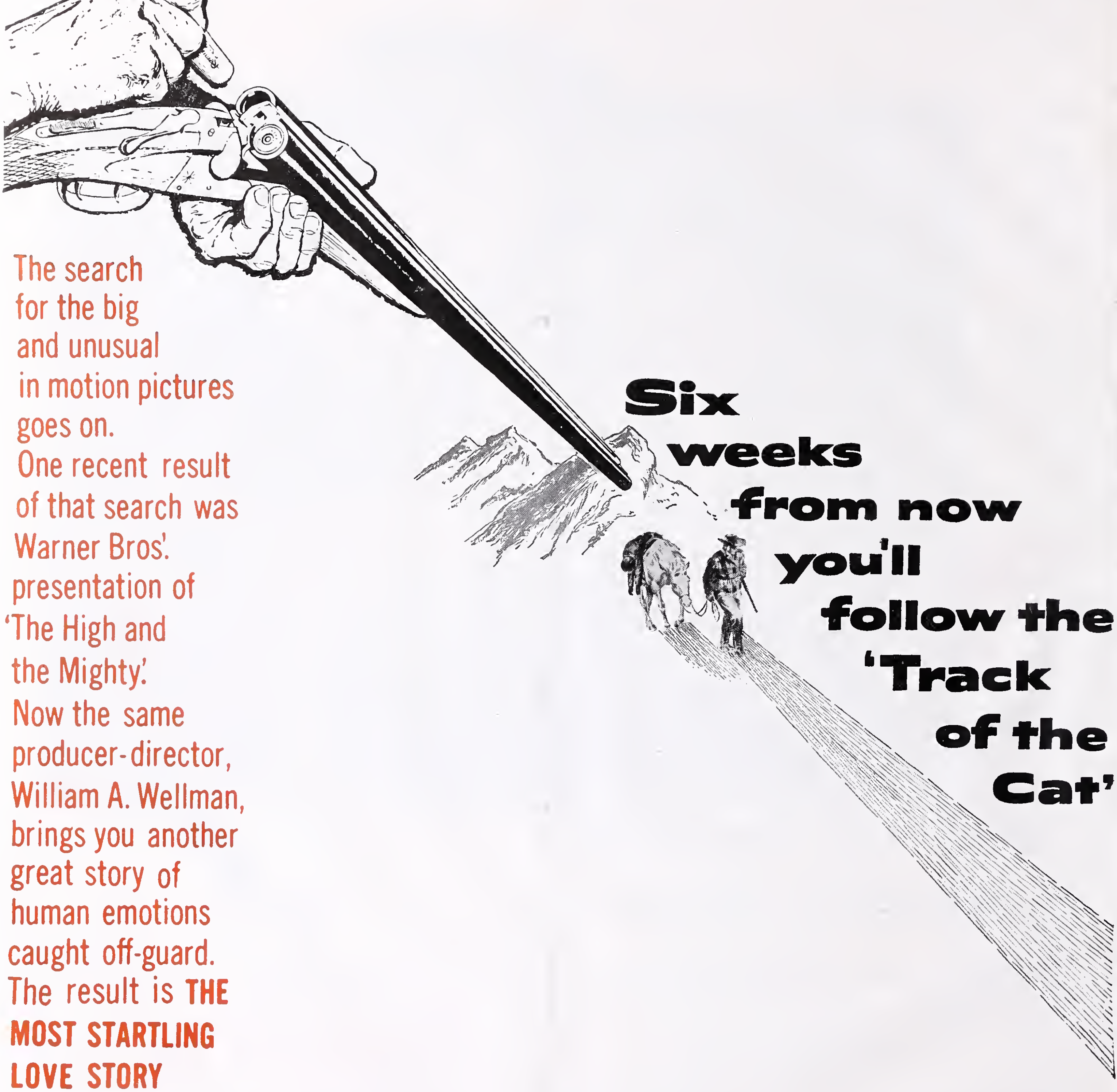
DONNA REED

EVA GABOR

KURT KASZNAR

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

"Something to be thankful for at Thanksgiving!"



Six weeks from now you'll follow the 'Track of the Cat'

The search for the big and unusual in motion pictures goes on. One recent result of that search was Warner Bros.' presentation of 'The High and the Mighty.' Now the same producer-director, William A. Wellman, brings you another great story of human emotions caught off-guard. The result is **THE MOST STARTLING LOVE STORY OF THE WEST EVER WRITTEN OR FILMED.**

WARNER BROS. PRESENT

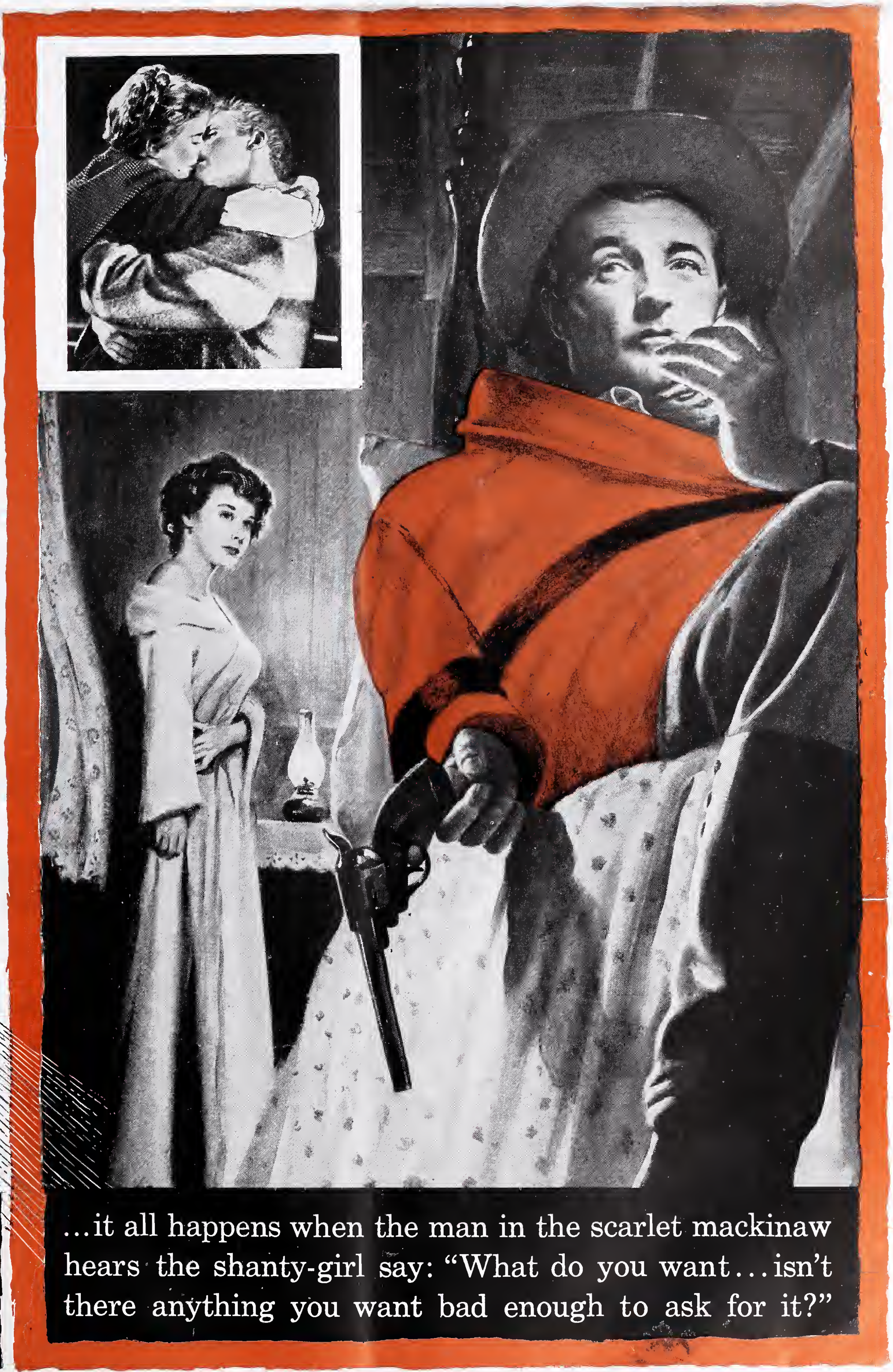
ROBERT MITCHUM · TERESA WRIGH

WILLIAM A. WELLMAN'S

Track OF THE Ca

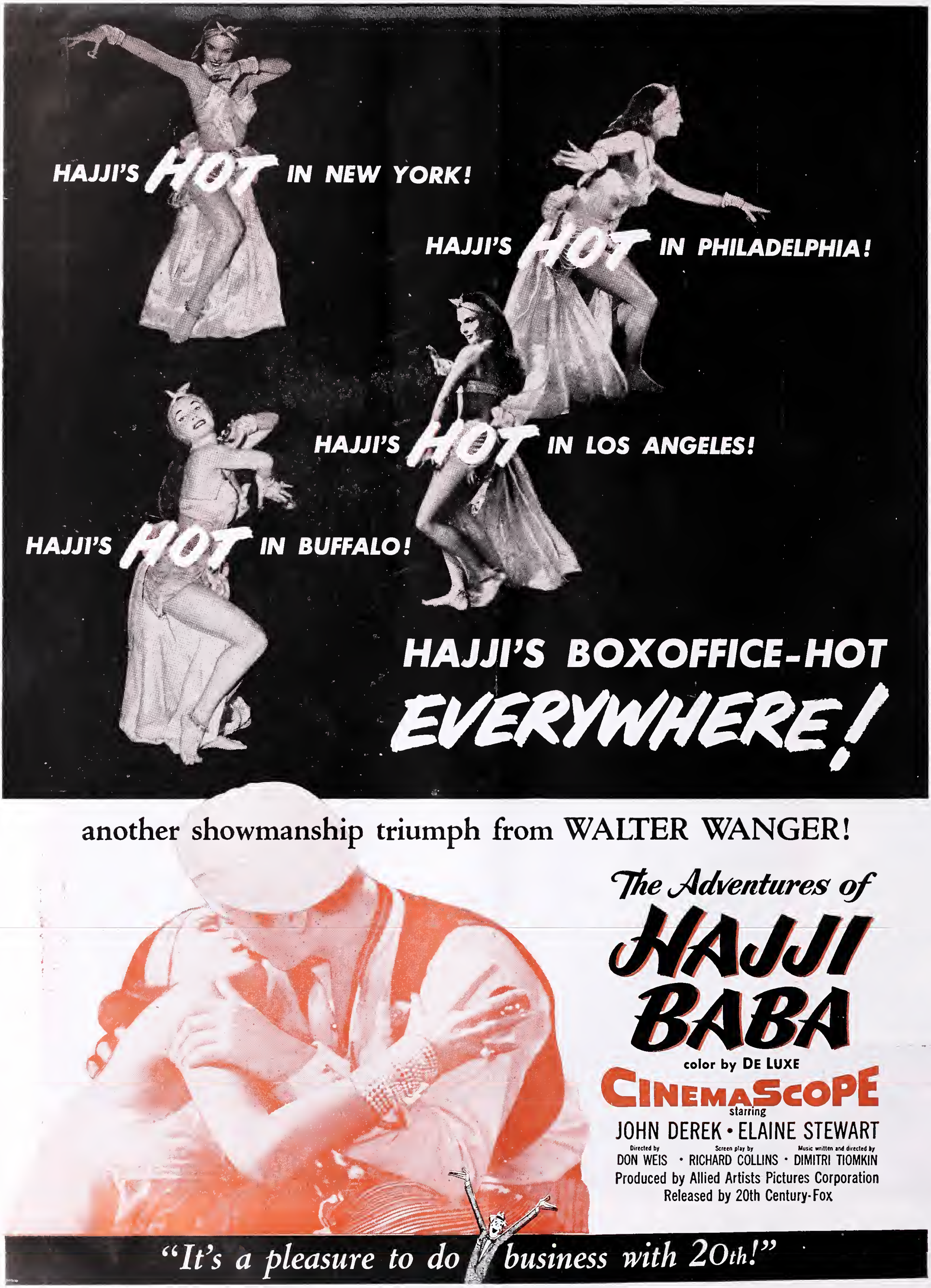
CINEMASCOPE WARNERCOLOR AND STEREOPHONIC SOUND

CO-STARRING DIA



…it all happens when the man in the scarlet mackinaw hears the shanty-girl say: "What do you want…isn't there anything you want bad enough to ask for it?"

NA LYNN · TAB HUNTER WITH BEULAH BONDI · SCREEN PLAY BY A. I. BEZZERIDES · A WAYNE-FELLOWS PRODUCTION · DIRECTED BY WILLIAM A. WELLMAN · PRESENTED BY WARNER BROS.



HAJJI'S *HOT* IN NEW YORK!

HAJJI'S *HOT* IN PHILADELPHIA!

HAJJI'S *HOT* IN LOS ANGELES!

HAJJI'S *HOT* IN BUFFALO!

HAJJI'S BOXOFFICE-HOT

EVERYWHERE!

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The Adventures of

HAJJI BABA

color by DE LUXE

CINEMASCOPE

starring

JOHN DEREK • ELAINE STEWART

Directed by DON WEIS • Screen play by RICHARD COLLINS • Music written and directed by DIMITRI TIOMKIN

Produced by Allied Artists Pictures Corporation

Released by 20th Century-Fox

"It's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 3
October 16, 1954

The Myers Control Bill

PRINCIPAL topic of discussion at the Allied convention in Milwaukee this week was the bill for Federal regulation of rentals. Acting on instructions of the Allied board, Abram F. Myers, general counsel, drafted the proposed measure. Copies of the bill were distributed to all members at the opening of the convention and Mr. Myers devoted most of his keynote address Tuesday to its consideration. As this is written it is not known what action the convention will recommend concerning the bill.

In his introduction to the bill, Mr. Myers summarized it as follows: "Stripped of necessary legal verbiage, the bill provides that all persons engaged in licensing films for public exhibition in theatres shall file with the Federal Trade Commission fair and reasonable classifications of films and theatres, together with fair and reasonable film rentals for each classification, and before licensing any motion picture to a theatre shall first allocate it to a proper classification."

In seeking U. S. Government help in forcing lower film rentals Allied turned to the Federal Trade Commission as the regulatory agency on account of expressed dissatisfaction with the Federal courts and with the Anti-Trust Division of the Department of Justice. How control by such a body would be likely to be more in the exhibitors' interest was not made clear. Mr. Myers criticized those who have asserted that any Federal regulation of film rentals inevitably involves regulation of theatres. However, in Mr. Myers' own bill the twenty-five or more exhibitors who assert a particular film has been improperly classified must submit to the Federal Trade Commission their grosses and net profits for a period of ten years.

Aside from the question of the propriety of inviting the Federal Government to regulate rentals and thereby control profits not only for producer-distributors but also for exhibitors, is the apparent impossibility of establishing precise standards of what is "fair and reasonable" with respect to rental terms and classification of pictures. It is expecting too much to hope that the Federal Trade Commission or any Government group could do a satisfactory job of deciding such cases. It would tax the wisdom of a Solomon.

In his keynote address, Mr. Myers referred to one alternative to a demand for Federal regulation. "We all know that reforms are most effective and workable when developed by industry representatives possessing the requisite knowledge and experience and working in harmony." There is no reason to believe that the industry lacks men with the knowledge, experience and good will to tackle and solve trade practice problems. The fact that results of industry conferences in the past have not always lived up to advance hopes is no reason to be pessimistic for the future.

The Allied alternative to the industry addressing itself to its own problems is outside, i.e., government, dictation. No matter how such regulation starts it is bound to end up controlling all branches—producer, distributor and exhibitor. State regulation of the milk industry, the closest parallel Mr. Myers cited in his presentation of arguments for the bill controlling film rentals, has not been conspicuous for its benefits to the farmers, distributors or consumers. If there is more "contentment" under state control it must be with the cows.

■ ■ ■

Will Rogers Christmas Salute

THE fifth annual Christmas Salute to the Variety Clubs-Will Rogers Memorial Hospital at Saranac Lake, N. Y., began last week and will continue through January 15, 1955. The goal this year is for 200,000 members of the industry to contribute $250,000. The Christmas Salute provides the principal financing for the hospital, maintained by the industry to provide without any charge the finest medical care for persons in the industry and members of their immediate families who become afflicted with tuberculosis. Contributions to the Christmas Salute not only are helping an excellent cause but provide good insurance against one of the major dread diseases. Moreover, the Will Rogers Hospital is carrying on basic research in the hope of finding a specific cure for TB. The Christmas Salute also helps to make this vital work possible. A. Montague, president of the hospital; M. A. Silver, exhibitor chairman, and Charles Feldman, distributor chairman, have mapped the drive. It is now up to everyone to give fullest cooperation.

■ ■ ■

¶ Everyone connected with motion pictures is quick to be aroused at the publication of material unfavorable to the industry, yet few take the time to commend constructive newspaper, magazine, radio and television attentions. Earle Holden, city manager for Wilby-Kincey in Savannah, has set a good example by writing to the editor of "Look", not simply to express thanks for a single article, but for the general editorial policy of that publication. In part Mr. Holden wrote, "Your editors had the foresight to realize that the American motion picture had become so much a part of our way of life, that the mere viewing of small pictures on a TV screen, all designed and produced to sell something, could never take the place of a good motion picture in a comfortable theatre."

—*Martin Quigley, Jr.*

Letters to the Herald

Skiatron Appeal

To the Editor:

I note in the press that Skiatron TV, Inc., has made a recent appeal to the Federal Communication Commission for a subscriber fee television system which would allow up to a maximum of 35 hours per week of fee-TV for all UHF stations.

Their petition points out the great savings available to subscribers by using the fee system to purchase entertainment in their homes and the relief which would be given UHF license holders who seem to be currently in great trouble.

The basic and broad result to the entire motion picture industry has a rightful place in consideration of this petition by the FCC. The exhibition industry naturally would be the first to suffer from fee-TV, but the production and distribution branches of the industry would soon feel the gutting effect through the loss of revenue from exhibition which has built the motion picture industry through the years. It is highly improbable that such a system would in the long run maintain grosses which exhibition has consistently made year in and year out.

Our investments in brick and mortar are seriously threatened by this short-sighted economic bromide and exhibitors and the motion picture industry as a whole should vigorously oppose the approval of the fee-TV by the FCC under the guise of relief to one segment of television operators (UHF) which have made highly speculative investments and hope to recoup them at the expense of the exhibition branch of the motion picture industry. We should not underestimate the pressure which is currently being brought to bear for approval of this death-dealing measure to our industry. —*J. H. THOMPSON, President, Motion Picture Theatre Owners and Operators of Georgia.*

Appreciation

To the Editor:

May I extend the deep appreciation of the entire Israel bond organization to you and the staff of Motion Picture Herald for the generous coverage given to the testimonial dinner for Barney Balaban which was held last month.

As you may know, the dinner was sponsored by the Metropolitan Council of B'nai B'rith in behalf of the State of Israel bond drive. The overwhelming success of the dinner, both as an industry-wide affair and as a major effort to aid Israel, we feel reflects in large measure the interest shown by your publication.

Proceeds of the Israel bond issue constitute the principal source of capital for Israel's economic development. The effective publicity given to the dinner by your paper, therefore, can be said to have played an important role in helping to advance the progress of a sister-democracy. Please convey to all concerned our heartfelt thanks and appreciation for the splendid job done.—*HARRY SEEVE, Director, Greater New York Committee, State of Israel Bonds.*

Effective Screen

To the Editor:

We have installed CinemaScope with four-track stereophonic sound, widened screen to 38 feet, kept the same height (15 feet). This screen is very effective. I think some exhibitors have "missed the boat" by chopping off the top of the old picture size to show CinemaScope. I believe more should be said about changing the picture to get greater scope, rather than having so much controversy regarding various type of sound. I believe screen installations should be made with as much or more care than sound.—*ROCK SALZER, State Theatre, St. Petersburg, Florida.*

Admission Prices

To the Editor:

Regarding the average admission price in motion picture theatres in the United States, I believe that the average price of 47 cents is much too low for today. However, theatre owners must be very careful not to set admission prices too high in today's competitive market.

Our policy throughout the circuit has been to raise our admission price to 60 cents or 65 cents for adults from our regular admission of 50 cents and to 25 cents for children from our regular admission of 15 cents, on so-called super attractions such as "The Robe," "The High and the Mighty," "The Caine Mutiny" and so forth. The public pays more for extra quality pictures and no kicks. Our standard price of 50 cents for adults and 15 cents for children is standard throughout our circuit of indoor houses and I believe is plenty high as an admission price for today.

In our drive-ins we are now getting 70 cents in one, 65 cents in two and 50 cents in three. We believe these prices to be too low and will probably raise them next season.—*GLENN ASHMUN, Ashmun Theatres, Caro, Michigan.*

Story Content

To the Editor:

When will the companies in Hollywood learn that pictures with 90 per cent music, or too much unnecessary dialogue do not appeal to the audience. Love might make the world go round but it sure don't make the figures round at the box office.—*IRVINE N. ROSBOROUGH, Lucky Star Theatre, Armstrong, Ont., Canada.*

WHEN AND WHERE

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, meeting at Conrad Hilton Hotel, Chicago, Illinois.

November 1: Washington Variety Club luncheon for the election of officers for 1955, Willard Hotel, Washington, D. C.

November 8-9: Missouri-Illinois Theatre Owners, annual convention, Chase Hotel, St. Louis, Mo.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 19-20: Colosseum of Motion Picture Salesmen of America, annual convention meeting at the Drake Hotel, Chicago, Illinois.

November 21: Screen Producers' Guild, annual milestone dinner, honoring Nicholas and Joseph Schenck, Statler Hotel, Los Angeles.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

November 22: Annual meeting of the National Committee of the Motion Picture Exhibitor Associations of Canada, Toronto.

November 25: Annual dinner of the Canadian Motion Picture Pioneers to honor Jack Arthur as "Pioneer of the Year," Toronto.

December 5-7: Theatre Owners of Oklahoma, annual state convention, Biltmore Hotel, Oklahoma City.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

MOTION PICTURE HERALD

October 16, 1954

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

On the Horizon

ADVERTISING CODE

After being called before New York City licence commissioner Edward T. McCaffrey for alleged indecent and immoral advertising displays outside theatres in the Times Square Area, theatre owners in that city this week were angrily discussing, and rejecting, his proposal for an exterior advertising code. Churches and commercial associations in the area had protested the advertising, mostly for "gangster pictures."

SCORE FOR MAKELIM

Add a real notch to the Hal Makelim score. The Stanley Warner circuit, complete, has signed up, John Wolfberg, Mr. Makelim's vice-president, told the Allied convention at Milwaukee this week. He added the deal represents $500,000 in bookings. Mr. Makelim for several months has been tackling the product shortage with a plan for pre-booked and financed pictures, tailor-made for subscribing showmen.

BUTTERED TOAST?

What with Ed Sullivan's "Toast of the Town" television program making a more or less regular business of presenting the major film companies on the air (first MGM, then 20th-Fox, and from there onward) to the declared benefit of the box office at large, is it not a natural next step for the major film companies to make a regular business of presenting Ed Sullivan's "Toast of the Town" as the industry's own promotional program?

MILITARY TAPE

Bing Crosy Enterprises' unique new process for recording images on magnetic tape, not film--a process portending revolution in television and the motion pictures--has been sold under contract to Western Electric, which will test it for military usage, the "New York Times" reported last week. Frank C. Healey of the Crosby electronics division, is said to have observed the sale gives his company opportunity now to perfect colored images-on-tape. RCA is another large research company which recently came up with images on tape.

HERALD SERVICE

The work stoppage which affected press bindery operations last week has ended and the HERALD resumes in this issue all regular features, printed in the usual form.

The Publisher wishes to thank subscribers and advertisers for their forbearance during the period of the emergency.

In nearly forty years the HERALD has never, despite emergencies of many kinds, missed publishing every week. On two occasions only has it been forced to appear in an abridged edition.

ANNUAL REPORT

American Broadcasting - Paramount Theatres, Inc., was judged as having the best annual report of the motion picture industry for the second consecutive year by the board of judges in the "Financial World" survey of annual reports. The bronze "Oscar of Industry" will be presented to Leonard H. Goldenson, president, at the annual awards banquet at the Hotel Statler, New York, October 25.

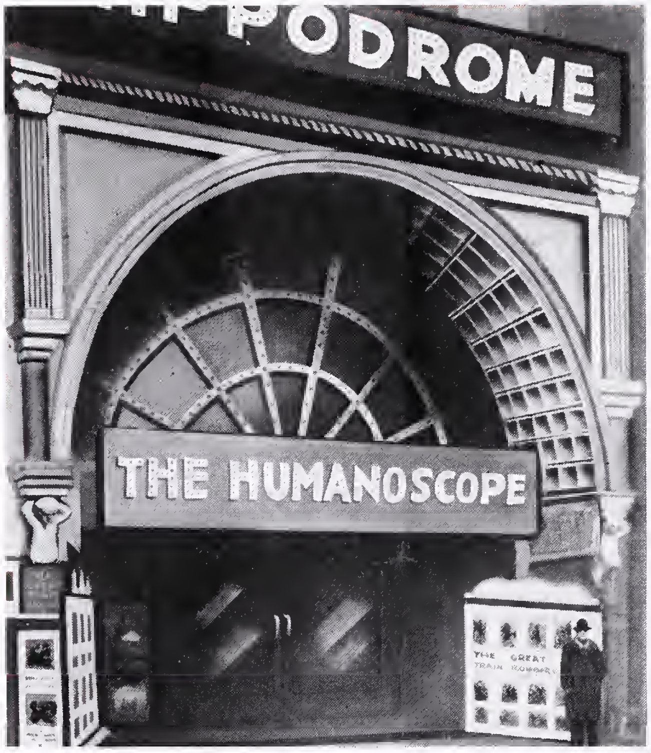
HOLLYWOOD FESTIVAL

Next year may see an International Film Festival in Hollywood. Plans for one are proposed by the Motion Picture Industry Council of Hollywood. Kay Lenard, president of MPIC, was in New York from the coast to discuss the project with representatives of key organizations. Exploratory talks have already been held with State Department officials in Washington and MPIC has been assured the cooperation of the Department in interesting foreign governments and film producers abroad in the plan.

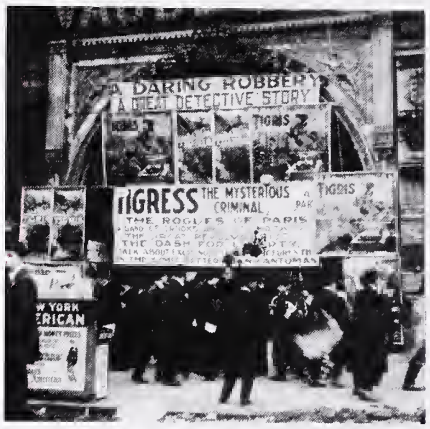
Vincent Canby-Floyd E.
Stone-William R. Weaver

This week in pictures

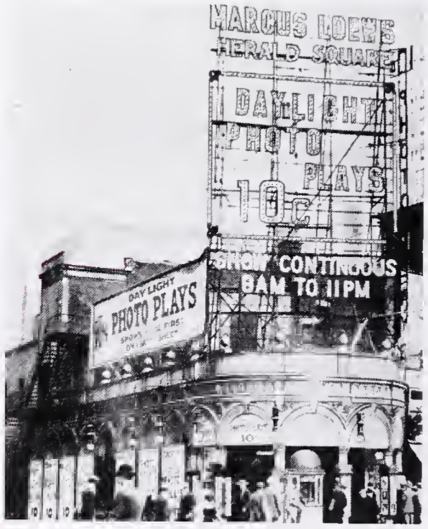
Mr. Loew's Nickelodeon


PODROME
THE HUMANOSCOPE
THE GREAT TRAIN ROBBERY

He Advertised


DARING ROBBERY
A GREAT DETECTIVE STORY
TIGRESS
THE MYSTERIOUS CRIMINAL
THE ROGUES OF PARIS

The Herald Square

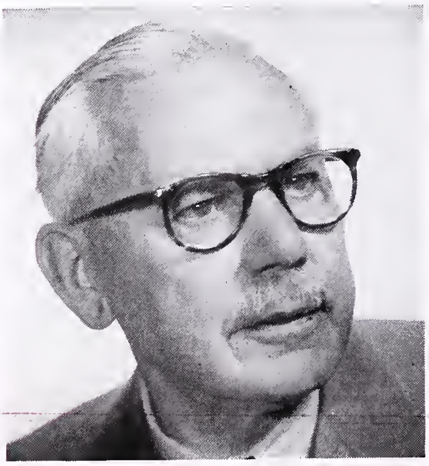

MARCUS LOEW'S
HERALD SQUARE
DAYLIGHT
PHOTO
PLAYS
10¢
SHOW CONTINUOUS
8AM TO 11PM
DAY LIGHT
PHOTO PLAYS

IT IS TIME to remind the world that 50 years ago Marcus Loew started the world's oldest theatre circuit. The Loew chain in New York last week began celebrating with a Motorcade of floats. One is a Motion Picture Museum, which later will visit schools. The exhibits here are truly historic, part of our tradition. Above you see the Humanoscope, a penny arcade in Cincinnati which Mr. Loew remodeled—his first Nickelodeon. At the right, above, some of the ballyhoo he used. Not much empty space. And, right, the Herald Square, 35th and Broadway, New York. Advertising is a bit neater. He used electric signs, too. And the admission was up to a dime.

NAIM AIZER is here from Bagdad, Iraq, finding out about all this new sound and screen business. He owns the Sinbad, Hollywood, King Ghazi (the city's showplace) theatres, and is building the Khayam there; and he also distributes Simplex equipment.

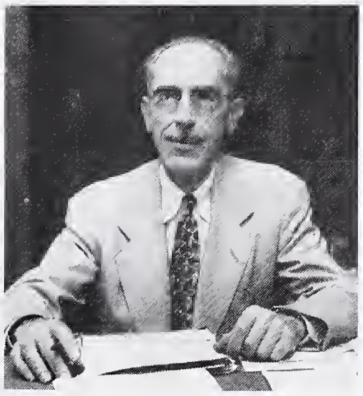
by the Herald

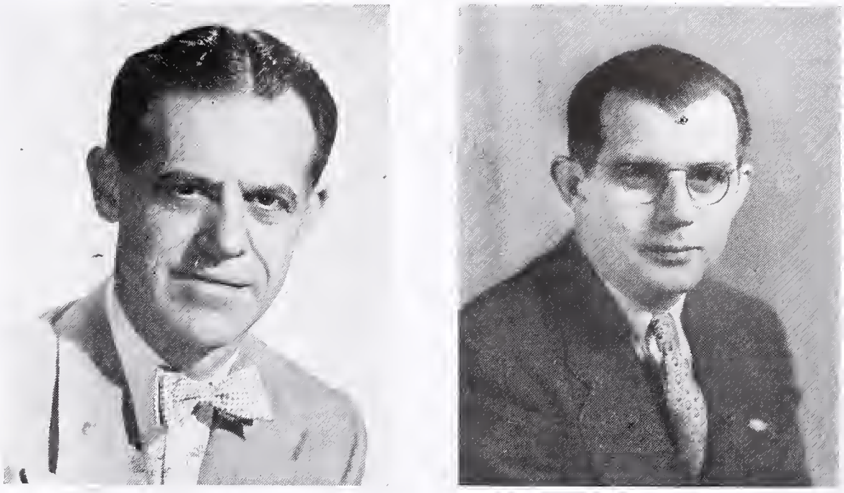
ALEXANDER ERNEMANN, now a director of Zeiss Ikon, Germany, and a man whose name is on famed lenses, projectors, and cameras. He is marking his 50th year in cinematography. Only lately he evolved a series of sound heads and projectors for the new processes.



THE KISS. At the testimonial to him in Hartford last week, Lou Cohen, master of the Loew's Poli there, marks his 35th wedding anniversary. His friends marked his 35th year in show business.

C. S. PERKINS, below, is Altec's new operating manager, replacing E. O. Wilschke, who went to Fine Sound as vice-president. Mr. Perkins entered the film field in 1929, with ERPI.



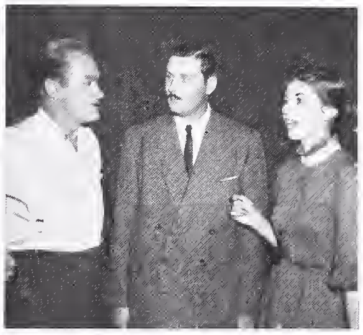


THE WINNERS. Loren D. Grignon, left, engineer for 20th-Fox and writer of a chapter in Quigley Publications' "New Screen Techniques", won the Samuel L. Warner Memorial Gold Medal. Ray D. Kell, RCA, won the David Sarnoff Gold Medal. Both men will receive the awards at the Society of Motion Picture and Television Engineers 76th semi-annual convention Oct. 18-22 at Los Angeles.

by the Herald

VISTAVISION'S newly developed horizontal projection is best for theatres with screens 50 feet or more wide, Don Hartman, Paramount studio chief, stressed during a visit to New York for the opening of "White Christmas". He also spoke about the new "daring" in Hollywood. See page 27.

ON THE SET of Paramount's "Eddie Foy and the Seven Little Foys", comedian Bob Hope welcomes visitors George Virand and his wife, actress Narda Onyx. Mr. Virand is of the Premier Operating Co., Toronto.



THE CASH goes to the winning theatre managers. Walter Reade, right, presents checks to Mrs. Ann DeRagon, Frank Dean, and Joe Sommers, as Edwin Gage, vice-president, left, watches. Mrs. DeRagon won $1,000 in the five week "President's Drive".

OPENING CINERAMA in London. At the festivities: C. J. Latta, Mrs. Terry O'Neil, S. H. Fabian, Stanley Warner president; Mrs. Latta, Mrs. Hope Burnup, Mary Armstrong, and Harry Kalmine, SW vice-president.

THE THEME IS UNIVERSAL. The scene at the Universal New York office this week, as promotion executives mulled new product and policies. In array are Herman Kass, eastern exploitation; Phil Gerard, eastern publicity; Jeff Chandler, star of "Sign of the Pagan"; Henry Linet, sales promotion, and Jeff Livingston, eastern advertising. Charles Simonelli, eastern advertising and publicity manager, seated, displays some "roughs" of coming advertisements.

"QUALITY, NOT QUANTITY". Darryl F. Zanuck, 20th-Fox production chief, as he delivered the speech stressing the slogan, to western sales executives, at the studio. See page 26. With him are William C. Gehring, general sales manager, New York; Alex Harrison, western sales manager; and Herman Wobber, western division manager.

Ben Marcus presides at the sessions of the Allied States board of directors.

TO CONTROL OR NOT IS BIG ALLIED QUESTION

By MARTIN QUIGLEY, JR.

MILWAUKEE: To appeal for government regulation of film rentals or not was the question at the Allied convention this week.

Meeting in Milwaukee at the Hotel Schroeder for the 25th anniversary convention of Allied States Association of motion picture exhibitors some 300 theatre-owner delegates faced the dilemma of calling for regulation of rentals by the Federal Trade Commission—a step which few Allied members seemed to view with 100% enthusiasm—and finding some other new means of dealing with allegedly excessive terms asked by distributors.

At mid-week press time there were no clear indications of what step would be taken. However, it seemed evident that whatever action the convention might vote, Allied's board of directors, which retains freedom of movement to campaign later for government regulation ,want to enter upon new informal or formal talks with the major companies.

The subject of film rental and production supply completely over-shadowed the celebration of Allied's 25th Anniversary, a good record of age for a trade association in any industry. Satisfaction of Allied members in the growths and achievements of the organization in its quarter of a century were tempered by a realization that for various reasons what were hailed initially as great Allied victories in the past have not always turned out as the organization expected. Continuity of Allied's purpose through the years was best exemplified at the convention by the fact that two of its founding fathers, Abram F. Myers and Col. H. A. Cole, continued to play significant roles in the organization.

Only a year ago in Allied's meeting in Boston—while rentals and production as always were discussed—the overwhelming weights of attention were to CinemaScope and other new screen techniques. An indication of the swiftness of the technological revolution in the industry is that at the convention there was no serious concern about technical matters. Those who want CinemaScope now are equipped to play it and can do it when they wish.

In an address reviewing Allied's activities during the past year, Ben Marcus, president, hailed Allied's role in the fight against compulsory stereophonic sound with CinemaScope, its part in the campaign for the removal of the admissions tax and its sponsorship of the McCallum plan. He also called attention to the "Declaration of Emergency" drafted by the board two months ago, calling it one of the most important documents ever issued by Allied. It was in that declaration that the first announcement was made of the plan to draft a bill for control of rentals.

Turning to the suggestions made in some quarters that Allied and TOA should merge, Mr. Marcus said, "Allied is not interested in a merger with any exhibitor group. We are ready to work in cooperation with other groups. We are only interested in the welfare of our own members."

The present goal of Allied, in Mr. Marcus' words, is: "To make it possible for our members in the future to buy film on fair and reasonable terms."

Other speakers at the meeting Wednesday afternoon were Charles Boasberg, of Distributors Corporation of America, who outlined the new company's productions plans and invited exhibitors to buy stock in DCA; Hal Makelim, who thanked Allied for the support his plan has received from its members; William F. Rodgers, and William Gehring, substituting for Al Lichtman of 20th-Fox.

Mr. Rodgers, former sales chief for MGM and now sales consultant for Allied Artists, laid down his credo to the convention Wednesday. Mr. Rodgers believes there's enough profit in the business to make all factions happy. First, he doesn't think it's wrong to make a profit; second, he doesn't believe it's "healthy that a profit be made by one branch of the business at the expense of another." Problems there are, he admits; and the most serious because of its complexity, is the gulf between buyer and seller. Apropos of this: "The lack of arbitration in our industry is, in my opinion, nothing short of a calamity." Mr. Rodgers does not view happily government intervention.

Reminds That Government "Once In, Never Gets Out"

Mr. Rodgers at one point departed from his prepared notes to say, "I urge for your consideration in discussions this point—once the Government gets in a business it never gets out."

Mr. Gehring said that 20th-Fox's policy was flexible. "We want to do business with an exhibitor any way he wants. With the exception of 'The Robe' pictures will be sold flat, on percentage, split scale or any other fair way." He also remarked, "We know exhibition must be run profitably."

Urging exhibitors not to stop trying to adjust differences with distributors, Mr. Gehring invited the Allied members to reflect on the changes made in the industry in the past year. "There is no substitute for a round table of men in our business. No group in the Government or anywhere else can handle our problems as well as we can."

With Jack Kirsch as moderator Mr. Gehring answered questions from the floor on details of 20th-Fox sales policy for CinemaScope films.

A. Montague, Columbia vice-president, wired that he was unable to attend the convention. In his wire he said, "There always is and probably always shall be a difference of opinion between exhibitors and distributors. I do not believe that ganging up or boycotting are proper practices in our industry. The door of my office is always open to discuss matters with exhibitors."

Ohio's Horace Adams Urges Backing for Rental Bill

Horace Adams, vice-president of Allied and president of the Independent Theatre Owners of Ohio, made a strong plea for the convention to back the film rental control bill. He said, "Do not go out of here with any half-baked compromise. Don't go home without giving some ammunition to your leaders."

Mr. Adams and Irving Dollinger, president of Allied of New Jersey, criticized Columbia's sales policy.

Mr. Marcus read a wire from Roy Disney stating that stereophonic sound prints were to be made available first and then later optical and standard prints on the CinemaScope production "20,000 Leagues Under the Sea." The convention passed unanimously a resolution instructing Mr. Marcus to wire Mr. Disney asking that optical sound prints be made available simultaneously with the stereophonic sound prints on the production.

The convention was called to order Tuesday afternoon by S. J. Goldberg and after a brief welcome by Ben Marcus, president, and by the Mayor of Milwaukee, Mr. Myers made his keynote speech outlining the need for Government regulation. Later that afternoon the program of film clinics began and continued Wednesday morning. These were divided into seven sections, covering towns of 3,500 or less, towns of up to 20,000, towns of 20,000 to 100,000, large cities, key neighborhood and sub-runs, outdoor theatres and circuit buyers and bidding.

Chairmen for the clinics were: Leo Wolcott, Joe Finneran, Irving Dollinger, Wilbur Snaper, Leon Back, Julius Gordon, and Sidney E. Samuelson.

Thursday Night Banquet Brings Convention End

Thursday there were a Perspecta sound demonstration, talks on Perspecta and on VistaVision, reports on the film clinics, and action by the delegates on the committee reports and resolutions. The Silver Anniversary banquet Thursday evening concluded the convention.

Copies of the proposed regulatory bill, prepared by Mr. Myers, himself a former member of the Federal Trade Commission, were distributed to the delegates at the opening of the convention.

It provides that all persons engaged in licensing films shall file with the Federal Trade Commission fair and reasonable classifications of films and theatres, together with "fair and reasonable film rentals for each classification," and before licensing any picture to a theatre shall first allocate it to a proper classification.

If 25 or more exhibitors challenge the reasonableness of the film rental designated for any classification of pictures for any type of theatres, or the allocation of any picture to a particular price category, the Commission may serve a formal complaint on the producer or distributor involved.

If the Commission concludes that the challenged pricing or allocation is unlawful, it shall issue an order specifying the reasonable film rental or allocation to be followed. If during the pendency of any such proceeding the respondent continues to charge the challenged film rental or persists in the challenged allocation, and lower film rentals or allocations are ultimately prescribed by the Commission, the bill provides that exhibitors may sue for the difference between the prices paid and those prescribed, unless the money is voluntarily refunded.

In addition to the provisions for securing fair and reasonable film rentals, the draft provides for cease and desist orders against certain trade practices enjoined in the Paramount case.

These provisions, Mr. Myers says, "were drawn with a view to eliminating the glaring loopholes in the consent decrees."

Enforcement, he adds, "is lodged with the Federal Trade Commission to relieve the elderly Federal judges assigned to the case of the burden and the Anti-Trust Division of its unwelcome duty of enforcing the decrees by means of contempt proceedings.

Mr. Myers notes that this may be the first attempt made in this country to provide price regulation "for so diverse a product as motion pictures." Some of the Scandinavian countries, he points out, prohibit the charging of film rentals over a certain amount, but such "flat prohibition is not possible under our constitutional system."

The draft provides that where bidding for pictures is requested by an exhibitor the distributor is relieved of the prohibition against charging more than the maximum.

Defined as unlawful trade practices in the proposed bill are: dictation of admission prices by a producer or distributor under any circumstances or means; granting of clearance between theatres not in substantial competition; burden of showing any clearance to be reasonable is placed upon distributor, and prohibition against conditioning licensing of one picture on the licensing of another; permitting block booking where a second theatre or theatres is not in the market for the product involved, and granting a 20 per cent rejection privilege in instances of such block booking when the pictures involved have not been trade shown.

Names Factors Determining "Reasonableness" of Prices

In determining reasonableness of a distributor's price policy on a picture, the bill provides that the Commission may take into account average rentals or customary terms of the distributor for its several grades of pictures over the past 10 years; gross income and net profits of the producer-distributor for the past 10 years or less; average or customary rentals paid by complaining exhibitors for films of the class in question, and gross receipts and net profits of the complaining exhibitors for such periods and in such form as the Commission may require, including the percentage of gross receipts paid for film rentals during the period designated by the agency.

The proposed measure also provides that

(*Continued on following page*)

ALLIED BOARD MAY SET UP EQUIPMENT COOPERATIVE

Allied may go into the business of selling equipment and other supplies. The idea was mulled by the board preceding the convention. Ben Marcus, president, refused to disclose what manufacturers were being approached. He did say he would "drop off" on his way to the Coast from Milwaukee, to discuss the matter with a manufacturer. (The Ballantyne Co., makers of sound heads, lamps and other projection equipment, is in Omaha.)

If the negotiations proceed to a conclusion, Allied's name would be put on equipment, which would be priced lower than competing items, Mr. Marcus promised. He added this would be because Allied regional units in this selling arrangement would be operating virtually on a "cooperative basis."

All exhibitors would be able to buy the equipment at such lower prices, he also promised.

Much of the time of the board sessions was given to discussions of product supply and prices. Mr. Marcus said regional vice-presidents told him all units endorse national Allied's "declaration of emergency." This is the statement which asks Federal intervention.

The board also reaffirmed its support of the Makelim Plan and any others which assure exhibitors more product.

The board renewed its membership in COMPO, and Wilbur Snaper again will be its representative on COMPO's governing body.

Its winter meeting will be in St. Louis in conjunction with the national drive-in convention, the board decided. This will be February 7-10, at the Chase Hotel. The board elects its officers annually, at the winter meetings.

The national convention next year will be in Chicago, in early October, at the Sherman Hotel.

ALLIED MEETS

(Continued from preceding page)

***THE MEETING** of the board. Standing, left to right: Irving Dollinger, Sig Goldberg, Al Myrick, Glen Thompson, Nate Yamins, Beverly Miller, Don T. Schultz, D. E. Blissard, Trueman Rembusch, Wilbur Snaper, Neil Beezley, A. B. Jefferis. Seated: Elmer Hunke, Leon B. Back, Stanley Kane, Abram F. Myers, Ben Marcus, Rube Shor, Horace Adams, Jack Kirsch, Col. H. A. Cole.*

after it has been in effect for three years, FTC shall report to Congress on its administration experience with recommendations for changing or repealing the act. Enforcement of the act is brought under the provisions of the Federal Trade Commission Act. The measure would become effective six months after its enactment.

In his keynote speech delivered directly after the official convention opening Tuesday afternoon, and after copies of the proposed regulation bill had been distributed to delegates, Mr. Myers made obeisance to the Silver Anniversary but stuck firmly to the title of his speech, "Allied Looks Ahead."

He recalled "with pride" the long fight which culminated in divorcement and said that it was "Allied's unrelenting opposition" which saved independent exhibitors from the "brutal system" of affiliated circuit theatres. He also recalled the fight against compulsory block booking and asked those who he said were now muttering about a return to the good old days: "In view of the changed habits of theatre goers and their disposition to shop around for the best pictures, how would you like to revert to compulsory block booking and let the film companies decide which pictures you shall play?"

"Of course," the general counsel continued, "we in Allied are painfully aware that some of the reforms for which we fought are not working as well as they should. That is not because they were unsound in theory but because counsel for the film companies pulled the wool over the eyes of the Government lawyers in drafting the consent decrees and the Department of Justice has not the will to enforce the decrees to the extent that they can be enforced."

Mr. Myers said it was obvious that industry reforms would be most effective and workable when developed by industry representatives with knowledge and experience working in harmony and he pointed out that Allied through its history had participated in a great many industry conferences which "had come to naught" because "the film companies' representatives, especially their attorneys, would not budge an inch on what they asserted to be their legal rights."

He then pointed out that since the reforms could not come about by agreement they had had to come by way of legal proceedings "by and under the control of the Government." But, he charged, after the victory was won in the courts the Department of Justice "snatched defeat from the jaws of victory" and "frittered away the fruits of victory in the so-called consent decrees."

As a result Mr. Myers said that ineffective provisions had been drafted against two of the trade practices condemned by the courts—distributor control over the admission prices charged by the exhibitor, and compulsory block booking or forcing of pictures.

"In the present state of affairs," he continued, "the only hope for relief from these practices . . . is additional legislation to be enforced by some agency other than the Department of Justice."

Mr. Myers then said that even with "the crudely drawn" decrees, the full benefits of divorcement might have accrued to independent exhibitors—through the swelling of the product flow—had it not been for the advent of television.

"With the precipitate decline in boxoffice receipts during the time when television exerted such a strong novelty appeal, the people would abandon their sets only for outstanding attractions and a new era was ushered into our business," he said. "Had the film companies had in mind the welfare of the whole industry, and not merely their own selfish interests, they would have concentrated on making more good pictures. They were right when they said that it pays only to make good pictures; they were cruelly mistaken when they decided that it paid to make only a few good pictures. . . .

"Bigger profits from fewer pictures shown in fewer theatres on longer runs at higher admission prices—that's the film companies' ticket. It's good for one delirious joy ride, if they have no fixed destination in mind, if they don't care a hoot for the disasters that lie ahead and are heedless of the consequences to themselves and to the entire industry."

TOA BOARD WILL STUDY INVITATION

Walter Reade, Jr., president of TOA, answering the invitation of Ben Marcus to join Allied's "Declaration of Emergency," if not in the actual move for government regulation, said the matter would be considered by the TOA board at its meeting immediately preceding the organization's convention October 31. The Allied invitation mentioned recurring reports of a possible merger of the two units. Mr. Marcus said he thought this premature "at this time," but he added it might be worthwhile for the two to "start going together and prove our compatibility."

He charged that the film companies are operating on the theory that the public can be induced to seek out the motion pictures they want to see in the key theatres and that the revenue from the smaller theatres can be safely eliminated.

Then Mr. Myers asked: "Has this great industry that means so much to the American people the right to commit suicide, whether it realizes what it is doing or not?"

The general counsel took up some of the arguments circulated against government regulation since the step was first proposed. One of the claims, he said was that Government regulation would mean an end to free enterprise. He quoted a letter from Harry Arthur which said that his group had "come to the conclusion that Government regulation would be superior to . . . regulation by the film companies" and then said, "Without profits there can be no free enterprise. . . . Yet the evidence is overwhelming that the film companies are rapidly eliminating all profits from theatre operations or are reducing them to a bare subsistence level."

Quotes Precedent in Milk Industry New York Case

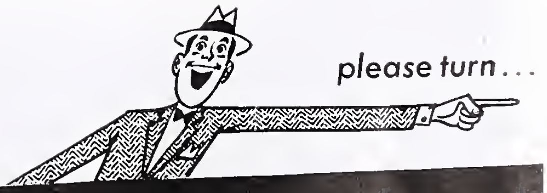
He quoted at length from a Supreme Court decision—the Nebbia case—which upheld the right of New York State to regulate prices in the milk industry and said, "The present court may reasonably be expected to be at least as liberal, if not more so, in passing upon legislation enacted in the public interest."

Mr. Myers urged the delegates to study the draft of the bill carefully before acting upon it on the convention floor. He explained that the bill provided for administration by the Federal Trade Commission because Congress would be reluctant to set up a new agency and the Federal Trade Commission seemed the most logical to perform the task required.

Myers concluded his address by asking the convention to join him in honoring the man "who stands as a symbol of the idealism, integrity and devotion that characterizes Allied—Col. H. A. Cole.

"I have seen CARMEN JONES..."

A report to the trade
by AL LICHTMAN,
Director of Distribution,
20th Century-Fox



please turn...

CARMEN JONES is one of the finest motion pictures in my experience, one which every exhibitor will be proud to show. It is an unusual and tremendously thrilling entertainment which brings new maturity to the screen as it marks still another great step forward for the CinemaScope medium.

The sensational Broadway musical smash hit by Oscar Hammerstein, who gave you “Show Boat,” “Oklahoma!” “South Pacific” and “The King and I,” already has an inspiring history of success — over 600 performances on Broadway and two more years in more than 75 cities throughout the U. S.

On the CinemaScope screen “Carmen Jones” comes to flaming life with a new, modern and swift-moving story, directed and produced with fiery imagination and daring by Otto Preminger.

“Carmen Jones” offers exciting new uses of music, of dancing, of resplendent color. And it is superbly performed by a wonderfully talented cast headed by such outstanding performers as Harry Belafonte, who starred sensationally in “John Murray Anderson’s Almanac” on Broadway; Dorothy Dandridge, night club star

“It’s a

spotlighted by Life Magazine as a "top attraction . . . the most beautiful Negro singer since Lena Horne"; Pearl Bailey, renowned singing star of the stage, night clubs and television; Olga James, talented young newcomer, and Joe Adams, nationally known disc jockey with millions of followers.

Because "Carmen Jones" is such an unusual picture, we are pre-releasing it in three cities only — New York, Chicago and Los Angeles. We intend to publicize and establish it in such a manner that it will be pre-sold to your audiences even before you put the trailer on your screen.

When our publicity and exploitation has achieved complete national penetration, "Carmen Jones" will be made available for general release.

It will have its world premiere engagement starting Thursday, October 28, at the Rivoli, New York. I have no hesitation in predicting that "Carmen Jones" will win the acclaim of the entire industry, the press and, above all, the ticket-buying public.

Al Lichtman, 20th Century-Fox

pleasure to do business with 20th!"

A STAR-STUDDED 'STAR' PREMIERE

THEY tied up Broadway Monday night. The men of Warners who brought "A Star Is Born" to New York are shown above. In lobby conversation are Benjamin Kalmenson, vice-president in charge of distribution; Mort Blumenstock, vice-president in charge of advertising, and Major Albert Warner, vice-president. At the right: Martin Block, master of ceremonies for talent telecasts from the Victoria theatre; Judy Garland, the star; and Sidney Luft, her husband, who produced the picture.

WITH pomp and glitter, Warner Brothers' "A Star Is Born" had its formal New York two-theatre premiere Monday night at the Paramount and Victoria theatres. It was a kleig-lighted, sidewalk-jammed opening.

WABC-TV, with four mobile television cameras stationed in front of each theatre, began the premiere activities with a special on-the-spot half-hour telecast, highlighted by the appearance of Judy Garland, who traveled from Hollywood to be present. George Jessel and Martin Block were masters of ceremonies, with the former presiding at the Paramount while the latter held forth at the Victoria.

In addition to the TV cameras the great aggregation of stars and notables was photographed by Warner Pathe newsreel cameras and they were interviewed on coast-to-coast NBC radio and the Armed Forces Radio.

Adding to the spectacular lighting display were thousands of brightly-colored stars which fell from the sky for the occasion. Arrangements were made to divert the flow of downtown vehicular traffic past the two houses.

Broadcasts Feature Music

From 8 to 9 P.M. NBC broadcast an hour-long salute to Miss Garland. The program emanated directly from the scene of the premiere. Tex and Jinx McCrary interviewed celebrities arriving during the first 20 minutes. A full orchestra and chorus and several well-known soloists presented a special program of songs generally associated with Miss Garland for the remaining 40 minutes of the broadcast.

In the afternoon the Luncheon at Sardi's radio program presented a tribute to Miss Garland on Station WOR.

Co-starring with Miss Garland in the Transcona Enterprises Production in CinemaScope and color by Technicolor is James Mason. George Cukor directed the picture and Sidney Luft produced.

Mort Blumenstock, Warner Brothers vice-president in charge of advertising and publicity, arrived in New York last weekend from Hollywood for the premiere. He returned immediately thereafter with a stop-off in Chicago to check final arrangements with the Balaban and Katz staff for the picture's midwest premiere at the Chicago theatre, which was to be held Friday, October 15. Miss Garland and Mr. Luft also departed for Chicago to attend the opening there.

Capacity audiences at both houses brought together one of the greatest single aggregations of stars and notables in the history of New York premieres.

The red carpets literally were rolled out for the New York premieres. Red carpeting the width of each theatre covered the sidewalks from the lobbies to the curbstones.

Tax Revenue Controversy In New York

Fiscal officers of the City of New York are confident that the revenue from the city's five per cent amusement tax from motion picture theatres will approximate the $5,500,000 a year estimated in June by Budget Director Abraham D. Beame. In a report issued this week, they based their confidence on the fact that the motion picture theatre revenue for July and August totaled $779,358 paid in, plus an additional $124,811 which is held by the theatres pending outcome of litigation over the tax law's "break-figure" clause.

The total tax liability of $904,169 for the two months would, if projected for all of 1954-55, indicate a 12-month yield of at least $5,425,014, say the city officials. In direct opposition to the motion picture industry statisticians, the city officials assume that July and August are "low yield" months and that returns for other months will be substantially higher. Industry officials earlier described July and August as particularly high yield months and predicted that the total 1954-55 tax yield would not be much more than $3,000,000.

The city also was reported to be confident this week that the State Supreme Court will reverse a lower court ruling that collection of the "breakage" amounts are illegal. It also was reported reliably that the commission appointed by Governor Dewey to look into the city tax law had estimated that the annual revenue from motion picture theatres would be approximately $4,000,000. The report of the commission, which was appointed last June, has not been released yet.

St. Louis Managers Win "Price of Liberty" Contest

Ten branch managers in St. Louis are receiving their prizes for helping make their exchange area the one obtaining the most theatre bookings for the Department of Defense featurette on women's enlistments, "The Price of Liberty." The men are Thomas Bailey, MGM, chairman; Maurice Schweitzer, Allied Artists; Clarence D. Hill, Columbia; Henry Haas, Paramount; Ray V. Nolan, RKO; Raymond McCafferty, Republic; Gordon F. Halloran, 20th-Fox; D. J. Edele, UA; Harry Hynes, Universal; and Letster Bona, Warners. The prizes are leather portfolios, imprinted with recipient names, and containing citations from Defense and COMPO officials, and a panel of 50 U.S. commemorative stamps issued September 11 honoring women in the armed services. Each panel is autographed by Postmaster General Arthur Summerfield. The industry's short subjects sales managers' committee, which supported the contest, announced this week that by August 31, the featurette had played in 11,457 theatres.

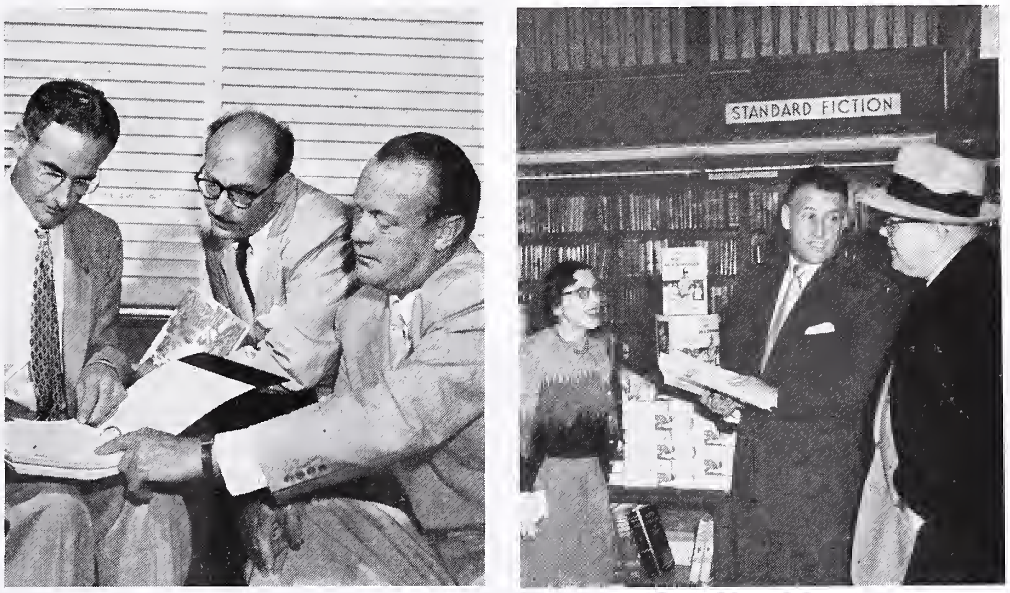
IT'S A BOOM IN BOOKS AS SOURCE FOR FILMS

Studios Step Up Purchase of Novels, Especially Since CinemaScope

by MANDEL HERBSTMAN

The production companies have been catching up on their reading lately, and coming months will see heightened attention given to best-selling books as potential motion picture material. One company executive estimated last week that "the purchase of best-selling novels has gone up more than 50 per cent since CinemaScope."

An explanation of why Hollywood is taking to such assiduous reading is supplied by Max Youngstein, advertising and publicity vice-president of United Artists. Mr. Youngstein points out that in these days of bigger production investment, the end aim is "bigger stories and bigger pictures." By basing a film on a best-selling novel, Mr. Youngstein continues, you have a pre-sold audience, and he adds, "We feel that any pre-sold audience means bigger box office."



SELLING THE BOOKS.* *Once a book has been bought for motion picture production, added effort is utilized to keep the title before the public. Above left, Kenneth Dodson, author of "Away All Boats," confers at the U-I studios with Ted Sheredan, center, who is writing the screen play, and Howard Christie, who is producing. Mr. Dodson is on a national tour on behalf of the book. Above right, Stanley Kramer, producer of "Not as a Stranger" for United Artists, sells copies of the book in a Chicago bookstore.

Promote Book Sales To Exploit Picture

The UA executive explained that in some instances the company has been so interested in the sale of books from which pictures were to be based that it "actually sent out its own publicity men to promote circulation."

United Artists will be releasing many best-sellers the forthcoming season. Under production now is a long number one, "Not As a Stranger," by Morton Thompson. Stanley Kramer is producing and directing, with Olivia De Havilland, Frank Sinatra and Robert Mitchum.

Other popular selections from the bookshelves the company will be releasing include "The Night of the Hunter," which Paul Gregory is producing and Charles Laughton directing; "The Kentuckian," the screen title for Felix Holt's "The Gabriel Horn." It's a Hecht-Lancaster production in CinemaScope with Burt Lancaster. Still more best sellers include "The Purple Plain" based on a H. E. Bates novel, with Gregory Peck; and "Gentlemen Marry Brunettes," from the Anita Loos novel, in CinemaScope with Jane Russell.

Warner Emphasizes Great Book Theme

The fact that "great books . . . make great motion pictures" is emphasized in a statement by Jack L. Warner in a brochure that Warner Bros. is distributing. Among the top-selling books which the company proudly announces are en route to the screen are: "The Spirit of St. Louis," Charles A. Lindbergh's Pulitzer Prize-winning story; "Battle Cry," which will star Van Heflin and Aldo Ray; the tremendous seller, "The Silver Chalice," by Thomas B. Costain; John Steinbeck's "East of Eden," which Elia Kazan will produce and direct; Edna Ferber's hit, "Giant," which George Stevens is directing and producing with Henry Ginsberg. To mention but one or two others, there are Herman Melville's "Moby Dick," and William Faulkner's "Land of the Pharaohs," in WarnerColor and CinemaScope.

Not to be outdone, Paramount also got out a brochure citing the fact that great books make "great box office attractions." But a few of the bookstore attractions which Paramount has motion picture plans are: "Global Mission," General H. H. "Hap" Arnold's biography, to be a Hal Wallis production; "The Romantic Devils," from the novel of the same name, featuring Deborah Kerr and William Holden in a Perlberg-Seaton production; "The Desperate Hours," Joseph Hayes' popular novel of suspense which William Wyler will produce.

Howard Dietz, MGM advertising and publicity vice-president, last week pointed out that the company has acquired an unusual number of best sellers for picturization. "These were bought," he declared, "because we feel they will make great motion pictures." The company has the current number one best seller, Daphne du Maurier's "Mary Anne."

Other outstanding novels on the company's production schedule are "The Female," by Paul Wellman; "Night in the Glengyle," by John Ferguson; "Green Mansions," by W. H. Hudson; "The Big Sin," by Jack Webb (not *that* Jack Webb), and many others. "The Last Time I Saw Paris" is based on F. Scott Fitzgerald's "Babylon Revisited," a celebrated short story.

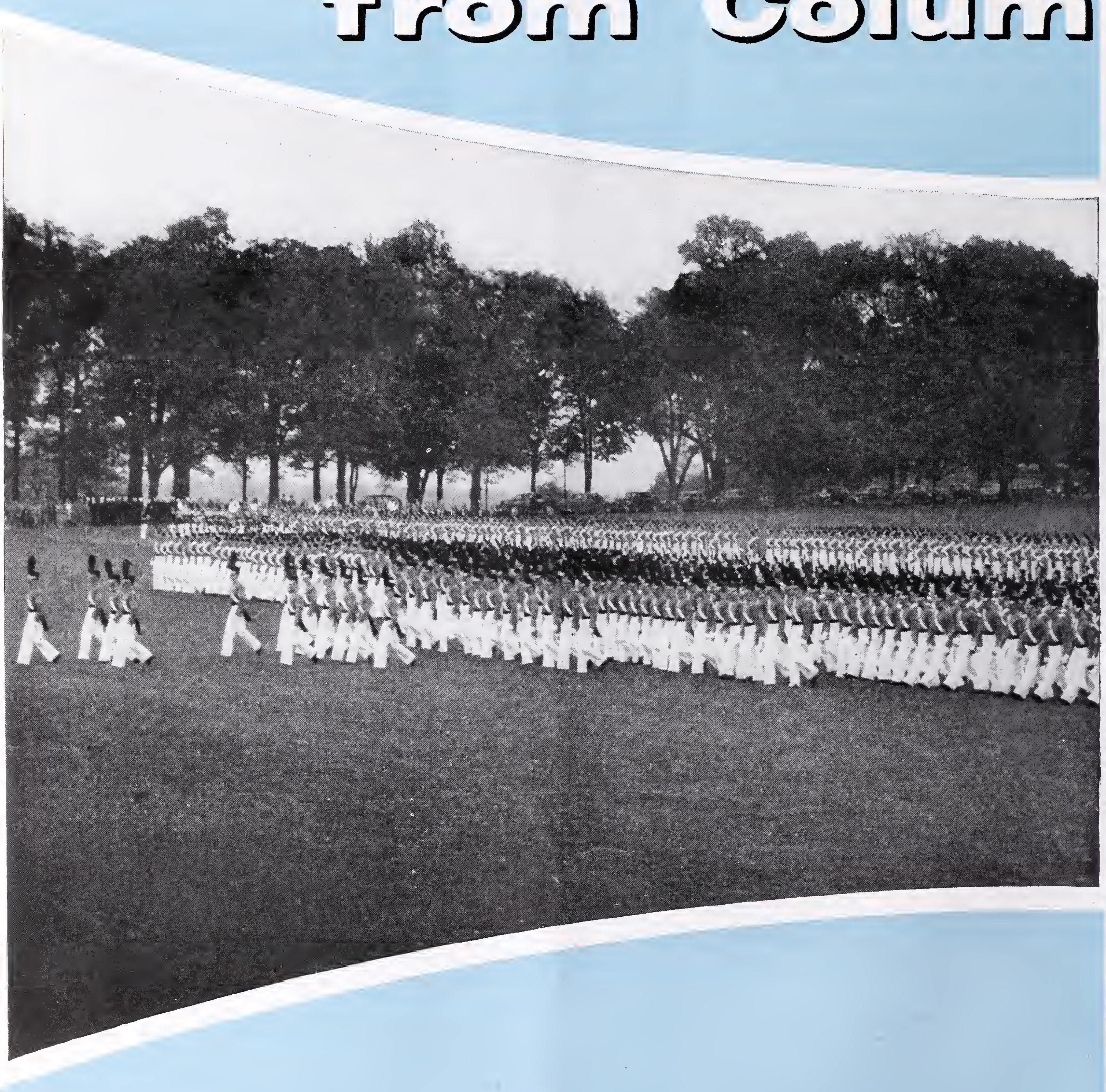
Among the best sellers Universal-International is coming out with are "Captain Lightfoot," by William R. Burnett; "Foxfire," by Anya Seton; "Sign of the Pagan," by Roger Fuller; "To Hell and Back," by Audie Murphy, and several others. The company also has engaged in a promotional venture with Little Brown and Company, publishers of the best-seller "Away All Boats," by Kenneth Dodson. The author has made a national promotional tour.

"Robe" the Book Vehicle Which Launched CinemaScope

Lloyd's Douglas' best seller, "The Robe," was the vehicle 20th Century-Fox used to launch its CinemaScope. One of the company's outstanding productions is expected to be completed in a year, "The Greatest Story Ever Told," based on Fulton Ousler's popular book. To cite but a few of the many popular novels the company has for filmization, there are "The Enchanted Cup," by Dorothy James Roberts; "Lord Vanity," by Samuel Shellabarger; "The Wandering Jew," by Ernest Temple Thurston.

Several novels will see their way to the screen under the banner of Columbia. Heading the list is Graham Greene's hardy perennial, "End of the Affair," with Van Johnson and Deborah Kerr. Also the CinemaScope production, "The Long Gray Line," based on the popular book "Bringing Up the Brass," by Sgt. Marty Maher.

In Febru
from Colum



color by
TECHNICOLOR co-starring ROBERT FRANCIS · DONALD CRISP · WARD BOND · BETSY PALMER · PHIL

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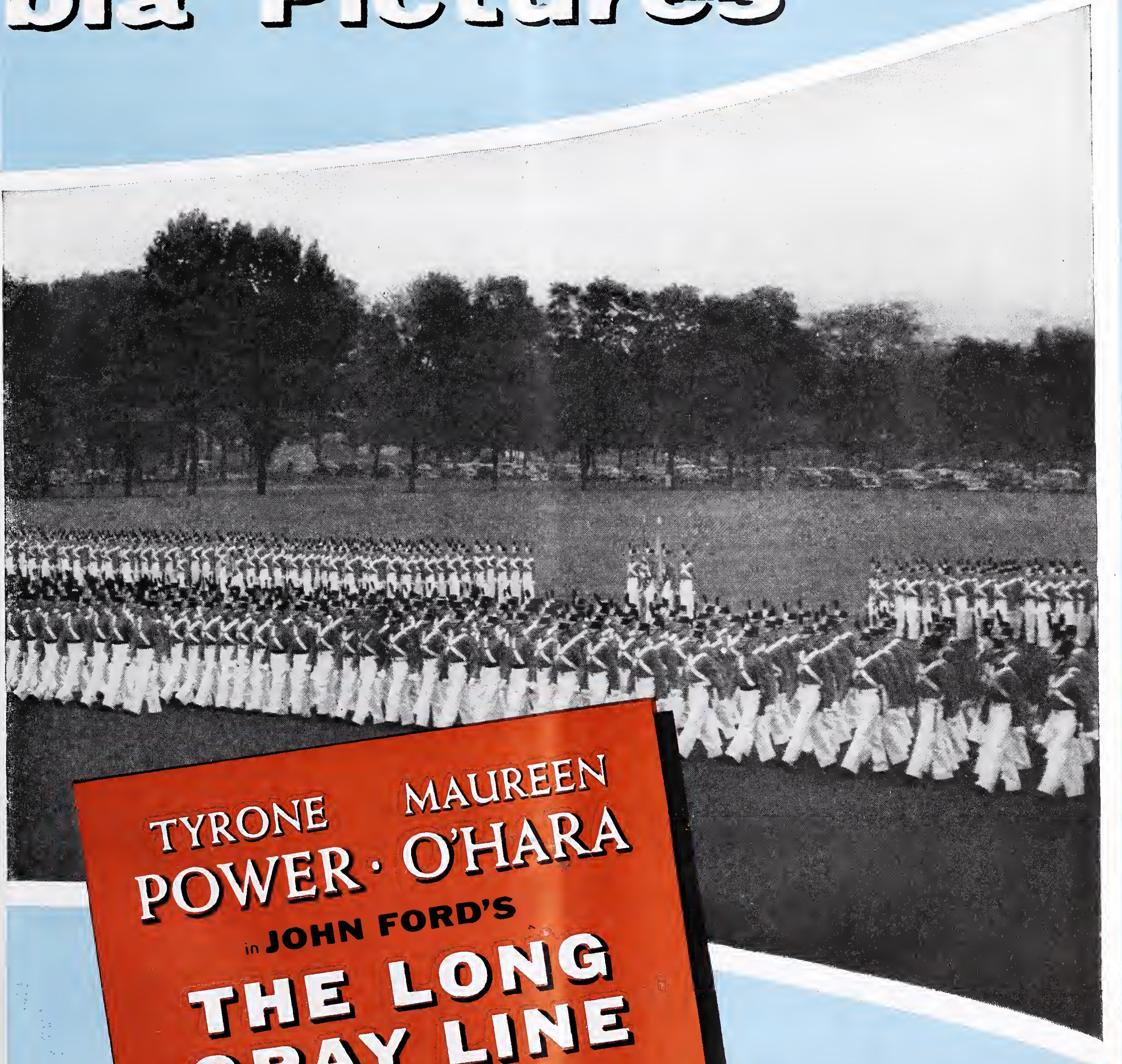


TYRONE
POWER · MAUREEN
O'HARA

in JOHN FORD'S

THE LONG GRAY LINE

CINEMASCOPE

CAREY • Screen Play by EDWARD HOPE • Based upon "Bringing Up the Brass", by Marty Maher and Nardi Reeder Campion • Produced by ROBERT ARTHUR • Directed by JOHN FORD

ALLIED ARTISTS SETS 37 FILMS

12 Scheduled in the Next 10 Months; Seven Will Be Technicolor Pictures

CHICAGO: Thirty-seven films for the 1954-55 season, 12 of which will spearhead releases during the next 10 months, were announced Thursday, October 14, by Walter Mirisch, Allied Artists executive producer, at the opening day of a three-day national sales convention at the Blackstone Hotel

Steve Broidy, president, predicted new heights of achievement, and spoke of acquisition of top creative talent, such as John Huston, William Wyler, Billy Wilder, Samuel Bischoff, Humphrey Bogart and Gary Cooper. He predicted the new high budget films would obtain receipts comparable to those of major companies, and said they would be booked into the country's largest, "flagship" houses, on percentage of gross terms.

Sees Company's Best Year

In announcing the product for the new season, including at least two films in CinemaScope and seven in color by Technicolor, Mr. Mirisch disclosed that it represents the greatest box office potential in the company's history and by far reflects the company's heaviest investment in production.

"I am certain," he told the salesmen from all key cities "this program will result in Allied Artists' greatest year at the box office.

"We at Allied Artists have passed through a transitional period to the point where today we have a program of pictures, completed or in preparation, that will compare favorably with any in the industry. We have selected our stories with utmost care and each of them is being cast with important players. The exhibitors of America have asked for a new source of major product, and we are ready to deliver that product."

Of the 12 pictures to be released between now and next August, Mr. Mirisch revealed, at least one will be in CinemaScope, three will be in color Technicolor and the entire new product will be diversified.

Ten Already Filmed

Ten of the 12 already have been filmed. They and the months of their release are:

"The Human Jungle," with Gary Merrill and Jan Sterling, and "The Bob Mathias Story," in which the Olympics decathlon champion portrays himself, October; "Cry Vengeance," with Mark Stevens, and "Target Earth," a science-fiction film, November; "Tonight's the Night," Technicolor, with David Niven and Yvonne De Carlo, December; "The Big Combo," Cornel Wilde, Jean Wallace and Richard Conte, January; "The Annapolis Story," Technicolor, with John Derek and Diana Lynn, February; "John Brown's Raiders," with Raymond Massey, Debra Paget and Jeffrey Hunter, March; "Shotgun," Technicolor, with Sterling Hayden, Yvonne De Carlo and Zachary Scott, April; "The Black Prince," CinemaScope with Errol Flynn and Joanne Dru, May.

To be ready for June and July, respectively, are "Hold Back the Night," to star Richard Basehart and Neville Brand, and "Mother-Sir," to be produced by Walter Wanger with Joan Bennett starred.

Also for the new season is "Wichita," in CinemaScope with Mr. Mirisch producing.

Bischoff's AA Debut

Other forthcoming large-scale productions will include four in color by Technicolor. They are "Yellow Knife," to be produced by Mr. Wanger; "Legionnaire" and "African Fury," each of which Richard Heermance will produce, and "The Green Hills of Idaho," which Scott R. Dunlap will produce.

Scheduled also for filming are "Phenix City," with which Samuel Bischoff will make his debut as a producer for Allied Artists; "Gun Point," which Vincent M. Fennelly will produce; "General Hospital," with Hayes Goetz as producer, and "The Atomic Submarine."

In addition, producer Lindsley Parsons will provide "Massacre at Dragoon Wells," to star Barry Sullivan; "Today Is Forever," "Desperate Women" and "The Intruder."

Producer William F. Broidy will contribute "Singapore East," starring Broderick Crawford; "Dangerous Assignment," with Brian Donlevy; "Port of Hell," with Dan Clark, Carroll Mathews and Wayne Morris, and "Sweet Charity."

Rodgers Addresses Meeting

The program will be completed with four Bowery Boys comedies, the first of which will be "High Society," with Ben Schwalb producing and Leo Gorcey and Huntz Hall starring, which goes before the cameras next week; two films to star Bill Elliott and two in the Bomba, the Jungle Boy, series starring Johnny Sheffield.

William F. Rodgers, who recently joined the company in an advisory and consultant capacity also addressed the sales force.

The sessions were opened by Edward Morey, vice-president, who introduced Morey R. Goldstein, vice-president and general sales manager, who presided.

Mr. Goldstein discussed sales plans for the new season and current liquidations. Following his address he introduced John C. Flinn, director of advertising and publicity, who outlined general advertising plans.

Prior to Mr. Mirisch's address Thursday, regional sessions were conducted under the aegis of L. E. Goldhammer, eastern division sales manager; James Prichard, southern division sales manager, and Harold Wirthwein, western division sales manager.

Allied Artists Net $914,480

Consolidated net profit before taxes shown by Allied Artists Pictures Corporation for the fiscal year ended July 3, 1954, was $914,400 compared with $761,113 for the preceding fiscal year, according to the company's annual report, just released.

After provision of $500,000 for Federal income taxes, the net income in 1954 amounted to $414,480. In 1953 the net income was $411,113; however in that year the provision for Federal income taxes was only $350,000.

The 1954 net income after preferred stock dividends was equivalent to 46 cents per share on the 852,740 shares outstanding at the year's end. This compared with 48 cents per share computed on the same number of shares in 1953, after giving effect to the 10% stock dividend paid July 10, 1953. Last year's gross income reached a new all-time high of $11,838,500 compared with $9,994,000 recorded in 1953.

S. Broidy, president, announced that as the result of the company's retained earnings and the issue of 150,000 shares of 5½% $10 Par Cumulative convertible preferred stock the company's working capital increased to $4,066,000 at July 3, 1954 from $2,460,700 at June 27, 1953.

"This new capital which is essential to our program of higher budget pictures has served to place your company in the strongest financial position in its history," Mr. Broidy said.

Allied Artists' "Jungle" Is Banned in Memphis

Lloyd T. Binford, Memphis film censor, has banned Allied Artists' "The Human Jungle," because of a dance sequence by Jan Sterling, it was disclosed last weekend. The film, dealing with police efforts to crush crime in a metropolitan city, has won the endorsement of many police departments. The studio pointed out that the film has been given a certificate of approval by the Motion Picture Association of America. In a sharp reaction to the ban, Miss Sterling declared: "I would never lend myself to an indecent performance. My dance in the picture . . . was carefully staged and photographed to avoid causing offense to anyone."

Wile Seeks Support for Ohio Censorship Fight

All candidates for the Ohio Legislature and all newspapers in the state have been invited by Robert Wile, secretary of the Independent Theatre Owners of Ohio, to support a renewed campaign to kill Ohio's 40-year-old film censor law. Mr. Wile sent letters to all candidates for the legislature and to all Ohio newspapers. In the letter he said that because of recent U.S. Supreme Court decisions, the question of film censorship probably will be an issue in the 101st General Assembly.

SHOUT

don't whisper...

" 'The Barefoot Contessa' is the biggest United Artists hit ever to play the Capitol, N. Y. Topping even the sensational grosses of 'Moulin Rouge' and 'African Queen.' "

CINEMASCOPE IN BRITAIN URGED

Official of Board of Trade Sees Producers' Loss Without Technique

by PETER BURNUP

LONDON: The British Film Producers' Association has now replied to the letter it received from G. S. Knight, chief of the Board of Trade's Films Division, inviting the association's comments on developments in new techniques, particularly CinemaScope.

Neither the text of Mr. Knight's letter nor the association's reply has been issued generally, but the latter is stated to have been based on the replies of BFPA members to a comprehensive questionnaire sent out by their executive.

No Plans Indicated

Questioned by newsmen, BFPA's Sir Henry French admitted that he had no indication from any of his members of any firm CinemaScope production plans. Their attitude, Sir Henry remarked, appeared rather to be one of wait and see.

Mr. Knight, in his letter, said it was alleged that the potential gross receipts of CinemaScope pictures are approximately three times greater than those of conventional films and that British producers are losing the opportunity of participating in these greater receipts.

The letter also recorded the suggestion that there has never been a greater opportunity for British films to earn substantial revenues in the U.S. "where some 10,000 theatres are equipped, or in process of being equipped, for CinemaScope."

Cite Need of Haste

Other suggestions made to the Board of Trade, so the letter recorded, were that British producers may lose some of their existing overseas markets unless they can quickly produce in CinemaScope and that it might happen that if British film producers lag substantially behind their U.S. counterparts they will find when they turn out CinemaScope films that many outlets are denied to them owing to commitments made in the intervening years.

The Knight letter asked BFPA to comment on the report that CinemaScope films can be produced at considerably less cost than conventional films because the number of "setups" are substantially reduced. It conceded also that CinemaScope is not the only new method of presentation, but pointed out that the total number of CinemaScope installations in the world is now very considerable and rapidly expanding at the rate of 600 a week.

In the concluding passage, the letter said: "I cannot help wondering if the attractions of CinemaScope have been represented to me in too rosy a light," but reiterated the Board of Trade's appreciation of producers' views on all the suggestions which the letter recorded. Mr. Knight doubtless found some illumination of the dimmer corners of the problems which he posed in the reply which Sir Henry sent in the association's behalf.

Equipped for CinemaScope

The ABC Circuit has announced that 65 of its London theatres have been equipped for CinemaScope and that screenings in the medium commenced October 11.

Circuit spokesmen point out that this is the first time CinemaScope has been given a complete coverage of the London release area. The circuit's managing director, D. J. Goodlatte, states that he had decided upon a blanket coverage rather than make what he calls "spotty" installations in his theatres.

The equipment installation cost approximately £180,000. Stereophonic sound is not included in the equipment and no 20th-Fox film is included in the present ABC CinemaScope bookings.

▽

The statutory annual general meetings of all the 12 J. Arthur Rank motion picture companies were held Friday and concluded with clockwork precision. Each meeting lasted a few minutes only, which sufficed for the adoption and approval of the accounts.

Stockholders in Gaumont-British Picture Corporation had been advised in advance that they would not now be asked to approve the new articles of association, the proposal of which had excited a measure of comment in the U. S.

At U. S. Request

A circular to the stockholders had indicated that this action had been taken in accordance with the American resident directors' request in order that they might have more time to consider and express their views upon the new proposals. The circular, however, recalled the visit to London, at the time the Rank group figures were published, of Otto Koegel and Spyros Skouras. Both, the circular recorded, then attended a board meeting of Gaumont-British and Mr. Skouras expressed himself "extremely pleased" with its affairs.

At the Gaumont-British meeting, Mr. Rank referred to the matter and confirmed that "at the request of important overseas stockholding interests it had been agreed to allow for further time for the consideration of the new articles of association."

The intention is to summon an extraordinary general meeting in the near future at which the new articles will be proposed.

▽

British producers are exhorted to move over to magnetic sound recording just as soon as they can. BFPA's Executive Council has approved the following recommendations of its studio sound committee:

(1) That magnetic sound be substituted, as soon as possible, for photographic sound for all stages of recording up to the final release sound negative:

(2) That standardisation be applied on 35mm as the size of sprocketed magnetic film for all sound recordings; that where triple track magnetic film is used it should conform with the A.S.A. standard.

Name Baumgarten to Lippert Presidency

HOLLYWOOD: Robert L. Lippert Wednesday announced the appointment of his executive assistant Edmund J. Baumgarten to president of Lippert Pictures. William Pizor will continue as vice-president in charge of foreign sales. Mr. Lippert will assume an advisory capacity with the company and will personally supervise picture sales during the next three months for the opening campaigns on three top budget pictures, "They Were So Young," "Race for Life" and "Black Pirate." The Lippert announcement bears out earlier indications that Mr. Lippert completed financial arrangements during his recent trip abroad which would enable him to concentrate on high budget pictures exclusively.

Promotions, Transfers Made by RKO Theatres

Two promotions and several transfers in RKO Theatres personnel have been announced by William W. Howard, vice-president in charge of operations. Howard Walstead has been promoted to manager of the RKO Pan in Minneapolis and James Heuser, who managed the Pan, has been transferred to the RKO Orpheum, Dubuque, replacing Raymond Langfitt, who becomes manager of the RKO Iowa, Cedar Rapids. Andrew H. Talbot, former manager of the Iowa has retired. In the New York metropolitan area Jerome Leige, former assistant at the RKO Albee, Brooklyn, has been promoted to manager of the Marble Hill. Ralph Le Marquand, assistant at the RKO Castle Hill, replaces Mr. Leige at the RKO Albee and Frank Moccio, assistant at RKO Proctor's, Mount Vernon, transfers as assistant to RKO Keith's in White Plains.

Allied Gets Support of Two Exhibitor Units

Support for National Allied in its fight against allegedly unreasonable rentals and the product shortage came during the convention from the Independent Theatre Owners Association, New York; and the Southern California Theatre Owners Association. Both units had been mailed copies of a letter Allied also sent the Theatre Owners of America, outlining its "declaration of emergency," and also its program which included the solicitation of Congressional price control. The New York and southern California units did not, in their replies, mention the Federal intervention angle.

BOX OFFICE CHAMPIONS FOR SEPTEMBER

THE remarkable records amassed by features currently in release make it necessary again this month to include an extraordinary number of pictures in the honored Box Office Champions list for September. This month there are nine features so honored, four of which were among the ten listed last month: The Champions for September:

BROKEN LANCE
(20th Century-Fox)
(CinemaScope)

Produced by Sol C. Siegel. Directed by Edward Dmytryk. Written by Richard Murphy. DeLuxe Color. Cast: Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark, Katy Jurado, Hugh O'Brian, Edward Franz (*Champion for the second month*).

THE CAINE MUTINY
(Columbia)

Produced by Stanley Kramer. Directed by Edward Dmytryk. Written by Stanley Roberts (from the novel by Herman Wouk). Technicolor. Cast: Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, Robert Francis, May Wynn, Tom Tully, E. G. Marshall, Arthur Franz, Lee Marvin, Warner Anderson, Claude Akins. (*Champion for the third month*).

DRAGNET
(Warner Bros.)

Produced by Stanley Meyer. Directed by Jack Webb. Written by Richard L. Breen. Warner Color. Cast: Jack Webb, Ben Alexander, Richard Boone, Ann Robinson, Stacy Harris, Virginia Gregg.

THE EGYPTIAN
(20th Century-Fox)
(CinemaScope)

Produced by Darryl F. Zanuck. Directed by Michael Curtiz. Written by Philip Dunne and Casey Robinson (from the novel by Mika Waltari). DeLuxe Color. Cast: Jean Simmons, Victor Mature, Gene Tierney, Michael Wilding, Bella Darvi, Peter Ustinov, Edmund Purdom, Judith Evelyn, Henry Daniell, John Carradine, Carl Benton Reid, Tommy Rettig, Anita Stevens.

MAGNIFICENT OBSESSION
(Universal Pictures)

Produced by Ross Hunter. Directed by Douglas Sirk. Written by Robert Blees. Technicolor. Cast: Jane Wyman, Rock Hudson, Barbara Rush, Agnes Moorehead, Otto Kruger, Gregg Palmer, Sara Shane. (*Champion for the second month*).

ON THE WATERFRONT
(Columbia)

Produced by Sam Spiegel. Directed by Elia Kazan. Written by Budd Schulberg. Cast: Marlon Brando, Karl Malden, Lee J. Cobb, Eva Marie Saint, Rod Steiger, Pat Henning, Leif Erickson, James Westerfield, Tony Galento, Tami Mauriello.

REAR WINDOW
(Paramount)

Directed by Alfred Hitchcock. Written by John Michael Hayes. Technicolor. Cast: James Stewart, Grace Kelly, Wendell Corey, Thelma Ritter, Raymond Burr, Judith Evelyn, Ross Bagdasarian, Georgine Darcy, Sara Berner.

SEVEN BRIDES FOR SEVEN BROTHERS
(MGM)
(CinemaScope)

Produced by Jack Cummings. Directed by Stanley Donen. Written by Albert Hackett, Frances Goodrich and Dorothy Kingsley. Ansco Color. Cast: Howard Keel, Jane Powell, Jeff Goodrich, Russ Tamblyn, Tommy Rall, Marc Platt, Matt Mattox, Julie Newmeyer, Nancy Kilgas, Ian Wolfe, Howard Petrie. (*Champion for the second month*).

SUSAN SLEPT HERE
(RKO)

Produced by Harriet Parsons. Directed by Frank Tashlin. Written by Alex Gottlieb. Technicolor. Cast: Dick Powell, Debbie Reynolds, Anne Francis, Glenda Farrel, Alvy Moore, Horace McMahon, Herb Vigran, Les Tremayne, Mara Lane, Rita Johnson, Maidie Norman.

Majors to Appeal Kansas Trust Award

KANSAS CITY, Kan.: An appeal is planned against the decision of the U. S. District Court jury here awarding the Electric Theatre of this city more than $2,400,000 damages against the six film companies.

Making the appeal will be the following defendants: Loew's, Inc.; Columbia Pictures Corp.; Warner Brothers Pictures Distributing Corp.; United Artists Corp.; RKO Radio Pictures Inc.; and Paramount Film Distributing Corp.

The $2,400,000 judgment was said to be one of the largest returned in an anti-trust film case.

The Electric Theatre alleged the defendants violated anti-trust laws by preventing it from showing first-run films at the same time as theatres in adjoining Kansas City, Mo. The jury ruled that actual damages totaled $802,200 and under the law were tripled as a punitive measure to the sum of $2,406,602.

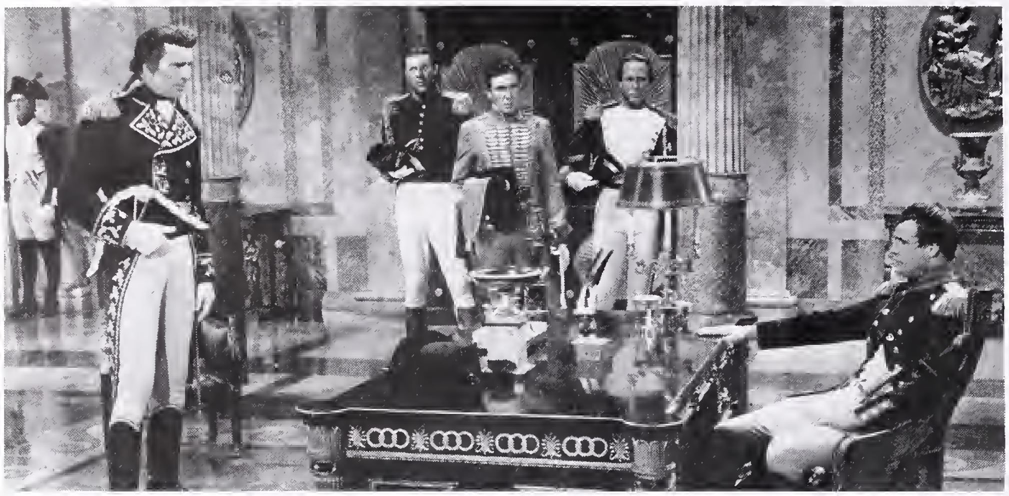
RKO Radio Pictures and Paramount, under the judgment, each must pay $185,802 and the four other defendants are to pay the remainder in equal shares.

Producers Vote to Pay Academy Deficit

HOLLYWOOD: The board of directors of the Association of Motion Picture Producers last week voted $100,000 to the Academy of Motion Picture Arts and Sciences to meet that organization's current deficit, which resulted from the expense of modernizing the Academy Awards Theatre and similar outlays. Action of the AMPP board is in line with the suggestion made last week by Eric Johnston, president of the association.

Favor Distributors in Court Ruling

HOLLYWOOD: In a decision hailed here as precedentally important, Federal Judge Harry C. Westover October 6 directed a jury to rule for the defendants in Metropolitan Theatres' $900,000 treble-damages anti-trust suit against seven major distributors charging conspiracy to deprive the Orpheum theatre, in downtown Los Angeles, of adequate first run product between May, 1950, and January, 1952. After reviewing charges against each defendant individually, the court ruled that no conspiracy had been proved, although "similarity of action" had prevailed. The defendants were Columbia, Loew's, Paramount, 20th Century-Fox, RKO Radio, Universal and Warner Brothers. Metropolitan's counsel, Robert L. Wright, announced that the verdict would be appealed.



"DESIREE," above, has Marlon Brando starring as Napoleon and Jean Simmons in the title role of the girl he loves and leaves. Below, "Carmen Jones," the musical drama based on Bizet's opera, starring Harry Belafonte and Dorothy Dandridge as the lovers.

20th-FOX SETS SIGHTS ON BIG YEAR AHEAD

TWENTIETH CENTURY-FOX will produce at least 24 films in CinemaScope and color in 1955, Spyros Skouras, president, revealed last week in New York on his return from Hollywood and conferences with Darryl Zanuck, vice-president in charge of production. The 24 films, eight of which will be made in England, said Mr. Skouras, will contribute to an over-all total of approximately 100 films in CinemaScope from all studios in the next 12 months.

"THE RACERS," above, stars Kirk Douglas in an action drama about the guys who fly on four-wheels. Gilbert Roland also is featured in the film for which footage was shot on location abroad.

The role CinemaScope has played in the generally recognized upturn in all motion picture grosses was specifically dramatized by 20th-Fox earlier with the announcement that the company's third quarter earnings this year reached an all-time high. Now that it has a constant flow of CinemaScope product coming out of its studios—there will be an average of at least two a month in 1955—and there are upwards of 11,000 theatres equipped to handle the process, 20th-Fox confidently expects its phenomenal earnings to be maintained.

The company's lineup for the rest of the year includes the October release of producer-director Otto Preminger's "Carmen Jones," musical drama in color by DuLuxe, starring Harry Belafonte, Dorothy Dandridge and Pearl Bailey, with music by Georges Bizet and lyrics by Oscar Hammerstein II.

There will be two releases in November: "Black Widow," produced and directed by Nunnally Johnson, starring Ginger Rogers, Gene Tierney, Van Heflin, George Raft and Peggy Ann Garner, and "Desiree," the screen adapatation of the best-selling novel, starring Marlon Brando, Jean Simmons, Merle Oberon, Michael Rennie and Cameron Mitchell, produced by Julian Blaustein and directed by Henry Koster.

Irving Berlin's "There's No Business Like Show Business," starring Marilyn Monroe, Ethel Merman, Donald O'Connor, Dan Dailey and Mitzi Gaynor, will have its premiere in late December and be released nationally in January. The picture was produced by Sol C. Siegel and directed by Walter Lang.

For January release there also will be "Prince of Players," starring Richard Burton, Maggie MacNamara and John Derek, produced by Philip Dunne and directed by Henry Koster. Pictures now set for release through June include:

"The Racers," starring Kirk Douglas and Gilbert Roland, produced by Julian Blaustein and directed by Henry Koster, February; "White Feather," starring Robert Wagner and Terry Moore, February; "That Lady," starring Olivia DeHavilland, Gilbert Roland and Paul Scofield, produced by Sy Bartlett and directed by Terrence Young, March; "Untamed," starring Susan Hayward and Tyrone Power, produced by Bert Friedlob and William Bacher and directed by Henry King, March; "A Man Called Peter," starring Richard Todd and Jean Peters, produced by Samuel Engel and directed by Henry Koster, April; "Soldier of Fortune," starring Clark Gable, April; "Daddy Long Legs," starring Fred Astaire and Leslie Caron, produced by Sol C. Siegel, May, and "Lord Vanity," for June. Another 1955 release will be Billy Wilder's screen adaptation of the New York stage hit, "The Seven Year Itch," starring Marilyn Monroe and Tom Ewell.

Properties out of which the remainder of the year's productions will be chosen include such promising items "The King and I," "The Girl in The Red Velvet Swing" which is to star Marilyn Monroe, "Jewell of the Bengal," starring Jimmy Stewart, "Sir Walter Raleigh" and "The Greatest Story Ever Told."

"THERE'S No Business Like Show Business," above, sets out to prove just that with an all-star cast headed by Marilyn Monroe, Ethel Merman, Dan Dailey and Donald O'Connor. Below another of 20th-Fox's star lineups, with Ginger Rogers, Gene Tierney, Van Heflin and Peggy Ann Garner in Nunnally Johnson's "Black Widow."

VistaVision Is Explained By Hartman

VistaVision using horizontal projection through specially built projectors is best for theatres with screens 50 feet wide or more, and the company will not attempt to market it as a necessity for smaller theatres, Don Hartman, studio production head, emphasized during a visit to New York this week for the opening of "White Christmas" at the Radio City Music Hall.

The special machines, built by Century, were to be installed at the Hall this week.

For the smaller theatre, the decided increase in sharpness and freedom from grain is not so important and would not be appreciated by the public, Mr. Hartman said.

The machines at the current rate of production cost about $2,000 each, he said.

Paramount is making pictures these days costing about $2,000,000 or more, Mr. Hartman noted. No budgets are set at the beginning. The message from president Barney Balaban to the studio is, "Do what you believe in." Apropos of this, Mr. Hartman stressed the new "daring" in Hollywood.

"People there since discovering there are no limits to grosses are spending more for production values," he commented.

"They are daring in spending money, for instance. The artistic and the financial are related, in my opinion. Now, if you say two or three million will make a better picture, there isn't the same outraged resistance. Now, people will pay $1,000,000 for a New York musical, as was done recently.

"This would not have happened just a few years ago.

"It is so much better when you are not hampered as a creative person. Even the Pine-Thomas pictures, which used to be made for a certain market, are now much better written, directed, and cast."

At Paramount, the staffs still watch costs, but with lessons of experience, he said. "Everyone is aware he has to try harder."

The company is making all its current pictures in color, except one, he said. He knows of none planned in black-and-white for next year.

The company also believes in height as well as width, he stressed.

"We are trying to get as much quality as possible. We are working for the long pull. Whatever is best will survive. Novelties will not."

Why Drive-ins "Jus' Grew"

Ernest Rogers, feature writer on the staff of the Atlanta "Journal," in an article in the September 30 issue took note of The HERALD's recent drive-in survey and came up with this reason for the growth of the drive-in: (it) "became strictly a family style center of entertainment and the families came in droves."

FABIAN PIONEER OF YEAR; HONORED IN NEW JERSEY

S. H. Fabian, president of the Stanley Warner Corp., has been selected as "Motion Picture Pioneer of 1954" by the Motion Picture Pioneers, it was announced last week by Jack Cohn, president of the group and also of the Foundation of Motion Picture Pioneers.

Also this Tuesday, October 12, was homecoming day in Paterson, N. J., for Mr. Fabian, marking his 40th anniversary in the industry. To symbolize his preeminence as an exhibition leader, his home city tendered him a testimonial dinner at the Alexander Hamilton Hotel. The Governor of New Jersey and many civic and industry notables were on hand.

Mr. Fabian also will be the guest of honor at the 60th annual showmanship dinner of the Pioneers on November 17 at the Hotel Astor in New York. He was chosen by members of the Pioneers' board of directors.

In naming Mr. Fabian as the pioneer of the year Mr. Cohn stated: "It is altogether fitting and proper that the Motion Picture Pioneers honor Si Fabian this year on the occasion of his 40th anniversary in the industry. He is one of filmdom's pioneers who is still pioneering. He has displayed an unequalled enthusiasm and confidence in the forward progress of the industry and is responsible for far-reaching contributions to its development.

"Today he is head of one of the largest and most important theatre companies and is a recognized leader of exhibition. His services and guidance are eagerly sought in the councils of our industry. In addition, Mr. Fabian has distinguished himself as a public-spirited citizen and philanthropist. The Pioneers are proud of their selection of Si Fabian as 'Motion Picture Pioneer of 1954'."

S. H. FABIAN

20th-Fox Invites Royalty To Premiere of "Desiree"

Twentieth Century-Fox announced this week that the world premiere next month at the Roxy theatre in New York of "Desiree," starring Marlon Brando as Napoleon, will rival the annual Command Performances in London for attendance of royalty and attendant pomp and publicity. The company is inviting royal families and titled members of the nobility from all over the world who will augment the film stars in the first night audience. The film, which co-stars Jean Simmons in the title role, as well as Merle Oberon and Michael Rennie, will open some time next month following the run of 20th-Fox's "Black Widow."

Providence Launches 1954 Jimmy Fund Campaign

PROVIDENCE: Despite a couple of hurricanes and the dislocation in the local business life which they caused, Providence showmen are deep in their new campaign for the 1954 "Jimmy Fund" to finance the study and research of cancer among children. Aided by the Little Leaguers, Rainbow Girl, Junior League, Catholic high school students and other volunteers, the recently held "tag day" brought in $1,232.91. Despite the late start in the campaign, Edward M. Fay, dean of Rhode Island showmen and head of the Jimmy Fund committee, insists that this year the campaign total will better last year's mark. Various activities designed to help raise funds are scheduled.

Shea Personnel Meets in Pittsburgh Oct. 26-28

Discussion of the use, control and monitoring of CinemaScope presentation, especially in respect to stereophonic sound, will highlight a meeting of all managers and key home office personnel of Shea Enterprises, Inc., to be held at the Roosevelt Hotel, Pittsburgh, October 26-28, Gerald Shea, president and general manager, announced last week. The top item on the agenda will be exploitation and promotion of the coming product, with emphasis directed particularly to creation of the impulse "to go to the movies."

Warner Sets Dividend

At a special meeting of the board of directors of Warner Bros. Pictures, Inc., last week a dividend of 30 cents per share was declared payable on its common stock November 5, to stockholders of record October 19.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

LAST WEEK the production branch of the industry made important history by establishing an over-all pension system for most of the persons who engage in the precarious business of making motion pictures. Some 200 employers and 40 unions are parties to the agreement entered into, and about 18,000 persons are eligible. These are the key statistics.

Worked Steadily on Project For Past Eleven Months

The reasons why some work classifications are excluded from eligibility (actors, directors, musicians, extras, unit manager, writers) and why and how some non-union workers can be included under correct conditions are matters among a very great many that have perplexed sorely a pension-fund committee that has toiled steadily on the project for the past eleven months.

For their success in bringing into existence a pension system that has been the despair of actuaries and statisticians since back in the dim beginnings of the business the committee members are entitled to credit beyond ready measure.

The dream of a pension plan for workers in the production branch of the business is of long and illustrious standing. Good men on both sides of the labor-management table have undertaken repeatedly and with good will to devise a system that would have equity and practicability in a field of endeavour where steady employment is the exception rather than the rule, where work standards fluctuate widely in consequence of the fluctuations of the industry itself and the market it serves, and where the highest average-wage level in the record books often cloaks the biggest unemployment.

Probably no industry ever presented so many problems to the pension planner. Certainly no industry's workers ever needed one so gravely. (The staggering statistics of the Motion Picture Relief Fund attest to that.) The realization of this ancient and honorable dream is easily the most important event of the Hollywood week.

"Academy Awards Month" Pays Off for Exhibitor

LAST WEEK, too, the Academy of Motion Picture Arts and Sciences made history, for itself and perhaps for the entire exhibition branch of the business, by releasing for publication the remarkable story of E. R. Edwards, of the Pix theatre in Jackson, Miss., and his "Academy Awards Month." This is the first time in easy memory that the Academy, which usually is in print about its relations with the production branch of the industry, has come forth as the circulator of extremely good and wholly adaptable news about how an exhibitor can utilize Academy prestige and reputation to earn an honest dollar.

The Academy's story is that Mr. Edwards set aside July as "Academy Awards Month" at the Pix and booked sixteen features, for the period, which had earned Academy Awards of one kind or another, for a total of 48 Oscars. Exhibitor Edwards reported to the Academy, which had cooperated with him in preparing lobby displays and so on, that he had experienced an attendance increase (over July, 1953) of 133 per cent, and a net profit increase of 97 per cent. He had cut admission prices a nickel, for both adults and children, and this may or may not have had something to do with a gain of 127 per cent in popcorn sales and 178 per cent in candy.

Mr. Edwards told the Academy, "Due to the success of the special program, we are now making plans to run another Academy Award Month in the near future. The people who attended the theatre demanded it. They say they would rather see a picture that has won Academy Awards—one that they know is good—than to see all of the very latest pictures, which might or might not turn out to be good."

So what were the 16 pictures?

They were, and of course still are, in the extremely likely case any other exhibitors would like to emulate Mr. Edwards' profitable experiment, "Viva Zapata," "From Here to Eternity," "The Bad and the Beautiful," "Gentlemen's Agreement," "African Queen," "Streetcar Named Desire," "An American in Paris," "Snake Pit," "Cyrano de Bergerac," "Quiet Man," "Lavender Hill Mob," "Key Largo," "Best Years of Our Lives," "Treasure of Sierre Madre," "High Noon," "This Above All" and, for the appropriate purposes, Academy Awarded "Tom and Jerry" cartoons.

Mighty nice bill.

◆

THE START of three pictures and the completion of six others sliced the over-all shooting total to 31 at the weekend, hardly a figure to reassure exhibitors concerned about a shrunken supply of product, although surely a statistic encouraging to exhibitor groups, or others, interested in trying out their skill at making pictures.

Universal-International started shooting "The Purple Mask" in CinemaScope and Technicolor, with Tony Curtis, Colleen Miller, Gene Barry, Dan O'Herlihy and George Dolenz. Howard Christie is producing, with Bruce Humberstone directing.

Sam Katzman's Clover Productions, Inc., went to work on "The Gun That Won the West," with Dennis Morgan, Paula Raymond and Richard Denning in top roles. William Castle is directing.

Associate producer-director John H. Auer started "The Admiral Hoskins Story," Republic, which has Sterling Hayden, Alexis Smith, Dean Jagger, Ben Cooper, Douglas Kennedy, Virginia Grey and Hayden Rorke.

THIS WEEK IN PRODUCTION:

STARTED (3)

COLUMBIA
Gun That Won the West (Clover Prods., Inc.)

REPUBLIC
The Admiral Hoskins Story

UNIVERSAL-INT'L
The Purple Mask (CinemaScope; Technicolor)

COMPLETED (6)

COLUMBIA
Cell 2455
The Monster Beneath the Sea
Tight Spot (formerly "Dead Pigeon")

REPUBLIC
Timberjack (Trucolor)

20TH-FOX
Racers (CinemaScope; Technicolor)

UNITED ARTISTS
Night of the Hunter (Gregory Prods.)

SHOOTING (28)

ALLIED ARTISTS
John Brown's Raiders
The Black Prince (CinemaScope; Technicolor)

COLUMBIA
The Man from Laramie (William Goetz; CinemaScope; Techni-color)
My Sister Eileen (CinemaScope; Technicolor)

INDEPENDENT
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

MGM
Interrupted Melody (CinemaScope; Color)
Hit the Deck (CinemaScope; Eastman)
Boulevard in Paris (CinemaScope; Technicolor)
Moonfleet (CinemaScope; Color)

PARAMOUNT
The Trouble With Harry (VistaVision; Technicolor)
Lucy Gallant (VistaVision; Technicolor)

REPUBLIC
Santa Fe Passage (Trucolor)
Magic Fire (Trucolor)

20TH-FOX
A Man Called Peter (CinemaScope; Color)
The Seven-Year Itch (CinemaScope; Color)

UNITED ARTISTS
Not as a Stranger (Stanley Kramer)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)
The Kentuckian (Hecht-Lancaster Prods.; CinemaScope; Technicolor)

UNIVERSAL
The Shrike
Justice Comes to Tomahawk (color)
To Hell and Back (CinemaScope; Technicolor)
Lady Godiva of Coventry (Technicolor)

WARNER BROS.
Target Zero
Jump Into Hell
The Sea Chase (CinemaScope; WarnerColor)
Mister Roberts (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)
Strange Lady in Town (CinemaScope; WarnerColor)

Kay Lenard MPIC Head

HOLLYWOOD: Kay Lenard, Motion Picture Industry Council vice-president, has been named president to fill out the unexpired term of Ed Ralph who resigned due to business necessity. Miss Lenard, who would have followed Mr. Ralph in office under MPIC procedure, will continue to serve out her own term also.

RKO Circuit May Drop All Units in West

The first phase of a possible eventual liquidation of all RKO Theatres operations west of the Mississippi was reportedly in an advanced stage, with Sol Schwartz, president, conferring with prospective buyers. It was reported that Mr. Schwartz, on a swing of the Western operations, would discuss bids for the properties, about 17 in number in seven Western states.

Proposals will be taken to Albert List, RKO Theatres board chairman in New York, for further study and possible eventual submission to the company's board of directors.

Company officials indicated that all offers will be weighed by management for the information they could provide on the current liquidation value of the properties. It was implied that any preponderance of acceptable offers could speed up the liquidating process, whereas any considerable number of proposals deemed by management to be out of line with their ideas of the true values of the properties concerned could have exactly the opposite effect.

The properties west of the Mississippi include the local Orpheum, and houses in Cedar Rapids, Davenport, Dubuque, Marshalltown, Sioux City and Waterloo, Ia.; the Hillstreet and Pantages, Los Angeles; Golden Gate, San Francisco; Brandeis, Omaha; Missouri, Kansas City, and the Minneapolis, St. Paul and New Orleans houses.

Disposition of all the properties would reduce RKO Theatres to about 70 theatres, half of which are in New York City and suburbs and the remainder in Ohio, New Jersey, Massachusetts, Illinois, Michigan, Rhode Island and District of Columbia. Prior to divorcement the circuit numbered well over 100.

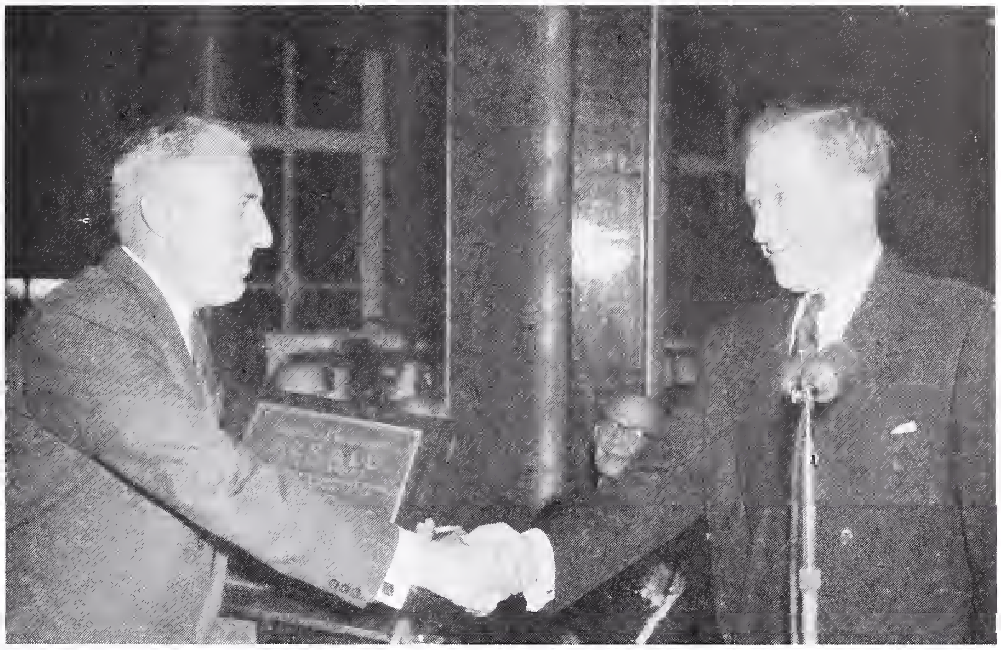
Jacon Will Tour IFE District Offices

Bernard Jacon, I.F.E. Releasing Corp. sales vice-president, departed on a 14-week nationwide tour of all the company's district offices Monday. The trip, which comes at the midway point in the Bernard Jacon testimonial sales drive, will permit him to meet with members of the I.F.E. sales organization as well as key exhibitors.

Manitoba Exhibitors Plan Rally on Amusement Tax

The Manitoba Motion Picture Exhibitors Association is calling all theatre owners of the province to a big anti-amusement tax rally in Winnipeg the morning of November 1. Ben Somers, owner of the State theatre, Winnipeg, has announced that the exhibitors will meet at the Marlborough Hotel and then march together to the office of Ronald D. Turner, Provincial Treasurer, to argue for the elimination of the amusement tax on all tickets costing 50 cents and under. The association will be host at luncheon for the exhibitors afterward and at a trade screening of Paramount's "White Christmas" in the afternoon.

QUIGLEY AWARD TO DOCTOR AT FAMOUS PLAYERS DINNER



Charles E. Doctor, left, receives his plaque from John J. Fitzgibbons at Famous Players dinner held in Vancouver for Quigley Award winner and 25-Year Club members.

VANCOUVER, B. C.: Charles E. Doctor was presented the Quigley Grand Award at the Hotel Vancouver here September 20 at the 25-Year Club dinner, in the presence of his fellow managers, Famous Players executives and industry representatives. J. J. Fitzgibbons, managing director of Famous Players Canadian Corp. Ltd., presented the plaque to Mr. Doctor.

Present also to honor Mr. Doctor, who won the Grand Award for the second time, were R. W. Bolstad, vice-president of Famous Players; Robert Eves, western division general manager; Ben Geldsaler, chief booker and buyer; Frank Gow and Maynard Joiner, British Columbia supervisors; James R. Nairn, director of advertising and public relations, and Ivan Ackery of the Orpheum theatre, Vancouver.

In making the presentation, Mr. Fitzgibbons said: "Once again you have brought great honor to our company and yourself and we bask in the reflected glory of you and your colleague, Ivan Ackery, as two-time winners of this award. You are an inspiration to our other managers."

Mr. Nairn, before calling on Mr. Fitzgibbons to present the award, said: "We take particular pride in the fact that every time this Award has come to Canada it has been won by a Famous Players' manager. . . ."

"Martin Quigley," he continued, "has rendered a great service to our industry by establishing the annual Quigley Awards. No theatre manager can win greater honor than being named winner of the Quigley plaque."

Open New U.A. Branch

PHILADELPHIA: Formal opening was held this week of the new United Artists branch office at 1322 Vine Street. The new fireproof and air conditioned structure is in the center of Film Row, containing 3,348 square feet of floor space. It will house the offices of John Turner, eastern district manager, Mort Magill, Philadelphia branch manager, and representative Max Miller, mideastern exploitation, and their staffs.

New Type Lens Will Be Marketed in U. S.

A new type of anamorphic lens, known as Delrama, and developed in Holland, will be marketed in this country shortly, it was reported in New York last week following a series of private demonstrations for technical people. The lens is said to be not variable and is designed to show pictures in any aspect ratio of 2.55 to 1. It is neither cylindrical nor prismatic, but has its basis on a two-quartz fused reflector surface. Cost of the lens is reported to be less than those currently on the market. Distribution channels are now being negotiated and an announcement is expected to be made shortly regarding sales outlet. Only a "tool room" model is in this country now. The lens was invented by a Doctor Bauer of Holland.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending October 9 were:

Albany: A Woman's World (20th-Fox), The Vanishing Prairie (Buena Vista).

Atlanta: The Caine Mutiny (Col.) 2nd week, Her Twelve Men (MGM), The Miami Story (Col.), A Star Is Born (W.B.)

Boston: Naked Alibi (U-I), On the Waterfront (Col.), Sabrina (Par.), The Vanishing Prairie (Buena Vista).

Buffalo: Sabrina (Par.) 3rd week, Suddenly (U.A.) 2nd week, Valley of the Kings (MGM) 3rd week.

Cincinnati: Betrayed (MGM), Brigadoon (MGM), The Egyptian (20th-Fox) 2nd week, On the Waterfront (Col.) 2nd week.

Columbus: The Egyptian (20th-Fox) 2nd week, Johnny Dark (U-I), On the Waterfront (Col.).

Denver: African Adventure (RKO), The Egyptian (20th-Fox) 3rd week, Sabrina (Par.) 2nd week, A Woman's World (20th-Fox).

Des Moines: On the Waterfront (Col.) 2nd week, Rear Window (Par.) 3rd week.

Detroit: The Egyptian (20th-Fox) 3rd week, Seven Brides for Seven Brothers (MGM) 3rd week, A Star Is Born (W.B.), Suddenly (U.A.)

Hartford: Betrayed (MGM) 2nd week, On the Waterfront (Col.) 3rd week, Rogue Cop (MGM), Sabrina (Par.).

Jacksonville: The Egg and I (U-I reissue), On the Waterfront (Col.) 2nd week, Woman's World (20th-Fox).

Kansas City: Sabrina (Par.) holdover.

Minneapolis: On the Waterfront (Col.) 2nd week, Rear Window (Par.) 2nd week, Sabrina (Par.) 2nd week.

New Orleans: Betrayed (MGM) 2nd week, Dragnet (W.B.) 3rd week, Duel in the Jungle (W.B.) 2nd week, The Human Jungle (A.A.) 2nd week, Mr. Hulot's Holiday (GBD), Rear Window (Par.) holdover, A Star Is Born (W.B.)

Oklahoma City: The Egyptian (20th-Fox) 4th week, Rear Window (Par.) 2nd week, The Shanghai Story (Rep.), A Star Is Born (W.B.)

Omaha: Magnificent Obsession (U-I) 2nd week, On the Waterfront (Col.)

Pittsburgh: The Egyptian (20th-Fox) 3rd week, On the Waterfront (Col.) 3rd week.

Philadelphia: The Egyptian (20th-Fox) 6th week, Rear Window (Par.), Seven Brides for Seven Brothers (MGM).

Portland: The Egyptian (20th-Fox) 4th week, The Vanishing Prairie (Buena Vista).

Providence: Betrayed (MGM), Rear Window (Para.), Susan Slept Here (RKO).

San Francisco: Sabrina (Par.) 2nd week, A Star Is Born (W.B.), Suddenly (U.A.).

Washington: Betrayed (MGM) 2nd week, The Egyptian (20th-Fox) 3rd week, On the Waterfront (Col.) 3rd week, Rear Window (Par.) 5th week.

Vancouver: Adventures of Robinson Crusoe (U.A.) 2nd week, Magnificent Obsession (U-I) 2nd week, Rear Window (Par.) 3rd week, Susan Slept Here (RKO).

St. Louis Amusement Co. Asks Review on TV Case

WASHINGTON: The St. Louis Amusement company has asked the Supreme Court to review a Circuit Court of Appeals order dismissing the theatre company's petition to declare unlawful and void a Federal Communications Commission hearing involving applications for a new television station in St. Louis. The FCC hearings involved five applicants for Channel 11 in St. Louis. One of the applicants was the theatre company, and another the Columbia Broadcasting System.

Sectional Release in DCA Plan: Schwartz

HOLLYWOOD: Point of sale promotion and sectional release will be the fundamental features of Distribution Corp. of America policy, with the nation divided into five sections where pictures will be presented successively, instead of simultaneously as in present practice, Fred Schwartz, DCA president, told the press here last Friday. DCA will have offices in New York, Chicago, Atlanta, Dallas and either San Francisco or Los Angeles. "In this way," he said, "we will be able to concentrate all our effort on establishing a picture in each section, in turn bringing all point-of-sale promotional media-television, radio, newspapers-to bear on each individual area." In response to questioning, Mr. Schwartz said the present intention is to forego national magazine advertising in view of the sectional release method and in order to focus promotion on the period when the film is available to the public. Policy in foreign markets will conform in general outline to company's domestic policy.

RKO Theatres to Move

RKO Theatres Corp. has leased the entire 17th floor of the Mutual Life Insurance Building, 1740 Broadway, New York City and commencing about December 1, the company will operate its home office from this new address. Sol A. Schwartz, president of RKO Theatres, in announcing the move from Americas Building, disclosed that 17,000 square feet of space has been leased for a period of 10 years.

State Totals Of Theatres Are Listed

A total of 18,351 theatres operating in the United States as of August 1, 1954, according to a tabulation of the country's theatres, has been made public by Robert W. Coyne, special counsel of the Council of Motion Picture Organizations. The tabulation was made by Sindlinger & Company who were retained by COMPO.

Included in the tabulation is a summary of active theatre operations, by state, for both conventional and drive-in theatres. Following is a state-by-state table of this summary with both verified theatres and probable verifications:

State	Total Active
Alabama	322
Arizona	103
Arkansas	321
California	1,064
Colorado	222
Connecticut	199
Delaware	44
Florida	448
Georgia	394
Idaho	174
Illinois	770
Indiana	449
Iowa	459
Kansas	382
Kentucky	281
Louisiana	370
Maine	173
Maryland	204
Massachusetts	373
Michigan	600
Minnesota	455
Mississippi	284
Missouri	547
Montana	160
Nebraska	313
Nevada	43
New Hampshire	90
New Jersey	275
New Mexico	144
New York	1,091
North Carolina	642
North Dakota	190
Ohio	762
Oklahoma	470
Oregon	281
Pennsylvania	1,095
Rhode Island	46
South Carolina	319
South Dakota	192
Tennessee	387
Texas	1,362
Utah	153
Vermont	81
Virginia	455
Washington	305
West Virginia	308
Wisconsin	420
Wyoming	73
District of Columbia	56
Total	18,351

The National Spotlight

ALBANY

Addition by Brandt Theatres of John Free's Pontiac and Riverside drive-in, Ogdensburg, to the list of exchange district houses bought and booked from New York has brought sharply into focus the apparent trend in that direction and its long range effect on Albany as an exchange center. The movement started a few years ago in the lower Hudson River valley section of the territory but it recently spread into the northern half. . . . The twin sons born to the John Wilhelms (he is a 20th Century-Fox salesmen) have been christened Terry and Todd. They have an older brother. . . . CinemaScope installations have been made by: John Free, Pontiac and Riverside drive-in, Ogdensburg; Vivian Sweet, Star in Salem, Swan in Greenwich, and Broadway in Schuylerville; Mrs. Helen Halley, Playhouse, Manchester, Vt.; William Kennedy, Lyceum, Champlain; Farley Estate, Community Catskill; Jules Perlmutter, Warren in Warrensburg, and Chester in Chestertown.

ATLANTA

R. V. Graber, Allied Artists New York special representative, was in Atlanta for a visit to the local branch. . . . Paul Lycan, former operator at the Tarpon Springs theatre, Tarpon Springs, Fla., has been named manager Midway drive-in there. He replaces Martin Walker, who has returned to Haines City. These theatres are a unit of Floyd Theatres in Florida. . . . J. J. Jarrish has replaced the screen at his Rio drive-in at Adel, Ga., which was knocked down by high winds. . . . Eddy Arnold Enterprises of Nashville, Tenn., has been granted a charter of incorporation by the state of Tennessee. The company will produce films, transcriptions and recordings for television.

BOSTON

New screens for VistaVision have been installed in the Metropolitan theatre and in the twin Paramount and Fenway theatres. The first VV feature, "White Christmas," has been booked into the Paramount and Fenway for an October 28 opening. . . . A permit to build a new drive-in in Lunenberg near the Fitchburg line for 800 cars has been granted to Edwin Fideli of Worcester with construction starting for an early spring opening. . . . Melvin Safner of the Safner circuit has taken over the Bellevue theatre, Central Falls, R. I., formerly operated by the late Phil Marget. . . . Harvey Appell, a film salesman with Columbia in Albany, has been transferred to the Boston office, replacing Fred Bragdon, who resigned to enter another field of business. Bragdon is moving to New York City to make his permanent home. . . . MGM has set a "Ticket Selling Workshop" get-together for Monday December 6 at the Hotel Bradford on the day before the annual convention of Independent Exhibitors Inc.

BUFFALO

An eight week trial period, during which production methods and quality control will be studied, will determine the future of Glowmeter corporation of North Tonawanda, N. Y. The testing program was outlined at a meeting here of Glowmeter creditors before Federal Judge John Knight. The corporation, which manufactures motion picture screens, has filed a petition for reorganization under the Federal Bankruptcy Act. . . . Bill Colson, manager of the Niagara, presented a combination cooking show and fashion exhibit on his stage Oct. 11. . . . The Little theatre in Rochester is celebrating its 25th anniversary. Mr. and Mrs. Ben Belinson opened the "art" theatre 25 years ago in Kodak Town and have been operating it ever since with "art" type and foreign films—and with continued success. In celebration of the birthday, the Little is offering a series of first-in-Rochester runs, beginning with the current "Melba.". . . Judy Garland's "A Star Is Born," opened Friday in the Center.

CHICAGO

Paramount's first production in VistaVision, "White Christmas," was trade screened at the Esquire theatre here but has not been set for an opening yet. . . . Tony Weitzel, Chicago "Daily News" columnist will m.c. all five shows on opening day of "Human Jungle." The film's star, Jan Sterling, in addition to an interview on stage, also will sing. . . . The McGurie sisters told a group of 75 high school reporters that they were "interested" in making a movie, although no definite plans have been made. . . . The Chicago theatre regularly invites the high school reporters to chat with the stars appearing on their stage. . . . The Helmco Corp. manufacturers of theatre concession stands, opened a new plant on the north west side.

CINCINNATI

The Esquire theatre in suburban Clifton, a unit of the local Shor chain, which has been closed for several weeks for installation of new projection equipment, seats and other improvements, has reopened as an "art" theatre. Another theatre in the same category, but under different management, is operating in the suburban area of Hyde Park. . . . The first 100 ladies attending "Susan Slept Here" at the opening show at the RKO Palace theatre, were presented with a recording of "Hold My Hand," which was featured on the film. . . . Downtown theatres are encountering additional competition from the opening of the legitimate season at the Cox and Taft theatres, with an impressive array of outstanding stage hits booked. . . . Sam Weiss, president of the local Colosseum of Film Salesmen, has called a membership meeting to select a delegate to the national convention in Chicago, November 19-20. . . . William C. Dodds, manager of the Paramount theatre, a Northio unit in nearby Hamilton, Ohio, in cooperation with the Kiwanis Club, staged a special morning matinee with free admissions for children to see "The Trail of Robin Hood" and cartoons. The youngsters were asked to bring used retail sales tax stamps, if possible, which were turned over to the club for cash redemption by the state treasurer for use in the club's child welfare activities.

CLEVELAND

The Variety Club held a four-hour telethon on the stage of the Hippodrome last Friday night to raise funds for the Cleveland Cerebral Palsy Foundation School which it has sponsored for the past two years. Jack Silverthorne, Hippodrome manager and Variety Club chief barker, donated the use of the theatre for the big show to which general admission was free to the public. . . . Here for the world series opening game in Cleveland were Frank Y. Freeman and Tom Lee of Paramount; Milton E. Cohen, United Artists; Mr. and Mrs. Peter Dana and Mr. and Mr. Dave Miller, Universal-International. . . . The talks of Abe Montague, Moe Silver and Charles Feldman for the kick-off of the Will Rogers Hospital Christmas Salute, came through over special telephone hook-up very clear and without any interference. . . . Following the forced closing of his Skyway drive-in, Coshocton, by the locating of a new highway, Frank Gilfilen has purchased an 8-acre tract of land at the intersection of routes 76 and 621, near Coshocton, for construction of a new 700-car outdoor theatre scheduled for completion next spring.

COLUMBUS

Juvenile authorities warned Columbus youngsters that they will be prosecuted for delinquency if they bring air pistols and sling shots into theatres. The warning followed an incident at the Main, East Side neighborhood, in which a 15-year-old girl narrowly escaped serious injury when a BB pellet broke her glasses and caused a slight eye injury. . . . Dean Myers, "Dispatch" radio, television and assistant theatre editor, and Mrs. Jo Bradley Reed, "Citizen" radio and television editor, attended the Hollywood premiere of "A Star Is Born.". . . J. Real Neth has installed CinemaScope equipment in the State. . . ."The Seven Deadly Sins" was the premiere attraction at the Bexley Art theatre. . . . Latest parking proposal is to erect a combined Central Market and garage on site of present market, which is near Loew's Ohio, RKO Grand, Hartman, Southern and Gayety theatres.

DENVER

Wolfberg Theatres have received notice to vacate the Broadway Nov. 1, at the expiration of their lease. Built in 1890, the house was converted to movies in 1935, was

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first operated by Fox Inter-Mountain, and then by Wolfberg. The Cosmopolitan hotel, next door, owners, refused to state what use will be made of the building. . . . Chairmaned by Mayer Monsky, Universal branch manager, a meeting was held at the Paramount screening room to listen to the closed circuit messages from New York and organize the campaign for the Will Rogers Hospital Christmas Salute. Last year one salesman, Gene Klein, Universal, collected 10 per cent of Denver territory donation. . . . Wm. Carter is now managing the Santa Fe. . . . R. H. (Red) Zimmerman, of American Seating Co., and Lloyd Ownbey, National Theatre Supply district manager, were in for unveiling of the redesigned loge chair put out by American.

DES MOINES

The Grand Theatre building in Estherville has been purchased by the Central States Theatre Corp., which operates the house. The purchase price of $70,250 included the building next to the theatre which houses the Economy store. The Grand has had a prominent and colorful part in the entertainment history of Estherville. Before Central States took over it was operated for many years by Mr. and Mrs. Henry Graaf who, in conjunction with the theatre itself, ran a confectionary store in the building next door. There a mechanical band played for both theatre patrons and soda sippers. . . . CinemaScope has been installed at the Coliseum at Lamoni. Manager Ben Needham said there would be no additional charge to CinemaScope viewers despite the added cost of the installation. . . . Joan Cooper has replaced Loretta Tilton as contract clerk at Warners.

DETROIT

Blood donors at Denby high school were rewarded with a car pass to the Eastside drive-in. . . . "This Is Cinerama" reportedly passed the 1,000,000 customer through the doors October 9. The total gross in the year and a half of operation will be in the neighborhood of $1,986,000. Forty per cent of the patrons are believed to have come from out of town. . . . Norman Granz' "Jazz at the Philharmonic" played the Broadway Capitol two shows Saturday. The B-C was always a good house for this type of show under Sol Korman so there is little doubt that United Detroit Theatres will fare as well. . . . Bill Green of "This Is Cinerama" is back after a short operation and hospital stay. Says he won't be sitting around so much for a while. To prove that statement came the announcement that Green had been appointed district advertising manager, handling the Palace, Chicago; Century Minneapolis; Ambassador, St. Louis; Capitol, Cincinnati; and Music Hall, Detroit. Headquarters will remain in Detroit.

HARTFORD

The Rialto, Norwalk, Conn., and the Commodore Hull, Derby, Conn., long-closed Stanley Warner situations, have reopened, with the former unit operating on a Friday-through-Sunday policy, and the Derby theatre on a seven-day schedule. Jack A. Simons, formerly manager of Loew's Poli, Hartford, now managing the S-W Palace, Norwalk, is also supervising the Rialto, while managership of the Derby theatre has been assigned to Harry Corlew, formerly assistant manager of the S-W Strand, Hartford. . . . The Greenwich, Conn., with first run-art policy in effect. . . . General Theatres, Inc., has installed a screen measuring 116 feet wide and 62 feet high at the Mansfield drive-in, Willimantic, Conn. Unit is said to be the largest of its kind in eastern Connecticut. . . . Several hundred persons attended the testimonial dinner recently at the Statler Hotel, honoring Lou Cohen, Loew's Poli manager, and Mrs. Cohen on their 35th wedding anniversary, and Mr. Cohen's 35th year in show business.

INDIANAPOLIS

Variety Tent No. 10 has closed the deal for a building a film row to serve as club rooms, with rental space for the Allied Theatre Owners of Indiana and other industry units, Chief Barker Bob Conn reports. . . . The ATOI board will hold its monthly meeting at noon Oct. 19 in the Hotel Lincoln. . . . A 18-year-old Rockport boy was fined $25 for handcuffing himself to Diana Lynn, who was there last week on location for "The Kentuckian.". . . Curt Butler, retired Columbia salesman now living in Florida, was a film row visitor during the week. . . . Marc Wolf has been named entertainment chairman for the ATOI convention in November by President Roy Kalver. . . . Deputy Sheriff Fred Fosler is going to Hollywood as technical adviser for Paramount's "The Desperate Hours," which is set in Indianapolis.

JACKSONVILLE

Bender A. Cawthon, Florida theatre projectionist, was re-appointed by Mayor Haydon Burns to his position as secretary of the city's Board of Examiners for Projectionists. This is Cawthon's twenty-first consecutive year in the job. . . . Glen Lambert, former Hollywood producer, has announced the formation of Southeastern Film Studios here for the production of two-reel motion picture comedies, half-hour TV shows, and TV commercials. . . . Edwina Graves began a leave of absence from 20th-Fox to be with her mother at Perry during the latter's illness. . . . Phil Longdon, 20th-Fox's east coast salesman, was stricken with a virus infection and confined to his home at Daytona Beach. . . . Louis Mesenkop, Paramount sound studio technician from Hollywood, has completed a Florida survey of first-run theatres in key situations. . . . Bolivar Hyde, of Lakeland, Florida, chairman of the Korean Relief drive, announced that 500 letters have been sent out to theatre men requesting their aid.

KANSAS CITY

First run attendance declined in the last week of September with fewer over-average returns. Subsequent runs also sagged, but are still ahead of the same period of 1953. . . . Maurice Druker, manager of Loew's Midland, has returned from Baltimore, where he attended the funeral of his father, Isaac Druker, whose wife, and two daughters also survive. . . . Richard Purvis, who started in show business in his home town of Pittsburgh, Pa., with the Rich theatre, moved to Loew's State at Cleveland, is now assistant to Mr. Druker at the Midland here. He succeeds William Luther, who has returned to his home town of Portland, Ore. . . . An ordinance to ban comic books of extreme types depicting crime and violence, is being prepared for the Independence, Mo., city council.

LOS ANGELES

The Kinema theatre, in Los Angeles which was opertaed by the Berman Theatres, was to close October 12. . . . William E. Dennis is the new owner of the Seville theatre in Chula Vista and will operate the house under the name of the Seville Theatre Company. . . . The Magnolia theatre, Burbank, which is operated by Jack Grossman, will be serviced by the Earl Johnson buying and booking office. . . . Sol Cohen, who operates the Sunset theatre in Hollywood, is in the Queen of Angels Hospitals after suffering a heart attack. . . . Joe Hartman, former salesman for National Screen Service and more recently associated with Walt Disney Productions, passed on. . . . Spence Wyatt, manager of the Gilmore drive-in theatre, was at home with an ulcer condition. . . . The salesmen and bookers on Film Row held a luncheon for Jerry Berwitz and Joe Sarfaty at the Roger Young Restaurant. Berwitz is leaving the sales department of MGM to go into production, while Sarfaty is resigning Warner Bros. sales to enter the burlap bag business in Stocton.

MEMPHIS

Memphis Variety now has in operation its new Home for Convalescent Children, which was dedicated recently. M. A. Lightman Sr., William Goodman, Alton Sims, Kemmons Wilson, Robert L. Bostick and M. H. Brandon have been named to the hospital's board. The 20-bed, $78,000 hospital is for the recovery of children who have had rheumatic fever. . . . Frayser drive-in at Memphis has instatlled a $6,000, 50 by 100 feet CinemaScope screen and other new equipment. . . . Riverside drive-in at Little Rock, Ark., has been sold to Rowley United Theatres, Inc., by Carl Burton. . . . T. A. Ray has closed New theatre at Calico Rock, Ark., and taken over the ownership and operation of Calico theatre there. . . . Only "Suddenly," United Artists film, showing at Loew's State, did above average business last week. It had 10 per cent above average.

MIAMI

Charles W. Bethell, co-owner of the Wometco theatres in Nassau where he also is a member of the legislature, returned from a government trip to Africa. . . . Max Youngstein, United Artists' vice-president in charge of advertising, publicity and exploitation, was in town making arrangements for the Miami showing of "Barefoot Contessa" which has the tentative promise of the personal appearance of Ava Gardner. . . . Jimmy Barnett, manager of the Olympia, is still sweeping out the hay left by the hillbilly stage show of Roy Acuff and the Grand Ole Opry company from Nashville, Tenn. . . ."Contact," the Wometco house organ edited by Mark Chartrand and his aide, Carib assistant Harry Kronewitz, promises a new feature which should prove interesting: "Somebody Goofed."

(Continued on opposite page)

MILWAUKEE

H. Olshan, branch manager of the Columbia exchange, is distributor area chairman for the Will Rogers Memorial Fund. Gordon Hewitt is exhibitor chairman. Mr. Olshan announced at a meeting last week that salesmen have been assigned their territories and the scrolls are out. He also stated that all checks are to be made out to the Will Rogers Memorial Fund and given to him, Mr. Olshan. . . . The Parkway theatre in Madison, operated by Dean Fitzgerald, closed last week. This makes the Strand theatre there, also operated by Dean Fitzgerald, the first run house. . . . Depending upon the courts approval of the sale, the Gran Enterprises will take over the operation of the Century theatre. The theatre closed August 8 and a bankruptcy petition was filed in the Federal court.

MINNEAPOLIS

Joe Floyd, operator of conventional and drive-in theatres in Sioux Falls, S. D., in association with Eddie Ruben, Minneapolis, president of the Welworth circuit, announced that he, Ruben and Ruben's son-in-law, Larry Bentson, have dropped plans to build a television station in Rapid City, S. D. Inability to get a radio station outlet in Rapid City was given as their reason. . . . Don Quincer has started preliminary grading work on his drive-in at Wadena, Minn. Eleven miles away at Verndale, Minn., Jimmy Rangaard, operator of the Staples theatre, Staples, is putting up another drive-in. . . . CinemaScope equipment has been installed in the State at Spring Valley, Minn., State at Springfield, Minn., and Harbor at Two Harbors, Minn. . . . Dick Kolling is the new booker at Columbia. At one time he was a booker for 20th-Fox. . . . Marvin Engler, representing the Engler family properties, will rebuild the Star at suburban Hopkins, which was destroyed by fire recently. Loss was estimated to be $50,000.

NEW ORLEANS

Frank H. Gillis has taken over the Wakea, Waldo, Ark. Joel Bluestone will handle the buying and booking. . . . After several years closing, Tony Marullo reopened the Rendezvous, Grand Isle, La. . . . Swarms of people gathered at the Joy for the world premiere of "The Human Jungle" which opened in a blaze of fanfare complete with klieg lights, music by Phil Zito's Dixieland band, radio-TV coverage and the stars, Gary Merrill and Jan Sterling, along with New Orleans own Emile Meyer, who plays an important role in the film. . . . R. S. Starling has opened a new drive-in, which he christened the Pines at Pineville, La. It is equipped with the lates techniques in sound, projection and large screen furnished by National Theatre Supply. . . . B. J. Keyhan, Gretna Greens drive-in theatre owner, Gretna, La. has been appointed chairman of the beard of the Optimist Club of the West Bank.

OKLAHOMA CITY

"Duel in the Jungle" was playing at three neighborhood theatres last week. In cooperation with the "Advertiser," free tickets to the Criterion or Harber theatres are given to those persons whose name appears in the classified columns of the "Advertiser.". . . The Coed theatre, neighborhood house in Topeka, Kas., reopened Sept. 24. Mrs. Sarah Galitzki, owner of the theatre, said the theatre has been redecorated and is now equipped to play CinemaScope and other wide-screen films. A new sound system has also been installed. Mrs. Galitzki will actively manage the Coed, which has been closed for a several weeks. . . . Riverside drive-in, Little Rock, Ark., has changed hands, and will be operated by Arkansas Amusement Company. The drive-in was bought from Tom Burton, a Fort Smith operator, and Jack Corgan, Dallas architect. . . . Local 249 of the motion picture machine operators union, sued the Wheatley theatre, Dallas, Texas, for alleged breach of contract that provided the theatre should employ union operators at a wage of $59.40 a week.

OMAHA

Don McLucas, United Artists branch manager, was wreathed in smiles last week. Guests at his home were Maj. Robert Elliott and his wife Betty, who is Mr. McLucas' daughter, and their three children, back from two years in the Philippines. The major will be stationed at Lowry Field, Denver. . . . Louise Cotter, publicist for the Ralph Goldberg Circuit, left with her two sisters for a visit at Washington, New York and their home town of Boston. . . . Warren Hall, exhibitor at Burwell where he has a part in producing the town's big rodeo every year, brought some horses to Omaha for the annual Ak-Sar-Ben Rodeo. . . . Jack Andrews, ex-Paramount salesman, has joined the Columbia staff and will take the position vacated by Jack Susman, who is moving the Albany, N. Y., sales department.

PHILADELPHIA

Managerial changes at the Stanley Warner Theatres here finds John Roach, manager of the Boyd, which houses Cinerama, moving to the first-run Stanley. Elmer Pickard, manager of the Stanley, goes to the Orpheum. In addition, Jack Goldman is no longer handling the Center to direct his full time to his photographic enterprise. . . . Bill Manning resigned as general manager of Sley's Viking and Locust. . . . The New Penn here has closed. . . . Mickey Greenwald, Republic booker, is nursing a hand injury. . . . DeLuxe Buying and Booking Service is now handling the Hi-Way, Ickesburg, Pa. . . . William Youts named manager of the suburban Ambler, succeeding Chuch Weiner, who filled the position temporarily and now returns to the suburban Lansdowne. . . . The Palm was sold at auction. . . . The former Montgomery was sold for use as a used car showroom. . . . Harry Chertoc, owner of the Sky-Vue drive-in near Harrisburg, Pa., announced that a new drive-in will be built and opened in the spring on the Harrisburg Pike.

PITTSBURGH

Bill Elder drove back to San Francisco to manage the Warfield there after cleaning up his duties at the local Penn. . . . "Pickwick Papers" replaced "High and Dry" in the Squirrel Hill with "The Vanishing Prairie" also set for this art house. . . . The "Sun-Telegraph" will serialize Lillian Roth's "I'll Cry Tomorrow" daily starting Oct. 24. . . . The Warner screening room completed its CinemaScope installation last week in the Clark Building. . . . The J. P. Harris expects to televise the Notre Dame-Michigan State gridiron tilt on its wide screen Oct. 16 at a $1.50 top. . . . Ralph Pielow of the local MGM staff, is chairman of the local drive for the Will Rogers Memorial Hospital. . . . Dick Purvis, who was transferred from local Ritz to Cleveland has again been transferred by Loew's, this time to the Midland in Kansas City.

PORTLAND

Mrs. Kenneth W. Cockerline is installing CinemaScope and stereophonic sound equipment in her suburban Moreland theatre. . . . Veteran showman Ike Geller has just completed installation at his Walnut Park house. . . . Paramount theatre doorman Otto Neff has just returned to work after a two week hunting trip. . . . Fox theatre manager Oscar Nyberg is off to Seattle for a couple of days to visit Evergreen's home office. . . . Hamrick city manager Marvin Fox's secretary, Katherine Marshall, has returned to her desk after a two week vacation to California. . . . Don Hassod, assistant manager of Evergreen's Fox theatre, has resigned and will become associated with U. S. Color Co. Hassod will be assistant to boss Dean Child.

PROVIDENCE

For the first time in several years, E. M. Loew's drive-in, at the Providence-Pawtucket city line, held over a picture beyond the scheduled days planned. "The Caine Mutiny" which, incidentally, was playing at nine neighborhood houses and drive-ins, played several additional days at the North Main street open-airer, so great was the demand to see it. E. M. Loew's also offered a one-night stage presentation of Gil Blasi's "The Four Melody Notes." . . . The R. I. Auditorium has announced the personal presentation of Liberace for a one-night stand around the middle of November. . . . Willard Mathews held "The Egyptian" for a third week at the Majestic. . . . The Strand re-opened, completely redecorated and refurbished throughout, with "Read Window." Manager Al Siner, and his assistant Chet MacLean, have been working around their clock in their efforts to get their house back in business.

SAN FRANCISCO

John Parsons, district manager, Telenews Theatres, is reported to have joined partnership with Robert Kronenberg of Los Angeles in buying the 450-seat Four Star theatre from a corporation headed by D. E. Levin for the purpose of showing classic motion pictures. . . . George Gutekunst, new

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(*Continued from preceding page*)

to the industry, has been named publicist for the Golden Gate theatre to replace Bill Blake who went over to MGM as field man for Northern California. . . . James Chisom has been appointed part-time booker at General Theatrical in the company's expansion move. . . . Herb Bluchel, Jr., won the Variety Club Golf Tournament at Lake Merced links. . . . TV station KPIX has dropped all Dumont network programs, charging Dumont violated a network affiliation agreement. KOVR, Stockton's new TV station, Channel 13, will get the Dumont programs. . . . James Myers, Allied Artists manager, was set to be in Chicago Oct. 14-16 for company sales meeting.

ST. LOUIS

The Riverside drive-in at Little Rock, Ark., has been sold by the Little Rock Drive-In Movies Corporation to the Capital City Real Estate Company and it is understood it will be operated by the Arkansas Amusement Company, owner of a Ltitle Rock group of theatres. . . . Mrs. Mary Vaughn, who had been with MGM in St. Louis for 35 years and who had a record of never missing a day's work because of illness, has retired and has joined her son to live in Los Angeles. She was head of the inspection department at MGM. . . . The United Theatres Corporation at Morrillton, Ark., has advised the City Council that it will be glad to cooperate in enforcing the recently passed ordinance providing for a curfew. . . . A new screen has just been installed in the Weeks theatre in Dexter, Mo., and a full schedule of CinemaScope features set.

TORONTO

A committee set up by the Motion Picture Industry Council to study the formation of a Motion Picture Institute has drawn up a set of proposals to be placed before the Council at its next meeting in the fall. Members of the Committee included N. A. Taylor, Morris Stein, David Griesdorf, William Lester and Gordon Lightstone. . . . Shelly Films Ltd. will build a studio-and-lab film plant worth $400,000 in Long Branch, a suburb of Toronto. The firm has taken one and a quarter acres for the new plant. . . . A report from the Canadian Broadcasting Corp. indicates there are 800,000 TV sets in operation in Canada and that by the end of 1954, 70 per cent of all Canadians are expected to be receiving national TV programs. . . . Herb Allen of Premier Operating is a proud grandfather with a grandson to his credit. . . . Edna, the hurricane, damaged the movie house at McAdam, New Brunswick. . . . Gerry Chernoff, manager of 20th-Fox at Montreal, was bereaved by the death of his father recently.

VANCOUVER

Joyce Reed, B. C. censor, is on vacation in Eastern Canada. . . . Marvin Thoreau, engineer for the Odeon circuit, is back from a holiday spent south of the border. . . . The Strand played two nights of grand opera to SRO. . . . B. C. financial department officials in Victoria acknowledged they had ordered a crack-down on amusement tax collections on free tickets issued by the theatre chains but planned to exempt such tickets when they are issued for "charitable reasons.". . . . The Grand Forks drive-in is closed on account of a fire. No films were destroyed. . . . Art Johnson, of Toronto, formerly a partner in the Cascades drive-in at Burnaby, has bought an interest in the downtown York Hotel. He said his father, Len Johnson, had bought the Loughheed drive-in but will be unable to take possession until 1956, when the lease of the present operator, Harry Phillit, expires. . . . "Caine Mutiny" will have its first run at three Odeon houses, the Vogue, Park and Plaza. . . . "Apache" will first run at the Paradise, Park and Plaza theatres late this month.

WASHINGTON

George A. Crouch, Stanley Warner general zone manager, was to attend the 40th anniversary testimonial dinner in honor of Si Fabian, president of Stanley Warner Theatres, in Patterson, New Jersey, October 12. . . . A. J. Brylawski, president of the MPTO, and head of the Warner real estate department, held his annual outing for the theatre association at his farm September 16. . . . Bert Libin, account executive at station WMAL, is back at work after an eye operation. . . . 223 Variety Club members and friends attended the annual golf tournament and dinner dance at the Woodmont Country Club September 24. . . . Charles Redden, Loew's Columbia assistant manager, is recuperating after surgery. . . . Frank Marshall, Stanley Warner home office film buyer, was in Washington recently, and attended the Variety Club Golf Tournament.

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They Rode West
Starring
ROBERT FRANCIS
DONNA REED
MAY WYNN
PHIL CAREY
Screen Play by
DeVALLON SCOTT and FRANK NUGENT
Produced by LEWIS J. RACHMIL · Directed by PHIL KARLSON
Color by TECHNICOLOR
General Release: December

LUCILLE BALL
WILLIAM HOLDEN
in
Miss GRANT TAKES RICHMOND
with
Janis CARTER · James GLEASON · Gloria HENRY · Frank McHUGH
Screen Play by Nat Perrin, Devery Freeman and Frank Tashlin
Directed by LLOYD BACON
AN S. SYLVAN SIMON PRODUCTION
A REPRINT
General Release: October

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GLASS WALL, THE: Gloria Grahame, Vittoria Gassman—The trailer said, "Gassman Loves Winters," which isn't so anymore, and if it were, what would it mean to this picture? In spite of this baloney, the producers have a nice little package here, with the cast turning in a stint of acting that brought praises from a lot of Fruitaites. Doubled with "Last of the Pony Riders" for average business on the "eating change."—Bob Walker, Uintah Theatre, Fruita, Colo.

LAST OF THE PONY RIDERS: Gene Autry—What a shame that they couldn't have kept up the quality of these little westerns, but each one of the past four or five is weaker. I begin to wonder if Gene is trying to turn the business to TV, as he does his swan song on my screen. Doubled with "The Glass Wall" to average business. Played Friday, Saturday, September 3, 4.—Bob Walker, Uintah Theatre, Fruita, Colo.

Metro-Goldwyn-Mayer

EXECUTIVE SUITE: William Holden, June Allyson, Barbara Stanwyck, Fredric March, Paul Douglas—This is a well made feature that will please a lot of folks, if not your action lovers. I felt it was not a small town natural and I'm sure I was right. Because of this, I cut one day from run to book a Spanish night. But figured wrong here, as Sunday was average and Monday strong. The next week I left "The Farmer Takes a Wife" (Fox) on the marquee for three long days and very little happened. I cut the wrong feature. Played Sunday, Monday, September 12, 13.—Bob Walker, Uintah Theatre, Fruita, Colo.

MEN OF THE FIGHTING LADY: Van Johnson, Walter Pidgeon—Tried to play down the war angle and play up the rescue, and think it helped some in the cash box. This is an interesting and educational picture concerning carriers and jets (what a change in the past ten years!). Most of my "favorite" people seemed to like the story, but heard the remark many times that there wasn't enough to it. Business was just average for two days, and the third day I generally give my Sunday features would have been dragging it out too thin, I'm sure, from the Monday returns. Played Sunday, Monday, August 29, 30.—Bob Walker, Uintah Theatre, Fruita, Colo.

Paramount

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—Either had to close down because of print shortages or pick up some of these earlier pictures on repeat basis. Patronage justified my choice, as none of the newer pictures would have grossed more. Played Wednesday, Thursday, Friday, September 8, 9, 10.—Charles Rossi, Paramount Theatre Schroon Lake, N. Y.

WAR OF THE WORLDS: Gene Barry, Ann Robinson—Well done, but no business to speak of—mostly dime admissions, very few adults. No matter how good these science-fiction pictures are, they just don't seem to draw any customers here. Played Friday, Saturday, September 17, 18.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

RKO Radio

LUSTY MEN, THE: Susan Hayworth, Robert Mitchum—Considering the age, I was tempted to replace the "L" with a "D" on my marquee, but like a good wine, rodeo pictures seem to get better with age. All I need is a couple more of them every year. If—and I don't think there could be anyone who passed this longer than I did—you haven't used this, you've got a "crowd" in reserve. It's the best of the kind, and in color would be one to remember. Gave us our best Friday-Saturday in many, many weeks. Played September 10, 11.—Bob Walker, Uintah Theatre, Fruita, Colo.

SECOND CHANCE: Robert Mitchum, Linda Darnell—Dedication of new lights on football field killed this deader than a duck on Friday, and Saturday never healed our wounds. I enjoyed the feature from the entertainment standpoint, but some of my friends who only come to the better ones took a chance on this and they're still ribbing me about the acting. Maybe I'm getting narrow, but I still enjoyed it—except for the fact that it didn't make expenses. Played Sunday, Monday, Tuesday, September 19, 20, 21.—Bob Walker, Unitah Theatre, Fruita, Colo.

Republic

JUBILEE TRAIL: Vera Ralston, Forrest Tucker—Very highly over-rated by Republic and they will charge you too much, so watch it. Played Tuesday, Wednesday, August 17, 18.—James C. Balkcom, Gray Theatre, Gray, Ga.

UNTAMED HEIRESS: Judy Canova, Don Barry—Canova, corn and all, has considerable following here—good clean fun. Played Thursday, Friday, Saturday, September 2, 3, 4.—Mrs. Elaine S. George, Star Theatre, Heppner, Ore.

Twentieth Century-Fox

FARMER TAKES A WIFE, THE: Betty Grable, Dale Robertson—After the Sunday matinee, my wife said: "You've got a dud on your hands this weekend." I told her I thought the advertising, the title, cast and color would save us, but as usual, she was right. Just squeaked by at the ticket stile, and it seemed like everyone had to gripe about its weak spots. I didn't think it was too bad, but I'll admit I'd like to see what Warners would have done with a story, cast and title like this. Played Sunday, Monday. Tuesday, September 19, 20, 21.—Bob Walker, Unitah Theatre, Fruita, Colo.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter, Walter Brennan—Well, after five bad starts, it seems I finally picked a winner from this bunch of ancient product I bought from the unfriendly company. If you haven't used this (and surely there is no one ever plays Fox pictures as late as I do), you will find it real box office material—an exciting adventure into the swamp country with a cast and color to make it a sure fire crowd pleaser. Wish there were more like it on this deal. Started out with an excellent Sunday, but Monday and Tuesday dropped to a limp to give us a satisfactory run all told. Played Sunday, Monday. Tuesday, September 5, 6, 7.—Bob Walker, Unitah Theatre, Fruita, Colo.

United Artists

ADVENTURES OF ROBINSON CRUSOE: Dan O'Herlihy, James Fernandez—Well done production—also from a foreign land and had to pay top prices. It drew the family trade, not too many adults but plenty of kids. Played Monday, Tuesday, Wednesday, Thursday, Friday, July 26, 27, 28, 29, 30.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

HOBSON'S CHOICE: Charles Laughton, John Mills—Very good, and typical Laughton characterization. Will draw femme patronage and will do big business in the art houses. Played Saturday, Sunday, Monday. Tuesday. July 31, August 1, 2, 3.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

MALTA STORY: Alec Guinness, Jack Hawkins—This is a swell example of legerdemain in celluloid—a good British documentary which should have been supplied gratis and which was interwoven with several close-ups of Alec Guinness who is featured. It didn't draw even the Guinness fans. One outstanding factor was that we got this pre-release and that there was no print shortage—all we faced was a patron shortage on this picture. Played Wednesday, Thursday, Friday, Saturday, August 25, 26, 27, 28.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

TOP BANANA: Phil Silvers, Rose-Marie—A good burlesque on musicals with some clever comedy routines and outstanding, so it seemed to me, principally because Silvers doesn't try to carry the entire picture. They featured Rose-Marie, but why they featured her or even cast her in the picture, I don't know, for none of her talents are employed in the picture. Played Tuesday, Wednesday, Thursday, July 20, 21, 22.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

Universal

SASKATCHEWAN: Alan Ladd, Shelley Winters—Beautiful photography of the Canadian Rockies with a fair story. Well received here. J. Carrol Naish is always good for a few laughs. Played Sunday, Monday, September 19, 20.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

PLAYGIRL: Shelley Winters, Barry Sullivan—Didn't do much with this one—probably a little too "arty" for here. Played Wednesday, Thursday, September 15, 16.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Warner Bros.

BEAST FROM 20,000 FATHOMS, THE: Paul Christian, Paula Raymond—Pretty corny, but it got out the folks who keep me paying income tax, so who am I to say it wasn't O.K.? No one praised it when they left, but most of them got a chuckle or two out of it and business was excellent, so I wouldn't mind having a second helping of the same. Played Wednesday, Thursday, September 8, 9.—Bob Walker, Uintah Theatre, Fruita, Colo.

BOY FROM OKLAHOMA: Will Rogers, Jr., Nancy Olson—Another Hollywood paradox—a western that is not a western, the hero of which is a horseless, gunless sheriff. While endowed with a nice personality, the hero is too saccharine to be surrounded by gun-shooting idiots, one of whom goes wild in one sequence. Western fans didn't take it, the action fans stayed away from it and those who came didn't like it. Played Sunday, Monday, Tuesday, August 15, 16, 17.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

CHARGE AT FEATHER RIVER, THE: Guy Madison, Frank Lovejoy—Three weeks without an Indian slipping through our lenses gave this scalper a chance to do more business than we expected from it. If you haven't used this one, the story is somewhat different, and bought cheap enough, it should please your action fans. Cast is good, suspense builds, but color is a washout. Played Friday, Saturday, August 27, 28.—Bob Walker Uintah Theatre Fruita, Colo.

I CONFESS: Montgomery Clift, Anne Baxter—If you haven't used this and you want to do some good for your community and your bank account, here's the one you are looking for. I let the Catholic Altar Society sponsor this. They really sold the tickets, and not just to their members, as we don't have a very large parish. We did double a good sound midweek, so I had as much or more than usual after giving them half, and the picture pleased everyone. The ladies took over the box office and the door, and the parish priest ran the projectors part of the evening. No one won the bank account, so luck was with me all the time.—Bob Walker, Uintah Theatre, Fruita, Colo.

People in The News

Charles P. Skouras, president of National Theatres, Inc. has been named to serve on a steering committee to organize a non-sectarian association of the Big Brothers of America in Los Angeles.

Sid Mesibov, former exploitation and promotion director for Paramount Pictures, has been appointed special exploitation coordinator to handle the national launching of IFE's Pathecolor film, "Theodora, Slave Empress."

James V. O'Gara, formerly with 20th Century-Fox as manager of offices in Trinidad and Chile, has been appointed special sales representative of Buena Vista.

Albert V. Steinhardt has been appointed manager in Siam for 20th Century-Fox, replacing **Vasant S. Padbridi** who has been promoted to manager in Singapore, Malaya, supplanting **Sanade A. Rao**, resigned.

Jacques Kopfstein has resigned his post with Atlanta Television Corp. and Astor Pictures Corp.

Martin Poll has joined the executive staff of Theatre Network Television, Inc., in a production and sales capacity. He was a co-producer of "Flash Gordon," syndicated television film series.

Industry to Honor Boasberg At Luncheon October 21

Leading exhibitors and motion picture executives comprise the committee of sponsors for the testimonial luncheon to be tendered by U.S. and Canadian exhibitors to Charles Boasberg, former vice-president and general sales manager of RKO Pictures, on the occasion of his new association as sales chief of the Distributors Corporation of America. The luncheon will be held at the Hotel Astor in New York October 21. Chairmen of the luncheon are Walter Reade, Jr., Samuel Rinzler and Joseph Seider, the latter also luncheon treasurer. Reservations should be directed to Mr. Seider at the Associated Prudential Playhouses, New York.

Famous Players Officials End a Five-City Tour

TORONTO: J. J. Fitzgibbons, president of Famous Players Canadian Corporation, climaxed his five-city tour of western Canada and meetings with partners, associates and district managers, with a round table meeting here at which he challenged anyone to be pessimistic about the industry in light of the fine new product and the drawing power of the new techniques. Accompanying Mr. Fitzgibbons in his tour were R. W. Bolstad, Bob Eves, Ben Geldsaler, J. J. Fitzgibbons, Jr., George Cuthbert and James R. Nairn. Discussed at the meetings were new product, new devices, confections, advertising and theatre operation.

Voice of the Theatre
REG. U. S. PAT. OFF
LOUDSPEAKERS
...for the best stereophonic sound!
ALTEC
LANSING CORPORATION
9356 Santa Monica Boulevard
Beverly Hills, California
161 Sixth Avenue,
New York 13, New York
"Specialists in Motion Picture Sound"

Schimel Gets New Universal Contract

WASHINGTON: A three-year extension of the contract of Adolph Schimel, vice-president and general counsel of Universal Pictures Company to December 31, 1958, with salary increases was reported to the Securities and Exchange Commission here by the company.

Mr. Schimel's original three-year contract which became effective January 1, 1953, was due to expire December 31, 1955, with $1,000 per week in compensation provided for during the entire term of the agreement. Under the salary modification provisions of the extension, Mr. Schimel receives $1,100 per week during 1954; $1,200 per week during 1955 and $1,300 per week during 1956, 1957 and 1958. Modification of the agreement dated September 8, 1954 is similar to that made in the three-year contract of David A. Lipton, vice-president, last May and is apparently in line with the policy of Milton R. Rackmil, president, of signing top executives to long contracts.

The company also reported a reduction in the number of warrants for the purchase of common stock outstanding with 6,715 warrants being exercised during the months of August and September 1954 to reduce the number of such warrants outstanding to 53,143 exclusive of 12,800 held in the treasury.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code. Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1954.

1. The names and addresses of the publisher, editor, managing editor and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Managing editor, Martin Quigley, 1270 Sixth Avenue, New York City; Business manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual, must be given.) Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin Quigley, Jr., 1270 Sixth Avenue, New York City.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.) 15,483.

THEO. J. SULLIVAN
(Signature of business manager.)

Sworn to and subscribed before me this 29th day of September, 1954.

ROSE W. HORNSTEIN,
[SEAL] Notary Public, State of New York.
No. 03-1860100. Qualified in Bronx County. Cert. filed with New York Co. Clerk. My commission expires March 30, 1955.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

The Main Idea In This Business Is To Make Money

WE'RE not philanthropists, nor propagandists, in film industry; nor are we educators, nor enlightened public servants with a message for mankind, in spite of the high valuation we place on public relations for motion pictures. The effort which the average theatre manager puts behind community affairs is primarily to make friends and influence people *to buy tickets* —and that's for sure.

There are a lot of people out after the public's amusement dollar—both in and out of our business—and there comes a time to take stock, count up, and look ahead, for profits. We believe that 265 special kinds of technicians in the Hollywood studios are entitled to their share for the quality they put into our marvelous motion pictures at the production source—and that national publicity, advertising, merchandising and promotion justifies the costs that accrue to distribution, but there should be "take home" pay for the foremost, as well as the hindmost, theatre operation, across the land. Otherwise, it's a poor deal in futures.

The public's amusement dollar is sliced thinner and more often than we realize. Motion pictures do not obtain a maximum share, or even a proper share, much of the time. Bob Walker, at the Uintah theatre, Fruita, Colorado, who so often has a point to make in these pages, tells us his newest competition—"Uranium Downs," a new racetrack, ten miles away, and the farmers are going for it. That's making it thinner and thinner for amusements, and it takes a generous slice of public spending money. One reason that we can overcome television competition is that the public finally realizes that television isn't "free"—and that it costs less to take the family to the movies.

The public expects the theatre to operate for profit—but sometimes they have exaggerated ideas of how great the profits are. A correspondent, who shall be nameless, recently reported his success with a very popular picture, which by coincidence, is also "Nameless"—he played it four days to good business, and lost $84 on the run. Prestige comes pretty high when small theatres sacrifice profits to keep up with the big time. Moral, if any, in this meeting, is to tell your public more about your business, and use the detail of good theatre operation as selling approach, to keep and hold the kind of patronage that is sustaining.

GOLDEN JUBILEE

Last week, Loew's Theatres in New York inaugurated a two-month celebration of Loew's Golden Jubilee, marking the fiftieth anniversary of their founding by the late Marcus Loew.

Ernie Emerling, Loew's ad-publicity head, and his staff, assisted by the managers of more than fifty Gotham theatres, are planning an enthusiastic campaign which will involve all forms of motion picture promotion—newspapers, radio, TV and exploitation. We look for many street stunts in the tradition of Loew's New York theatres, who can always stage a parade.

The Golden Jubilee, to indicate the progress of Loew's from the penny arcade up to today's plush show places, offers many opportunities for institutional advertising for motion pictures. Quite naturally, all the anniversary angles will be exploited to the fullest, with the greatest attention paid to the extremely strong line-up of films booked for the Jubilee celebration.

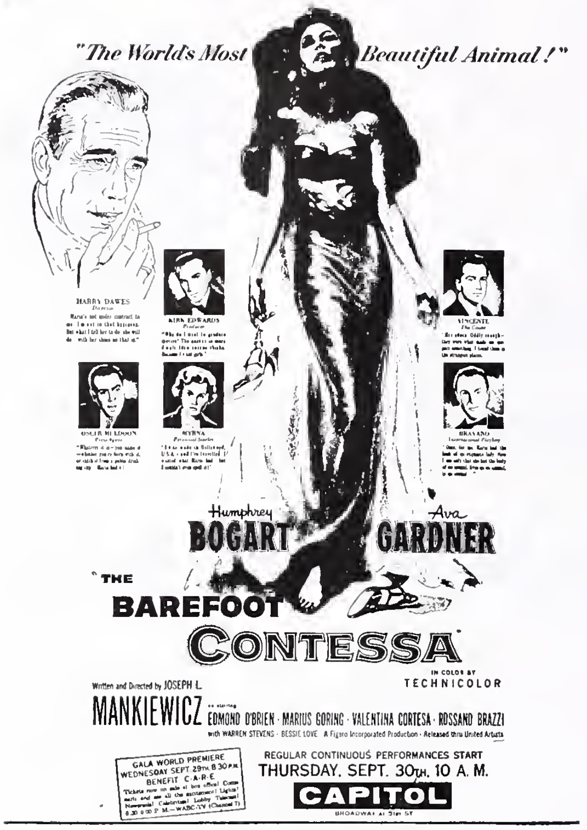
We haven't had many chances to celebrate the 50th Anniversary of existing theatres. The Royal Hippodrome, in Liverpool, had its 50th Anniversary, and even found some original patrons who had been present on the opening night. Marking a solid half century of progress is sufficient to prove to the public that motion pictures are here to stay. And, incidentally, Ernie Emerling's "Movie Memo"—in recent issues—has been a bright and shining example of extremely good newspaper relations, conducted across the board.

¶ MORE WAYS to make money with theatre properties than merely selling tickets at the box office. Right now, several sets of top-bracket theatre executives are surveying the country, selling their own theatres to new owners and then taking back the leasehold, for their own continuing management, with a pile of options for renewal. You can sell your own property for a substantial profit, especially when the theatre is doing good business, and the lease back is just another way of figuring operating cost. It's not too difficult to make a half a million dollars, with no visible changes.

Then, at another level, theatre owners and managers are finding profitable use of their buildings for other than film entertainment, at off-hours, to industrial, sports or other audiences. Box office TV has led the way into this new market for theatre seats, properly maneuvered. National conventions and sales meetings are thus conducted in theatres, with a long list of potential sponsors. Ford Motor Company used 39 theatres to address its dealers and salesmen, Frankfort Distillers reached 20,000 package store operators with television theatres located in 20 cities. Or, you can find a strictly local opportunity to rent your theatre.

❧

¶ COMPO'S audience poll plan hits snag over television program—it says here in *Motion Picture Daily*. We will never have an audience poll in this business unless or until the voting is based on newspaper or magazine coupons, deposited in ballot boxes located in theatre lobbies—a promotion, not a production. Such magazines as "Look" or "Collier's"—published bi-weekly, could run coupons in each issue through December and January, and award cash prizes to the theatres that collected the most coupons (indicating the greatest circulation to movie fans). Or great newspaper chains, such as Scripps-Howard or Hearst Newspapers, could publish coupons which would be collected with the same incentive. The cross section obtained in this manner would represent a true audience poll. —*Walter Brooks*



"The World's Most Beautiful Animal!"

Humphrey **BOGART** Ava **GARDNER**

THE BAREFOOT CONTESSA

IN COLOR BY TECHNICOLOR

Written and Directed by JOSEPH L. MANKIEWICZ co-starring EDMOND O'BRIEN · MARIUS GORING · VALENTINA CORTESA · ROSSANO BRAZZI with WARREN STEVENS · BESSIE LOVE A Figaro Incorporated Production · Released thru United Artists

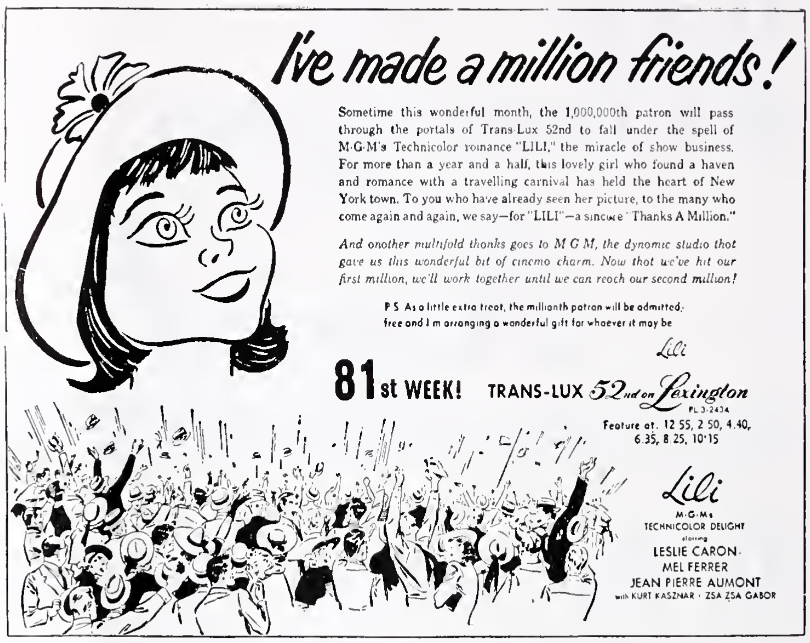
GALA WORLD PREMIERE WEDNESDAY SEPT. 29TH 8.30 P.M. BENEFIT C·A·R·E Tickets now on sale at box office! Come early and see all the excitement! Lights! Newsreels! Celebrities! Lobby Telecast 8.30 9.00 P. M.—WABC-TV (Channel 7)

REGULAR CONTINUOUS PERFORMANCES START THURSDAY, SEPT. 30TH. 10 A. M.

CAPITOL

BROADWAY at 51st ST

The dignified and highly respected Sunday dramatic section of the New York Times carried this striking full-page ad for the premiere of "The Barefoot Contessa" at the Capitol theatre—and established a precedent in handling this picture, with actual quotes from the dialogue as selling approach.



I've made a million friends!

Sometime this wonderful month, the 1,000,000th patron will pass through the portals of Trans-Lux 52nd to fall under the spell of M·G·M's Technicolor romance "LILI," the miracle of show business. For more than a year and a half, this lovely girl who found a haven and romance with a travelling carnival has held the heart of New York town. To you who have already seen her picture, to the many who come again and again, we say—for "LILI"—a sincere "Thanks A Million."

And another multifold thanks goes to M G M, the dynamic studio that gave us this wonderful bit of cinema charm. Now that we've hit our first million, we'll work together until we can reach our second million!

P.S. As a little extra treat, the millionth patron will be admitted free and I'm arranging a wonderful gift for whoever it may be

Lili

81st WEEK! TRANS-LUX 52nd on Lexington PL 3-2434

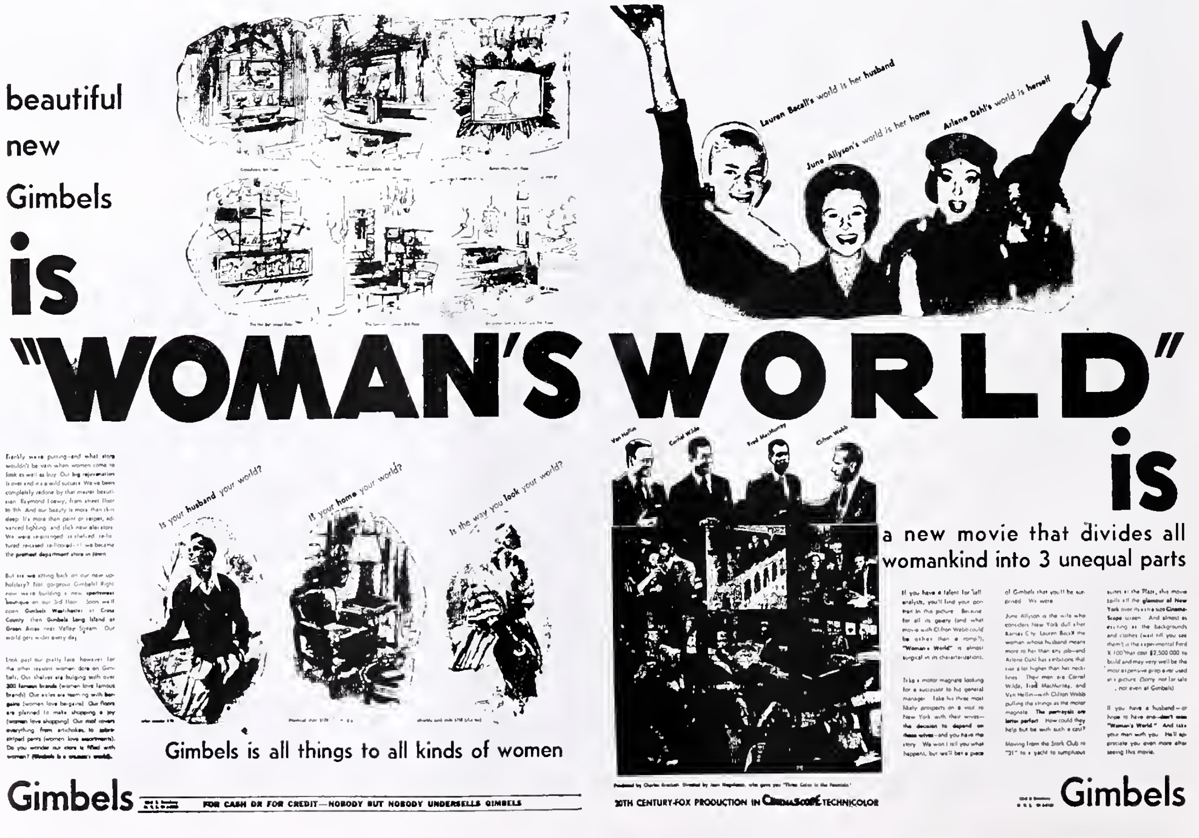
Feature at: 12 55, 2 50, 4.40, 6.35, 8 25, 10 15

Lili

M·G·M's TECHNICOLOR DELIGHT starring LESLIE CARON · MEL FERRER JEAN PIERRE AUMONT with KURT KASZNAR · ZSA ZSA GABOR

This exuberant exploitation of "Lili" originally appeared as a three-column ad on the amusement pages of New York newspapers, to welcome the 1,000,000th customer at the Trans-Lux theatre, where MGM's picture is now well along in the second year of comfortable capacity business. Si Seadler devised the cute cartoon of Leslie Caron which has become a trademark for "Lili" in print.

New York Papers Set the Ad Styles



beautiful new Gimbels is "WOMAN'S WORLD" is a new movie that divides all womankind into 3 unequal parts

Gimbels is all things to all kinds of women

Gimbels FOR CASH OR FOR CREDIT—NOBODY BUT NOBODY UNDERSELLS GIMBELS

20TH CENTURY-FOX PRODUCTION IN CINEMASCOPE TECHNICOLOR

Gimbels

Lauren Bacall's world is her husband
June Allyson's world is her home
Arlene Dahl's world is herself
Is your husband your world?
Is your home your world?
Is the way you look your world?
Van Heflin
Cornel Wilde
Fred MacMurray
Clifton Webb

Apparently Macy's does tell Gimbels, for here is another new example of that special advertising splurge which the 34th Street stores have put behind their own choice of the best picture of the month for merchandising purposes. The double-truck was promoted by 20th Century-Fox as exploitation for "Woman's World," opening at the Roxy, and appeared in all metropolitan newspapers, incidentally at the store's contract space rate, and not at penalty-premium amusement advertising cost.

Hastings Has "Best Ever In Denver"

The fullest cooperation ever given any picture to play Denver is reported by Bill Hastings, manager of the RKO Orpheum, in his campaign for "Seven Brides for Seven Brothers"—submitted in the third quarter for the Quigley Awards. Newspapers, radio and TV gave the picture all the breaks, with the Rocky Mountain News especially generous, with 5015 lines of free space compared with 1960 lines of paid advertising. The beginning was the visit of Ruta Lee, one of the "Seven Brides", to Denver, and she sparked the publicity and promotion that followed.

A columnist on the News mentioned that the Orpheum was seeking a local family of seven brothers to publicize the picture, and within hours after the paper hit the street, they were flooded with calls from just such families. Ultimately, they picked seven families, each with seven brothers of all ages—and the city took up the popular appeal. All appeared at the premiere, and were royally entertained by local sponsors. Quite naturally, the newspaper was gleeful over the success of the idea.

All this lead to another contest for "The most unusual marriage proposal"—and that brought in more and more gratis publicity. The winners were given a vacation trip on the Rio Grande's famous "California Zephyr"—all of which cost the theatre nothing. Radio and TV coverage was far beyond any paid advertising campaign, and the stations liked it, in their complimentary letters.

The photographs of the seven Weiman brothers and their brides in Bill's campaign book are most attractive, but we can't take the book apart to get them loose. As it is, we're using the back cover of the book, which is the picture of the Orpheum theatre front, below. The equivalent pictures of the seven Distel brothers, visiting with Sheriff Scotty on KBTV, and the other sets of seven brothers in a lobby photograph, are just as good, and prove how interesting all this was to the public and the press. Apparently, every restaurant in town wanted at least one set of seven brothers as their guests for dinner, and all were welcomed in commercial tieups.

Lou Cohen Doubly Honored

Several hundred attended a testimonial dinner to Lou Cohen, manager of Loew's Poli theatre, Hartford, recently, at the Statler hotel, and a silent toast from this corner for a manager and Round Table member who deserves this honor. High top-brass and civic officials sitting in with Harry Shaw, division manager, to mark Lou's 35th wedding anniversary and 35th year in show business. They sorta march along together, those anniversaries, in our family, too.

Showmen in Action

Toby Ross all set for his Christmas rental at the Fox theatre up in Corning, N. Y., one of our old home towns. Toby has a local dairy to sponsor the morning show, for all costs involved, in line with Schine policy which extends pretty much through the circuit.

▼

Steve Barber has resigned as manager of the 4th Street Drive-In theatre, St. Petersburg, Fla., to manage the Florida theatre in Haines City, which is a switch from Florida State to Carl Floyd—all in the same friendly Florida climate. Steve has a long experience record, with many citations for public relations.

▼

Jim McMillan, publicity director of Loew's Warfield theatre, San Francisco, where the Round Table feels well acquainted, sends a picture of another fine staff performance and promotion in the theatre lobby for "Brigadoon"—always tops.

▼

Bill Shirley, UA exploiteer, and Jack Sanson, manager of the Stanley-Warner Strand theatre, Hartford, promoted numerous tieups for the premiere of "Suddenly"—with a guest column by Frank Sinatra, in the Sunday Courant.

▼

Dan S. Terrell, eastern publicity manager for MGM, on the long distance telephone, chatting with Allen Widem, of the Hartford Times, for good news concerning the publicity breaks for "Beau Brummell"—which is a leading topic of promotion.

▼

Paul W. Amadeo, of the Pike Drive-In, Newington, and Frank McQueeney, of the Pine Drive-In, Waterbury, recently presented off-screen entertainment, featuring recording stars and gave free albums to first cars in line—which is a first in Connecticut, to be reported along these lines.

Rudy Koutnik is now vice-president and general manager of the Highway 15 Outdoor theatre, Waukesha, Wisconsin, which is news to this desk. He wants the Product Digest for 1952-53, and that will be hard to get, for this valuable section from the Herald must be saved up, as issued. We can't supply back numbers.

▼

Jim Cameron's "Back to School" show, in Famous Players' Lakehead theatres, Fort William, Ontario, played to 2,466 more children than the same Saturday a year ago, and to 1,373 more children than the best Saturday of record. Jim says he is proud of the eight managers in his jurisdiction who put over this district-wide promotion.

▼

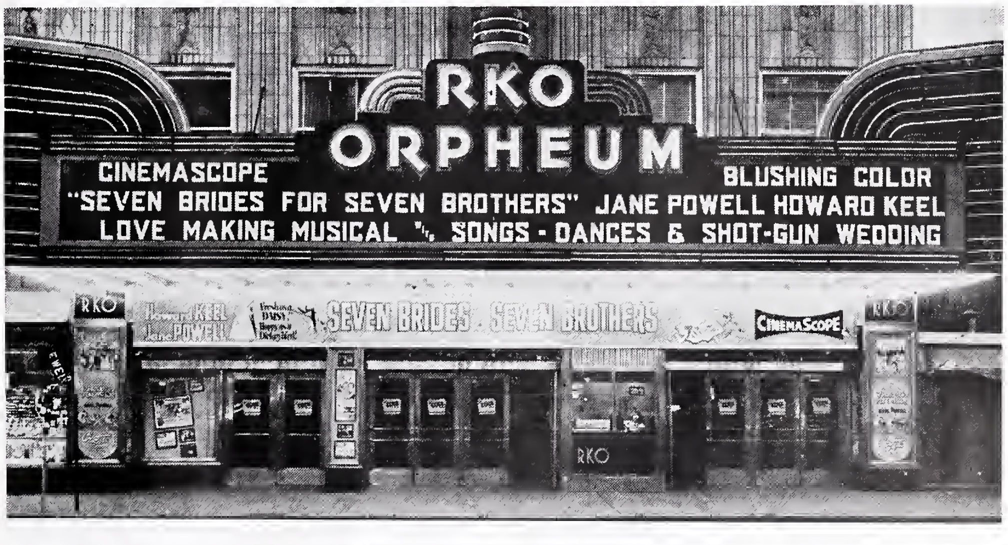
Ed MacKenna, manager of the Joy theatre, New Orleans, sends us a "summons" to appear at Diamond Jim Moran's La Louisiana restaurant for dinner, prior to the preview screening of "The Human Jungle" for press and radio people. We're sorry he couldn't make this summons effective, for there's nothing we would like better.

▼

Reopening—with a Bright Picture! Stanley-Warner have reopened two long-dark Connecticut houses, with accompanying optimism, and new dimensions. The Commodore Hull, at Derby, and the Rialto, with Harry Corlew at one, and Jack Simons, at the other—both members of this Round Table.

▼

Jake Weber, manager of the Liberty theatre, Herkimer, N. Y., tied up with the local Mercury dealer to have photos which were taken from the rear window of the 1954 car displayed in his lobby. Any one identifying himself in a photo receives a guest ticket to see "Rear Window."


RKO
ORPHEUM
CINEMASCOPE
BLUSHING COLOR
"SEVEN BRIDES FOR SEVEN BROTHERS" JANE POWELL HOWARD KEEL
LOVE MAKING MUSICAL SONGS - DANCES & SHOT-GUN WEDDING
SEVEN BRIDES SEVEN BROTHERS
CINEMASCOPE
RKO

Nice, neat clean, orderly, attractive selling approach in the front display of the RKO Orpheum theatre, Denver. We don't often run pictures of just fronts, but we think that Bill Hastings offers a sample of how a good front should look to compel interest and sell tickets at the box office line. This theatre does terrific business.

CONTENDERS FOR QUIGLEY AWARDS

JOSEPH ALEXANDER
Albee, Cincinnati, Ohio

MILLROY ANDERSON
Hillstreet
Los Angeles, Cal.

JERRY BAKER
Keith's
Washington, D. C.

JAMES G. BELL
Guthrie
Grove City, Pa.

E. H. BLACKWOOD
Astra, Turnhill, Eng.

JERRY E. BLOEDOW
Orpheum
Des Moines, Iowa

H. G. BOESEL
Palace
Milwaukee, Wisc.

J. W. BONNICK
Regal, Halifax, Eng.

ASA BOOKSH
Orpheum
New Orleans, La.

SHIRLEY BOOTH
Booth, Rich Hill, Mo.

HUGH S. BORLAND
Louis, Chicago, Ill.

RAY BOYEA
Broadway
Newburgh, N. Y.

PAUL BROWN
Fresno, Fresno, Cal.

VALENTINE BURNS
Picture House
Glasgow, Scotland

AL CAMILLO
Modjeska
Milwaukee, Wis.

D. M. CAMPBELL
Regal, Stirling, Scot.

WARREN CAMPLING
Tokay, Lodi, Cal.

ART CAULEY
Paramount
Peterboro, Can.

RICHARD M. CODY
Moonlight
Montpelier, Vt.

BOB COX
Ben Ali
Lexington, Ky.

JULES CURLEY
Haven, Olean, N. Y.

GEORGE H. DAVIE
Palace
Danforth, Can.

RAY DAVIS
Tabor, Denver, Colo.

RICHARD DE BOW
Trans Lux, New York

E. D. DE LAMATER, Jr.
Rhodes, Atlanta, Ga.

G. J. DEREK
Grand, S. Devon, Eng.

R. N. DOUGLAS
Waverley
Shawlands, Scot.

CARL J. FERRAZZA
Keith, Cincinnati, Ohio

J. A. GALLACHER
Regal
Kilmarnock, Scot.

ARNOLD GATES
State, Cleveland, Ohio

CHARLES GAUDINO
Poli, Springfield, Mass.

J. GILLIES
Seamore, Glasgow, Scot.

JOHN W. GODFROY
Paramount
Ashland, Ky.

FRANK GRAHAM
Coliseum
Seattle, Wash.

HAROLD HALL
Cavendish
Derby, England

AL HARTSHORN
Regent, Oshawa, Can.

BOB HARVEY
Capitol
North Bay, Can.

W. T. HASTINGS
Orpheum, Denver, Colo.

A. HEATON
Regal, Beverley, Eng.

RAYMOND A. HOLLY
Capitol
Union City, N. J.

R. HORNSBY
Royal, Scunthorpe, Eng.

D. HUGHES
Cabot, Bristol, Eng.

HAROLD JAMES
Lyric, Portsmouth, O.

S. A. KARATZ
Cinema Park
Phoenix, Ariz.

ARNOLD KIRSCH
DeLuxe, New York

IGOR KLEIN
Tower, Peckham, Eng.

JOHN E. LAKE
Savoy, Luton, Eng.

H. LAYBOURNE
Odeon, Southsea, Eng.

GEORGE LENNOX
Regal, Stirling, Scot.

NORMAN LEVINSON
Poli, Hartford, Conn.

B. C. LEWIS
Regal
Circencester, Eng.

ED LINDER
Gopher, Minneapolis

ALFRED LOEWENTHAL
Ward, New York

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

PAUL H. LYDAY
Fox Inter-Mountain
Denver, Colo.

C. L. McFARLING
Orpheum, Sioux City, Ia.

E. A. MacKENNA
Joy, New Orleans, La.

C. G. MANHIRE
Savoy
Edinburgh, Scot.

TOM MARTIN
State, Minneapolis

LIN MARTYN
Capitol
Niagara Falls, Can.

TONY MASELLA
Palace, Meriden, Conn.

RALPH MOYER
Picfair
Los Angeles, Cal.

ROBERT NELSON
Broadway
Timmins, Can.

ROSELLA NEWMAN
Victory, Evansville, Ind.

GEORGE PETERS
Loew's, Richmond, Va.

P. PISANO
Avalon, Chicago, Ill.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JOSEPH REAL
Midwest
Oklahoma City, Okla.

CARL ROGERS
Loew's, Dayton, O.

HARRY ROSE
Loew's
Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

SYDNEY SALE
Granada, Dover, Eng.

A. L. SARGEANT
Prince of Wales
Lewisham, Eng.

DAL SCHUDER
Circle, Indianapolis

HAROLD SHAMPAN
Odeon, Woolwich, Eng.

OLGA SHARABURA
Orpheum
Sault Ste. Marie, Can.

MURRAY SHARF
State, Newark, N. J.

JACK SIDNEY
Century, Baltimore, Md.

JACK SILVERTHORNE
Hippodrome
Cleveland, O.

W. PEEL SMITH
Palace, Southport, Eng.

GEORGE SNYDER
Paramount
Syracuse, N. Y.

HENRY SOMMERS
Hollywood
Leavenworth, Kansas

BOYD SPARROW
Warfield
San Francisco, Cal.

MURRAY SPECTOR
Plaza, Englewood, N. J.

ART STANISCH
Kentucky
Louisville, Ky.

MILAN G. STEELE
Lakeside
Shawnee, Okla.

P. C. STEVENSON
Regal, Southport, Eng.

MIKE STRANGER
Plymouth
Worcester, Mass.

ANDREW TALBOT
Iowa, Cedar Rapids, Ia.

PAUL TURNBULL
Granada
Hamilton, Can.

DALE F. TYSINGER
Shea, Ashtabula, O.

BOB WALKER
Uintah, Fruita, Colo.

WILLIE WALLOS
Mid-City, Kenosha, Wis.

L. WARD
Savoy, Swindon, Eng.

LILY WATT
Odeon
Coatbridge, Scot.

D. H. WESTERN
Regal, Torquay, Eng.

G. F. WHARTON
Essoldo
Newcastle, Eng.

ROBERT WHELAN
Orpheum, Minneapolis

DAVID B. WILLIAMS
Gaumont, Preston, Eng.

G. C. WILLIAMS
Regent, Chatham, Eng.

HARRY WILSON
Capitol, Chatham, Can.

HOWARD A. YOUNG
Rialto, Peoria, Ill.

JIM ZIMMERMAN
Strand, Marietta, Ga.

B. F. ZIALCITA
Republic, Manila, P. I.

Paramount's Winner Here From Italy

Vieri Niccoli

Vieri Niccoli, winner of Paramount's overseas contest on "War of the Worlds" was in New York this week, a visitor at the Round Table, en route to Hollywood on his prize-winning trip to the studios. We've had his campaign in hand as an entry for the Quigley Awards in this quarter, and it will come up for judging in the next week or so. His campaign is unusual, as are Italian entries in the competition, because they have a distinctive style and very fine printing and press examples. The Italian pressbook and promotion is planned and executed over there, and stands out in comparison with other overseas and even our domestic results.

As publicist for Paramount in Italy, he is eligible as a contender for the overseas awards, and his campaign book shows the whole catalogue of stunts and tieups that you can give to any picture with such terrific exploitation possibilities. Window and store displays are particularly good, and the lobby arrangement at the Supercinema theatre was sufficiently characteristic of those creatures from another world. They look convincing, as creatures. Many fine newspaper examples and magazine pages are included. He is going to Hollywood by train, to see the country, with his first stop en route, at Niagara Falls. Vieri says he has achieved the ambition of a lifetime—a trip to New York and Hollywood—and his effort well deserved Paramount's top prize.

International Premiere For "The Egyptian"

John Langford, manager of the Strand theatre, Ogdensburg, N. Y., had his cashiers telephone people about the international premiere for "The Egyptian" at his theatre. He used displays on ferryboats running between his city and Canada and bumper strips on a local fleet of taxis. Both Canadian and local papers cooperated with stories. John arranged a display in the customs office on the Canadian side.

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FILMACK TRAILER COMPANY
CHICAGO 1327 S. WABASH AVE.
NEW YORK 630 NINTH AVE.

Best Planned Theatre—for Concessions

If J. Arthur Rank were to duplicate his fine Odeon theatre, Toronto, in New York, he would show our theatre owners here something they've never seen in the metropolitan area. It's the best designed, and most modern theatre, we've ever seen, anywhere. And very particular attention has been paid to "refreshment sales"—throughout the building. The theatre has a complete—and very excellent—restaurant, operated on the mezzanine, in the British manner, and this is a concession on lease to a local restaurant chain.

In the front lobby, off the street and this side of the doorman—so you can patronize it without entering the theatre proper—is a fine concession counter, which sells popcorn and candy, books and magazines, ice cream and novelties. Then, in the orchestra lobby, inside the theatre and part of the foyer, is another counter, just like it, which is open at night—and besides that, there is still another concession counter, just like the other two, in the balcony foyer, which is also open at night for the upstairs trade. Jim Hardiman tells me they sell ice cream in paper containers, and have no trouble with it, and a nice profit. They display 25c Pocketbook editions of the current attraction, and Canadian fan magazines, which sell readily at 10c per copy.

The theatre is splendid—and would be a revelation, on Broadway or in a metropolitan neighborhood. They have stereophonic sound, with twenty-six speakers built into the surrounding walls. We happened to be in the theatre at the exact moment of the automobile accident in "Magnificent Obsession"—playing its fifth week at the Odeon—and believe it, we were IN that accident! The crash resounded all around us, and we felt that we might be picked up by the police as a witness. Then, in contrast, the hospital waiting room scene that followed—and all the sound subdued and coming from the other end of the theatre. If you want demonstration of our new dimensions, see the Odeon, Toronto.

Behind the rear orchestra row of seats is a barrier—like nothing we've ever seen before. It takes care of standees and keeps them in their place, so they won't be breathing down the necks of people that are seated. A row of seats is roped off for the hard of hearing, with special equipment installed. The floor seats 1400 and the balcony 1000, in generous space. There is no odor of popcorn or food, and yet the building has refreshment merchandising on each of three floors. We invite Mr. Rank to show us something like this in New York, and watch the competitive reaction, and public relations that will result from this convincing evidence of good theatre design, ahead of our own, and ahead of the times.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

WEEKLY REPORT—supplementing the monthly department

Theatre Popcorn Tie-Ins Urged

Theatre operators have been urged to take advantage of the numerous promotional tie-ins provided by the annual Popcorn Fall Festival (October, November and December) and National Popcorn Week (October 24th through 31st) by officers of the International Popcorn Association, Chicago.

The two events are promotional "naturals" for the theatre industry, according to J. J. Fitzgibbons, Jr., of Theatre Confections, Ltd., Toronto, and IPA president. This is especially true, he said, "since Americans and Canadians developed their popcorn eating habits to a great degree while watching movies. Popcorn and movies go together—and so do profits."

"As a result of the $4 million that will be spent in national advertising and sales promotion during the festival, millions of theatregoers who attend the movies each week will be more conscious than ever of popcorn," advised IPA first vice-president Bert Nathan, of Theatre Popcorn Vending Corporation, Brooklyn, N. Y.

And Lee Koken, director of concessions for RKO Theatres, Inc., New York City, had this to say: "For the past three years the theatre industry has realized the value of tying-in with IPA's two big annual merchandising events. Every theatre patron comes to the concession stand pre-sold through national advertising, ready to purchase a bag or box of delicious popcorn."

The merchandising committee of IPA's Theatre-Concession segment has announced that it will intensify its promotion of its newly developed "popcorn mobile" during the festival months. Already more than 2,500 mobiles and 200,000 "give-away" cards have been sold to theatres in the U. S. and Canada by IPA. A refreshment trailer, created by Filmack Corporation of Chicago, featuring the mobile in color for wide-screen, is also available to theatres at a minimum cost.

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JULY CANDY SALES DROP

Candy sales in July dropped 19% below the figure for June, according to the monthly report issued by the U. S. Department of Commerce, Washington, D. C. The sales for July amounted to $49,784,000, while in June they were $61,415,000. There was almost no change in July 1954 sales as compared with the same month last year, the report showed.

For the first seven months this year sales were estimated at $499,257,000—or 1% below the same period last year. With these sales holding up almost as well as last year and heavy buying reported from manufacturers, the yearly total seems certain to hit at least the $996,000,000 reached in 1953 and may surpass it if heavy sales continue, it was reported.

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HOLLYWOOD SALES MANAGER

Edward L. Marshall has been named sales manager of Hollywood Brands, Inc., Centralia, Ill., according to an announcement by F. A. Martoccio, company president. Mr. Marshall succeeds William Carlton, Sr., who resigned recently because of ill health. In his new position Mr. Marshall will have complete charge of the sales department and its personnel. Before joining the company he had been employed for many years as a sales representative and sales manager.

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HOLLOWAY APPOINTMENT

Robert Lockhart has been named to succeed Frank P. Bartsch as sales manager for M. J. Holloway & Company, Chicago candy manufacturers. Mr. Lockhart was formerly assistant to the president of the firm. Mr. Bartsch, who resigned recently for reasons of health, has moved to St. Petersburg Beach, Fla., where he has entered the candy brokerage business and will be the Holloway broker in Georgia and Florida.

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CURTISS MAN PROMOTED

John H. McInteer has been promoted to district sales manager in Virginia, Georgia, and North and South Carolina for the Curtiss Candy Company, Chicago, according to an announcement by Robert B. Schnering, company president. Mr. McInteer was the firm's top district field manager in 1953 in volume sales. He started with the company in 1936 as a salesman and has been in charge of sales for North Carolina.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

MANAGER FOR 800-SEAT ACTION HOUSE. Ad writer and exploitation minded. Midwest town of 40,000. Group insurance. Salary: average $90. BOX 2809, MOTION PICTURE HERALD.

EXPANDING INDEPENDENT PACIFIC COAST circuit needs managers, assistants. Top opportunities in booming West for energetic, ambitious men. All replies confidential. Write BOX 2812, MOTION PICTURE HERALD.

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MAN, MID-FORTIES, DESIRES SUITABLE connection anywhere. Alert, creative, capable. Twenty-five years theatrical field. Theatre manager, gimmick man, promoter, company manager, entertainer. Excellent references. BOX 2811, MOTION PICTURE HERALD.

ART THEATRE MANAGER, ADVERTISING, EXploitation, booking, specialist; young, married, aggressive; prefer South, Midwest, or West. Box 2813. MOTION PICTTURE HERALD.

USED EQUIPMENT

FOR EMERGENCY OR REGULAR USE OR drive-in preamp., buy our rebuilt Holmes L25N amplifier complete with tubes, exciter supply, only $95. Good used rewinds $6.95 set; Enclosed automatic rewinds, excellent $45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVE AT STAR! DEVRY XDC PROJECTORS, heavy bases, Suprex lamphouses, complete, rebuilt, $1,495; Strong 50 amp. lamphouses, rebuilt, $375 pair; 2 unit electric ticket register, rebuilt, $119.50; seamless silver screens $1. foot; lenses at lowest prices. STAR CINEMA SUPPLY, 447 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1954-55 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE OR RENT THEATRE IN KENOSHA, Wis., City of 55,000 population. Serving industrial and farming community of about 150,000 population. Brick structure 44 x 125 completely equipped, seating capacity 650. Will lease on very low percentage basis, option to buy with only $5,000 down payment. Write or wire WEAVER AGENCY, 1010 56th St., Kenosha, Wis.

SEATING EQUIPMENT

NEED CHAIRS? S.O.S. HAS 'EM! SEND FOR Chair Bulletin showing our tremendous stock at knock down prices. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

MOTORIZED DOLLY WITH TWO SEATS. close out $195; Moviola 35mm composite sound/picture, $495: Multiple floodlites holding 12 bulbs on rolling stand $180 value, $29.50; 35mm filming dubbing heads, $395. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

HERE'S YOUR BEST BUY! BRENKERT/RCA outfit w/BX80 projectors, MI9030 soundheads, 3000' magazines, changeovers, etc., beautiful condition plus new 150W amplification, lenses, 90 amp rectifiers, all for $4,500. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

CAN'T BEAT THIS VALUE! MASONITE MARquee letters, fits Wagner, Adler, Bevelite signs: 4" — 35c; 8" — 50c; 10" — 60c; 12" — 85c; 14" — $1.25; 16" — $1.50; 17" — $1.75; 24" — $2.50. S.O.S. CINEMA CORP., 602 W. 52nd St., New York 19.

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SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

McCraw Resigns Post With Variety Clubs

FRENCH LICK, IND.: Col. William McCraw has resigned as executive director of International Variety Clubs to accept a judicial nomination in the Texas Criminal Court System, it was announced last week by George Hoover, head of the organization. The announcement was made here where the executive members of the organization met to discuss the expenditure of its $2,500,000 charity budget for the current year and to organize the agenda for the forthcoming international convention, to be held in Los Angeles next spring. Mr. McCraw is expected to remain in the office in an advisory capacity until his successor is selected.

Legion Approves Five Of Eight New Films

The National Legion of Decency this week reviewed eight pictures, putting three in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; two in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "Quest for a Lost City," "Roogie's Bump" and "The Yellow Mountain." In Section II are "Beau Brummell" and "Crossed Swords." In Class B are "The Adventures of Hajji Baba" because of "suggestive costuming and situations" and "The Barefoot Contessa" because "this picture is based upon story elements which, however treated, remain unsuitable material for the mass entertainment medium . . . it contains objectionable incidents of misrepresentation of Catholic Church practice, suggestive, costuming, dialogue and situations." In Class C is "Garden of Eden" because "the sensational subject matter of this film precludes presentation in entertainment motion picture theatres. Moreover, it seriously offends Christian and traditional standards of morality and decency through gross salaciousness and exhibitionism."

RCA Sets Dividends

A quarterly dividend of 25 cents per share on the common stock of Radio Corporation of America, payable November 22, 1954 to holders of record October 15, has been announced by David Sarnoff, chairman of the board, following a meeting of the board of directors. A dividend of 87½ cents per share was declared on the first preferred, payable January 3, 1955 to holders of record December 13, 1954.

Harry Gould Dies

FORT WORTH, TEX.: Harry J. Gould, 71, veteran showman, died here October 2. He retired in 1952 as manager of the Palace. He came to Texas from New York in 1910. He went into business as a theatre owner with his father, O. F. Gould and two brothers at Attica, N. Y., then the family opened the Forest at Dallas in 1912. He is survived by his wife, two daughters, his brother, Oscar Gould and three grandchildren.

Alex Adilman

TORONTO: Alex Adilman, 69, secretary-treasurer of Consolidated Theatres, Ltd., Montreal, died October 2, in the Royal Victoria Hospital after a long illness. He was a pioneer in the motion picture business. He is survived by the widow, three brothers and two sisters.

Louis J. Kaufman

CLEVELAND: Louis J. Kaufman, 69, who retired two years ago as a film buyer for Stanley Warner Theatres, was killed instantly here September 30 in an automobile accident in Cleveland. He is survived by his wife, Sarah G. Kaufman, and five sisters.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,386 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	7	6	1
Adventures of Robinson Crusoe (U.A.)	4	11	5	–	2
Apache (U.A.)	5	13	8	8	2
Beat the Devil (U.A.)	19	2	3	16	18
†Betrayed (MGM)	2	8	3	–	–
Black Horse Canyon (U-I)	1	11	28	16	3
Black Shield of Falworth, The (U-I)	–	3	6	3	–
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
Broken Lance (20th-Fox)	20	10	7	–	–
Bullet Is Waiting, A (Col.)	–	–	4	7	1
Caine Mutiny, The (Col.)	19	9	1	–	–
Captain Kidd and the Slave Girl (U.A.)	–	–	2	1	3
Carnival Story, The (RKO)	7	30	27	27	14
Casanova's Big Night (Par.)	–	3	10	29	34
Conquest of Mt. Everest (U.A.)	1	1	–	6	–
Creature from the Black Lagoon (U-I)	6	27	33	14	4
Crime Wave (W.B.)	–	–	5	7	8
Dangerous Mission (RKO)	–	5	14	16	7
Dawn at Socorro (U-I)	–	5	3	4	2
Demetrius and the Gladiators (20th-Fox)	27	13	8	1	–
Dial M for Murder (W.B.)	4	49	28	17	6
Dragnet (W.B.)	13	9	2	1	1
Drive a Crooked Road (Col.)	–	7	3	13	5
Drums Across the River (U-I)	–	15	35	7	–
Duel in the Jungle (W.B.)	–	2	11	4	4
Duel in the Sun (SRO reissue)	–	5	5	1	–
Egg and I (U-I reissue)	–	–	3	7	3
Egyptian, The (20th-Fox)	3	7	1	4	1
Elephant Walk (Para.)	15	48	27	4	–
Executive Suite (MGM)	10	36	45	24	7
Fireman, Save My Child (U-I)	–	2	6	9	16
Flame and the Flesh (MGM)	–	14	28	36	11
Francis Joins the Wacs (U-I)	15	33	10	–	–
Gambler from Natchez (20th-Fox)	–	2	7	5	–
Garden of Evil (20th-Fox)	15	24	5	1	1
Geraldine (Rep.)	–	–	–	2	10
Gone With the Wind (MGM reissue)	27	15	7	3	–
Gorilla at Large (20th-Fox)	1	4	6	9	1
Greatest Show on Earth (Par. reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	20	29	9	2
Hans Christian Andersen (RKO)	1	–	2	4	3
Heidi (U.A.)	3	6	7	1	6
Hell Below Zero (Col.)	–	11	34	11	6
Hell's Half Acre (Rep.)	–	2	19	6	5
Her Twelve Men (MGM)	–	5	5	4	1
High and the Mighty, The (W.B.)	47	31	2	–	–
Indiscretion of an American Wife (Col.)	–	1	7	5	8
It Should Happen to You (Col.)	2	3	25	16	25

	EX	AA	AV	BA	PR
Johnny Dark (U-I)	5	34	29	12	4
Johnny Guitar (Rep.)	26	42	26	1	4
Julius Caesar (MGM)	9	16	4	–	–
Jungle Man-Eaters (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	3	6	6
Knock on Wood (Par.)	7	6	14	14	6
Laughing Anne (Rep.)	–	–	6	4	5
Law vs. Billy the Kid (Col.)	–	4	4	3	–
Living It Up (Par.)	20	21	6	1	–
Lone Gun, The (U.A.)	–	2	9	1	3
Long Wait, The (U.A.)	–	11	14	11	2
Lucky Me (W.B.)	2	8	22	34	8
Ma and Pa Kettle at Home (U-I)	42	59	24	5	6
Mad Magician, The (Col.)	–	1	5	2	4
Magnificent Obsession (U-I)	39	27	2	1	–
Man with a Million (U.A.)	–	4	8	13	5
Massacre Canyon (Col.)	–	–	1	6	3
Men of the Fighting Lady (MGM)	5	15	35	10	4
Miami Story, The (Col.)	–	4	15	12	5
On the Waterfront (Col.)	2	1	3	2	–
Phantom of the Rue Morgue (W.B.)	16	12	24	11	9
Pinocchio (Disney-RKO reissue)	27	19	14	10	1
Playgirl (U-I)	–	–	10	18	26
Pride of the Blue Grass (A.A.)	–	1	–	8	4
Prince Valiant (20th-Fox)	14	18	17	4	9
Princess of the Nile (20th-Fox)	–	1	9	2	5
Prisoner of War (MGM)	1	10	17	6	4
Pushover (Col.)	–	–	3	3	–
Raid, The (20th-Fox)	–	3	10	12	1
Rails into Laramie (U-I)	1	1	19	20	11
Rear Window (Par.)	3	4	1	–	–
†Return to Treasure Island (U.A.)	–	–	1	1	5
Rhapsody (MGM)	1	20	17	25	13
Ride Clear of Diablo (U-I)	4	9	34	11	5
Riding Shotgun (W.B.)	–	9	21	28	6
Ring of Fear (W.B.)	2	4	4	4	5
River of No Return (20th-Fox)	62	12	18	1	2
Rocket Man, The (20th-Fox)	–	–	1	5	5
Rose Marie (MGM)	24	14	19	3	2
Saracen Blade, The (Col.)	1	–	3	5	1
Saskatchewan (U-I)	21	59	60	9	7
Secret of the Incas (Par.)	1	10	20	23	4
Seven Brides for Seven Brothers (MGM)	20	6	5	–	1
Siege at Red River (20th-Fox)	1	6	24	16	3
Silver Lode (RKO)	–	2	18	9	1
Southwest Passage (U.A.)	–	1	13	10	5
Student Prince (MGM)	6	9	20	10	–
Susan Slept Here (RKO)	7	27	–	–	1
Tanganyika (U-I)	–	6	24	11	12
Them (W.B.)	3	16	12	14	10
Three Coins in the Fountain (20th-Fox)	42	31	5	2	–
Untamed Heiress (Rep.)	–	2	1	11	1
Valley of the Kings (MGM)	–	9	29	8	1
Weak and the Wicked, The (A.A.)	5	–	3	1	–
Witness to Murder (U.A.)	–	4	12	6	5
Yankee Pasha (U-I)	2	17	35	19	7
Yellow Tomahawk (U.A.)	-	2	16	3	2

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Story and Screen Play by ALEC COPPEL · Produced by IRVING ALLEN and ALBERT R. BROCCOLI · Directed by TAY GARNETT

from Columbia **STARTING NOVEMBER 10TH**

BE IN ON IT!

OCTOBER 23, 1954

MOTION PICTURE HERALD

Shorts on Parade

ALLIED ULTIMATUM:

"ALTER SALES POLICIES OR FACE U.S. CONTROL"

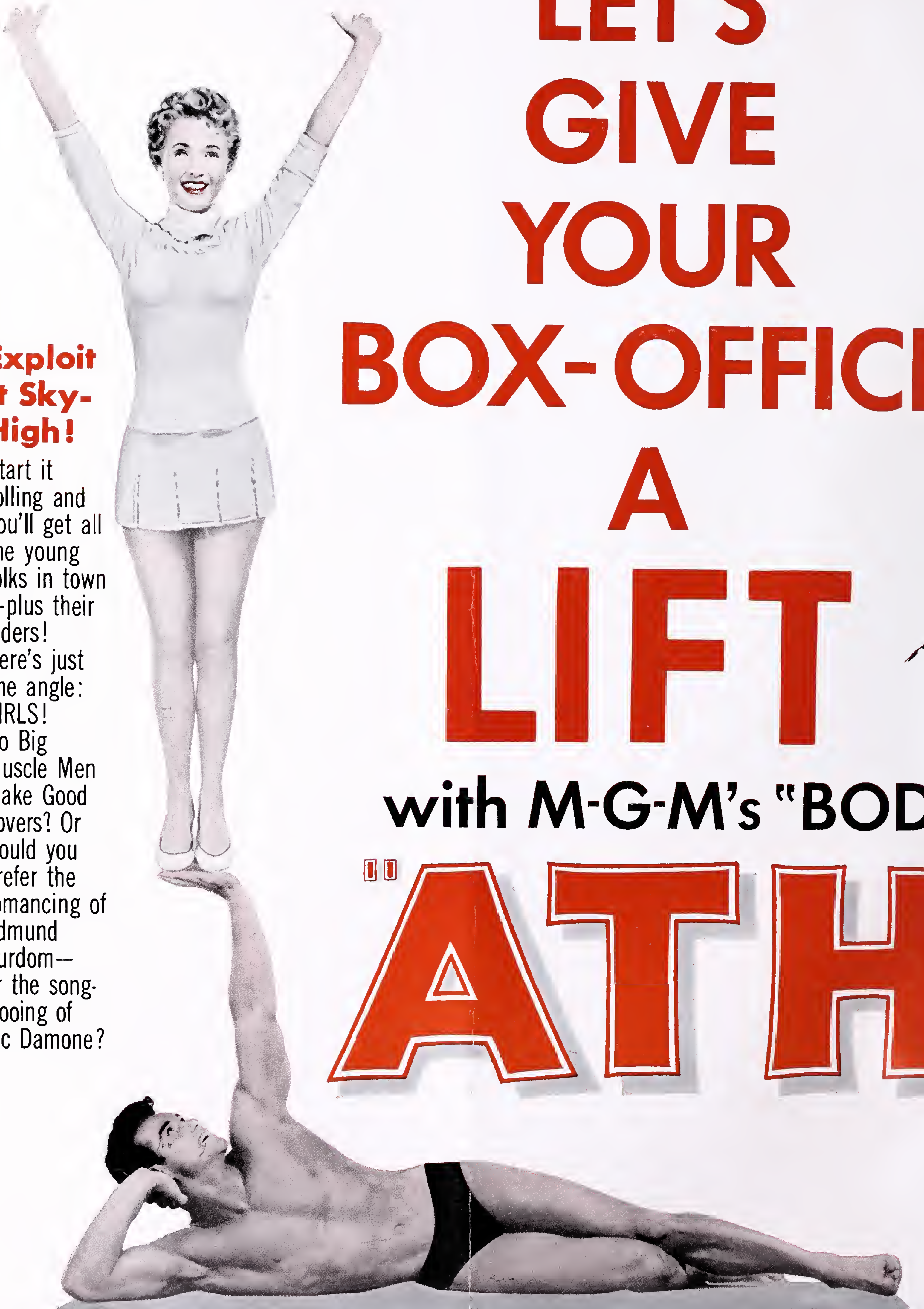
REVIEWS (In Product Digest): PHFFFT, THE BLACK KNIGHT, BENGAL BRIGADE, THEY RODE WEST

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

LET'S GIVE YOUR BOX-OFFICE A LIFT

with M-G-M's "BODY

"ATH



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She sings and dances!

EDMUND PURDOM
He romances!

DEBBIE REYNOLDS
Singing-Dancing too!
(She's in the headlines)

VIC DAMONE
Romantic singer!

THE MUSICAL WITH YOUNG IDEAS!

"Just what the doctor ordered!"

VITAMIN "A" ATHENA

The Story of Seven Daring Daughters on the Prowl for Romance! *(They're even saucier than those famed "Seven Brides"!)* Hilarious happenings in a faddist colony where the girls have primitive ideas of wooing their men! It's packed with joy, lilting with 8 gay songs, exciting dances, color glamour! The kind of musical that sends them out happy-go-lucky!

BEAUTIFUL MUSICAL!"

ENA"

"THE NATURE GIRL"

It's the fastest, freshest, funniest film you'll meet all year!

M-G-M presents
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Starring
JANE POWELL
EDMUND PURDOM
DEBBIE REYNOLDS
VIC DAMONE
LOUIS CALHERN
with
LINDA CHRISTIAN
EVELYN VARDEN · RAY COLLINS
Written by
WILLIAM LUDWIG
and LEONARD SPIGELGASS
Songs: HUGH MARTIN and RALPH BLANE
Photographed in EASTMAN COLOR
Print by TECHNICOLOR
Directed by RICHARD THORPE
Produced by JOE PASTERNAK

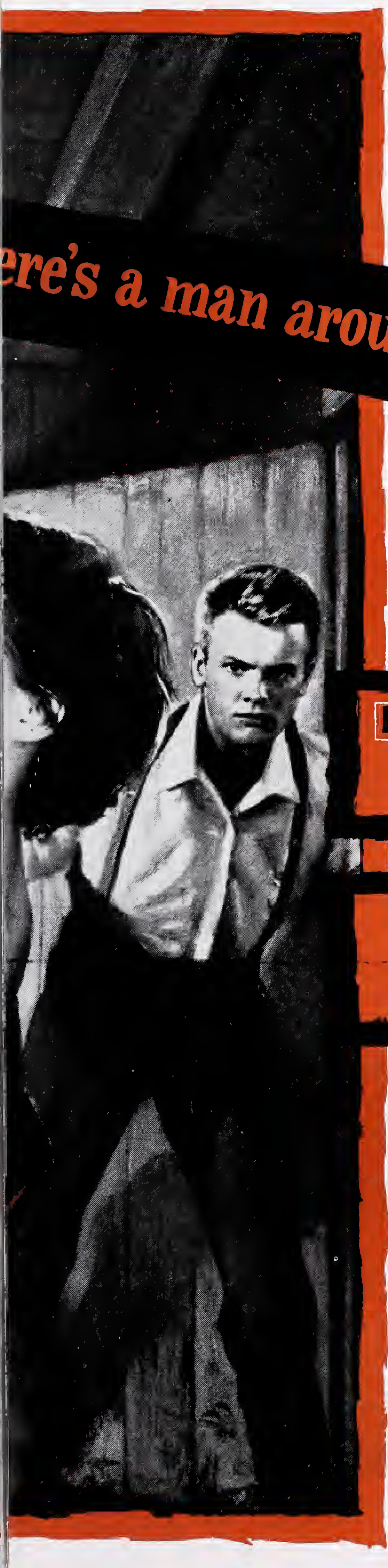
(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

“What do you want with a boy when th

FROM THE
PRODUCER-
DIRECTOR OF
‘THE HIGH AND
THE MIGHTY’—

ANOTHER
UNUSUAL
STORY OF
REAL, RAW
RUNAWAY
EMOTIONS—

ANOTHER
MIGHTY
BEST-SELLING
STORY OF HOW
MEN AND
WOMEN ACT
WHEN THEY
THINK NO ONE
IS LOOKING!


ere's a man around?"

WARNER BROS. PRESENT

ROBERT MITCHUM
TERESA WRIGHT

IN WILLIAM A. WELLMAN'S

Track of the Cat

CINEMASCOPE

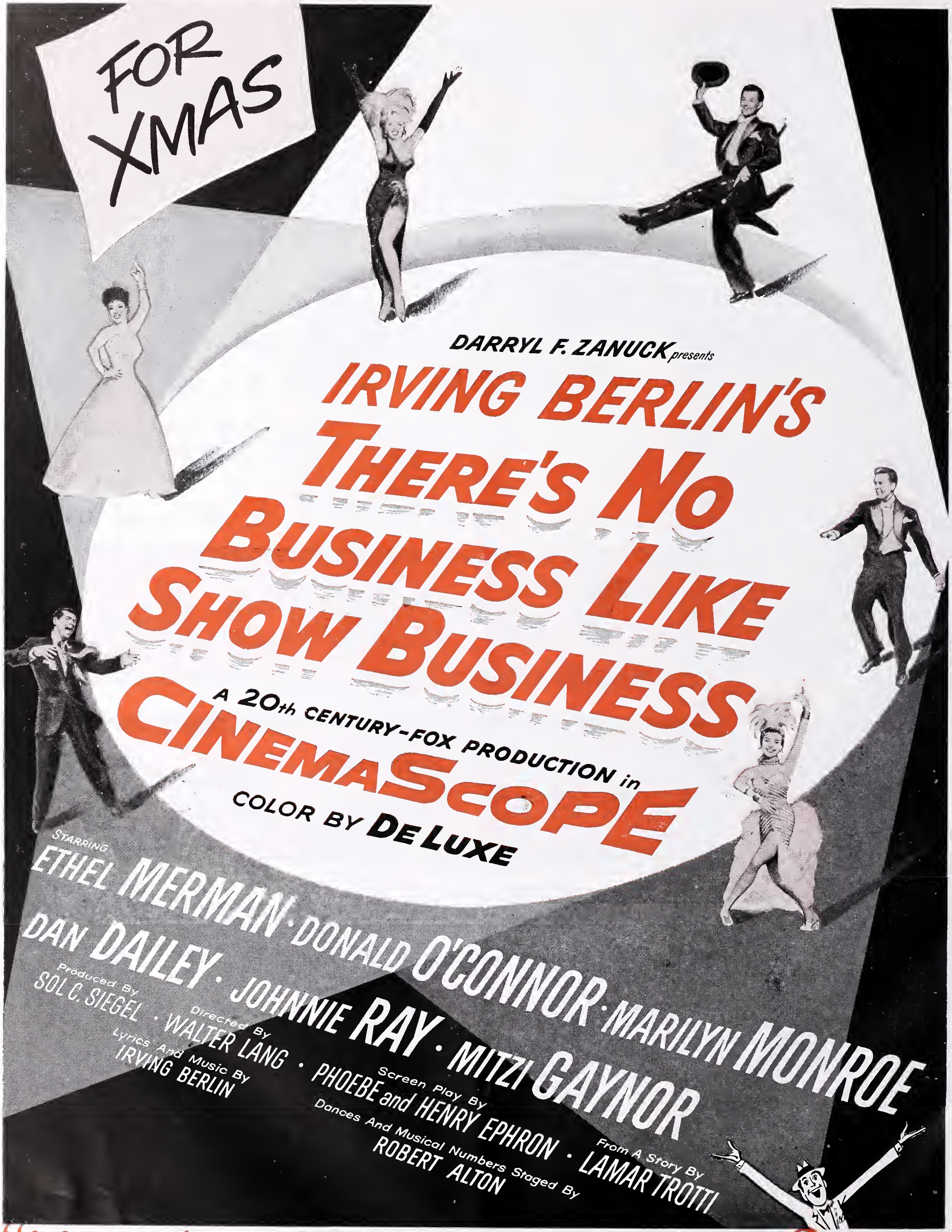
WARNERCOLOR · STEREOPHONIC SOUND

CO-STARRING

DIANA LYNN

TAB HUNTER

WITH BEULAH BONDI
SCREEN PLAY BY A. I. BEZZERIDES
A WAYNE-FELLOWS PRODUCTION
DIRECTED BY WILLIAM A. WELLMAN
PRESENTED BY WARNER BROS.



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IRVING BERLIN'S
THERE'S NO BUSINESS LIKE SHOW BUSINESS

A 20th CENTURY-FOX PRODUCTION in

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DAN DAILEY · JOHNNIE RAY · MITZI GAYNOR

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Lyrics And Music By IRVING BERLIN

Dances And Musical Numbers Staged By ROBERT ALTON

"it's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *MARTIN QUIGLEY, JR., Editor*

Vol. 197, No. 4 October 23, 1954

Allied's "Big Stick"

AS ANTICIPATED the delegates at the National Allied convention in Milwaukee last week endorsed the bill, drafted by Abram F. Myers, general counsel, which would regulate film rentals. The action, however, was taken with a degree of reluctance that was not reflected in the nearly-unanimous final vote. The resolution presented to the convention by Col. H. A. Cole approved the bill but gave the board of directors complete discretion about whether to seek its introduction and passage by Congress.

The hope of the resolution, and of the Allied membership generally, is that in the three months before Congress convenes "conditions in the industry (will) have changed so as to make resort to legislation unnecessary". The Allied membership has bound itself in advance to "do all in our power to secure the bill's enactment", if the board decides to press for the legislation.

Notwithstanding the importance of the subject—and the fact that Mr. Myers had devoted most of his keynote address to the bill—there was virtually no discussion of its provisions from the floor of the convention. The resolution initially was passed without any discussion but with a noticeable number of dissenting voices. Allied leaders immediately shifted their tactics. A resolution rescinding the passing of Col. Cole's resolution was put through. Then Allied's big guns let go a salvo of oratory in favor of the bill that silenced any who wished to speak against it. When the final vote was taken dissenters were required to stand up and be counted; only a few did.

The opposition to the Allied board's strategy was based on some disagreement about means and not about the end. There was a unanimity of feeling at the convention that the small exhibitor particularly needs relief from high rentals, if he is to survive. What disturbed some members was the belief that Federal control of rentals is at once a drastic remedy and also one uncertain of success either in Congress, the Courts or in practice.

An alternative to the rental control bill was not proposed to the convention by any Allied spokesman but by William C. Gehring, executive assistant general sales manager of 20th Century-Fox, and inferentially by William F. Rodgers, former distribution head of Loew's, Inc. The alternative suggested was another meeting with distribution, preferably with the presidents of the several companies.

Now that Allied has chosen to have what was characterized by several speakers as "a big stick" any conference or meeting, either formal or informal, between an Allied delegation and distributors would be held in an atmosphere that easily could ignite tempers. Yet the conference or meeting should be held, not simply on account of the threat of a bill but rather to alleviate, if possible, any conditions that justly cry out for attention. The film rentals control bill ultimately would be as harmful to exhibition as to distribution. Even its introduction in Congress would be an embarrassment to the industry's standing before the public.

For the welfare of the whole industry as well as each of its branches, all reasonable steps should be taken to avoid a resort to Congress by any responsible group.

■ ■ ■

¶ That master of the premiere, Mort Blumenstock, vice-president in charge of advertising and publicity for Warner Bros., once again has shown the importance of the proper launching of an important motion picture. The recent Hollywood and New York premieres of "A Star Is Born", starring Judy Garland and James Mason, attained a degree of public attention rarely equalled. Through the efforts of Mr. Blumenstock and his associates the press, television and radio—and through them the public—were made to realize that there was something "extra special" about this attraction. It is always good for the entire industry when its great productions are appreciated by the "opinion makers".

■ ■ ■

¶ On October 21 a testimonial lunch was held in New York at the Astor Hotel in honor of Charles Boasberg, former vice-president and general sales manager of RKO and now vice-president of Distributors Corporation of America. At the Allied convention last week exhibitors were interested in hearing Mr. Boasberg outline the promising product being lined up for distribution by DCA. Mr. Boasberg was felicitated not only for his quarter of a century of amicable dealings with his exhibitor customers but also for being associated with a group that is seeking to increase the supply of good features.

■ ■ ■

¶ Next week Paramount is celebrating "Oscar Morgan Week" in honor of the 40th year of activity with the firm as its short subjects and newsreel general sales manager. Mr. Morgan's years of service with Paramount coincide with the years the company has been in business. In 1914 he became manager of its first theatre, the Paramount in Newark, N. J. Since then he has held various positions, principally in distribution. He has been in charge of the short subjects distribution department since it was established in 1941.

—*Martin Quigley, Jr.*

Letters to the Herald

Present Problems

To the Editor:

I believe that B. B. Poblocki's letter in The Herald of October 2 is one of the most revealing of the present-day problems in the motion picture business.

Many of the smaller theatre owners doubtless wonder what they could do, had they available to spend between $25,000 to $50,000 in putting in everything they thought would increase business in their small town theatres. Here is a man of long experience, not only in the equipment field but also in the theatre management end of the business, who has put into a town of 5,000 people the finest money can buy. CinemaScope pictures were played right after first run in Milwaukee 35 miles away. The first six months the theatre lost $2,878 on all pictures played. Not a fair return on his large investment, to say the least.

We are trying to do in a small way what Mr. Poblocki did in a more substantial way, in a larger town than ours. Our position is a strange one—the people took to CinemaScope and are still praising it to us six weeks after opening with almost solid bookings of it. But the crowds do not show up. It is too soon to know what our net will be but based on past overheads, there will be little left after paying film rental and current bills. We have played one flat rental CinemaScope picture and made a nice profit on it.

It would seem a fair flat rental to the small theatres is the only way they can survive even with CinemaScope. We hope that Mr. Lichtman of Twentieth Century-Fox will follow up his thoughts on the smaller situations being able to buy on a fair flat rental basis. His company has certainly been the one to help us get started in CinemaScope.—*SHIRLEY BOOTH, Booth Theatre, Rich Hill, Missouri.*

Subscription TV

To the Editor:

Subscription TV for UHF stations is another atomic bombshell on the horizon maybe to spell our doom. What can we do about it?

The first thing we have to do is to recognize it for all it is worth and the many potential threats it contains. Let's not "poo poo" it like many of us did television and color TV before they become a fact. They are here to stay. Let's not make jokes of the various systems for presenting toll TV and kid ourselves that "it can't be done," "it won't work," "it isn't practical," "the public will figure out a way to beat it," etc., etc. Remember the coin in the slot telephones and toilets still do quite a business. Leave it up to the American inventive genius. If it can be sold, it can be manufactured—but good. If not, call in the Russians, they claim they invented everything anyway.

So, as long as it is possible and probable, then it should be fought tooth and nail with every resource at our command and the place to fight it is in Washington and nip it in the bud if possible. What a need for one unified organization, taking in COMPO, Allied TOA, the independent-independent associations and *thousands* who belong to nothing and *contribute not one penny*—to anything even to save the industry.

With one great organization this job could be done and pressure could be brought to bear upon Senators, Congressmen and others in high places who still live off our taxes, who are voted in and appointed by those who we can vote in and vote out. These are the ones who now are asking us for favors and they can be influenced. Let's not make the mistakes made by the railroad who waited until the busses, trucks and airlines nearly ruined them before they started their fight.

Nothing would be so hopeless as to try to convince people that first run home movies for $1, 50 cents or maybe even 25 cents for the entire family and neighbors are not good for them *after they get them.* Therefore, if we are going to do anything, let's do it now. There must be some avenues of attack available when it comes to giving out the free air above us to private individuals to monopolize such a business which certainly will put a large group of us out of business. Surely the Government cannot continue to take our tax money (in 44 different ways) and use this money to support or subsidize a business which will dry up the very source of the money we provide. Even both the Democrats and Republicans could not fail to agree on this particular point.

There is no use to appeal to the film companies to not sell them, some of them have already indicated how they will go and some are actually in the business, indirectly if not directly. The rest are going to sell their film to whomever and wherever they can get the best prices, as they always have. Then, of course, there is the last resort and a rather forlorn one at that, "if you can't lick'em, join'em." So if you think that nothing can be done about it or that no one will do anything including you, then you had better hotfoot it to Washington and get yourself on the line for a UHF permit right now for your town and if that is already spoken for, then get one for someone else's town, then it will be "dog eat dog" for darned sure.

There is the picture, now let someone else come up with the solution.—*BEVERLY MILLER, President Allied Independent Theatre Owners of Kansas & Missouri, Inc., Kansas City, Mo.*

WHEN AND WHERE

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31: Ninth annual film industry ball, sponsored by Famous Players Theatre Managers Association of British Columbia, Commodore Cabaret, Vancouver.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago, Illinois.

November 1: Washington Variety Club luncheon for the election of officers for 1955, Willard Hotel, Washington, D. C.

November 3: Quebec Allied Theatrical Industries, annual meeting, Toronto.

November 8-9: Missouri-Illinois Theatre Owners, annual convention, Chase Hotel, St. Louis, Mo.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 19-20: Colosseum of Motion Picture Salesmen of America, annual convention, Drake Hotel, Chicago, Illinois.

November 21: Screen Producers' Guild, annual milestone dinner, honoring Nicholas and Joseph Schenck, Statler Hotel, Los Angeles.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

November 22: Annual meeting of the National Committee of the Motion Picture Exhibitor Associations of Canada, Toronto.

November 25: Annual dinner of the Canadian Motion Picture Pioneers to honor Jack Arthur as "Pioneer of the Year," Toronto.

December 5-7: Theatre Owners of Oklahoma, annual state convention, Biltmore Hotel, Oklahoma City.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

MOTION PICTURE HERALD

October 23, 1954

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brody, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

On the Horizon

FULL PROGRAM

The board of directors and executive committee of the Council of Motion Picture Organizations will meet November 15 and 16 at the Hotel Astor, New York. On the agenda, according to Robert W. Coyne, special counsel, are plans for or discussion of: An audience poll to choose the best picture of the year; an industry television program; a liability insurance plan, action on national, state and local levels on admission taxes; suggestions for all-industry promotion; distribution and exhibition of "This Is Your Army" for the Department of Defense; audience development plans; a Hollywood round table meeting of production, distribution and exhibition; expansion of COMPO membership; financing; reappointment of committees; and new business.

SCALE REVISION

Proposals to increase Production Code service fees on the seven categories upon which fees are now based are being considered by studio heads in Hollywood. At present the fees in the seven categories range from $1,150 for a film the negative cost of which exceeds $500,000 to $100 where the negative cost is less than $50,000. All short subjects are charged $50.

DIPLOMAT

Italian actress Gina Lollobrigida stepped out front the other day as a diplomat. She met President Eisenhower, wished him a happy birthday (64th), and said it was a great honor and a thrill. He said he hoped to see Italy happy and prosperous. Twentieth Century-Fox president Spyros Skouras, a friend of Mr. Eisenhower, arranged the meeting.

LIGHT AMPLIFIER

Electronic light may be the nextby-product of television research according to David Sarnoff, chairman of the board of RCA. Speaking at a St. Louis Chamber of Commerce luncheon in honor of the Diamond Jubilee of the Edison incandescent lamp, Mr. Sarnoff said that research on a true amplifier of light, using electronics, was well along. If developed it will mean revolutionary changes in the theory and practice of lighting, including the projection of motion pictures.

TROUBLE IN NORWAY

Surprising is the note of discord from Norway these days. In Oslo, the Norwegian Municipal Cinema Association says it was "forced" to cancel its contract with American distributing companies, not only because of an alleged 45 per cent rental demand, but also because, as the Association spokesmen put it, after all the bigger American movies are "nothing but glary comic strips".

WHERE ARE YOU?

Many a drive-in theatre owner thought when his property finally was up and functioning, that he'd learned a lot, and mastered a lot, in the matters of property. Now he is being asked his latitude and longitude. The questioner is the Theatre Owners of America. Seems the Aircraft Pilots and Owners Association thinks drive-ins are excellent landmarks, and has asked the TOA to get the information.

RESURGENCE

An advertising agency--Cunningham and Walsh--confirms the industry's resilience and resurgence. It took under study New Brunswick, New Jersey, which it called "Videotown" because it is near all metropolitan television stations. Television during the past five years caused a 77 per cent drop in theatre attendance, Gerald Tasker, the agency's research vice-president, said. Then, during 1953, theatre attendance increased 17 per cent. This year, attendance is double last year's.

J. A. Otten-Floyd E.
Stone-William R.
Weaver-James D.
Ivers-Vincent Canby

THE PLANS ARE BIG. Some scenes at the Allied Artists convention in Chicago, as executives outlined expansion and a prosperous future. At the left, Morey Goldstein, general sales manager, is the speaker. With him, Edward Morey, William F. Rodgers, John C. Flinn, and president Steve Broidy. Above, winners of the 13-week billings drive for the Little Rascals series. Mr. Goldstein awards the prizes. The men are Nat Nathanson, Chicago, second prize; M. J. E. McCarthy, Los Angeles, first; and Jack Felix, Denver, third.

This week in pictures

NORMAN WEITMAN now is Universal's Albany branch manager. He replaces Leo Greenfield. He was sales manager at the Washington exchange. Isidore Ehrlichman, salesman there, succeeds him.

SELLING "WHITE CHRISTMAS" is none other than renowned composer Irving Berlin, who toured exchange areas and met exhibitors. He is shown above in Boston, at a Sheraton Plaza Hotel luncheon. With him are Nate Yamins, exhibitor; John G. Moore, Paramount; Jerry Govan, New England Theatres buyer; John Kane, Paramount; Al Siner, Strand, Providence; Jack Gubbins, Paramount; Sam Seletsky, Smith circuit buyer; John Glazer, Western Massachusetts Theatres buyer.

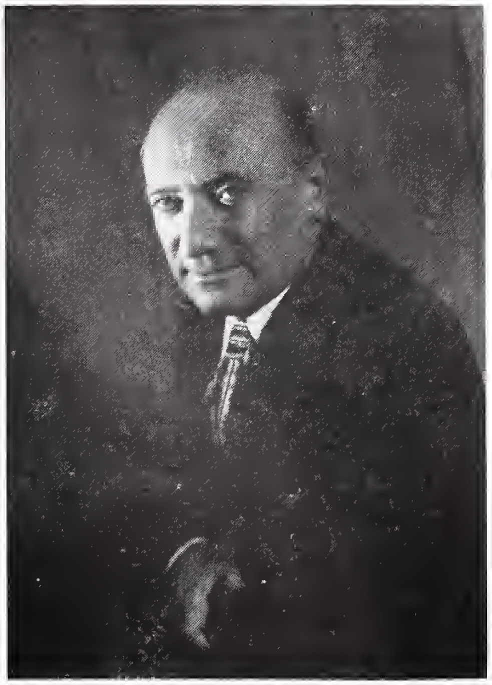
DAVID A. BADER this week became general sales manager of Atlantic Television Corporation, in New York. Mr. Bader's background includes service with Universal, 20th Fox, and Paramount, in this country and overseas; and he also has been a president of the Associated Motion Picture Advertisers, New York.

THEY OPENED A NEW VARIETY TENT, in Jacksonville, and that document is the charter. Holding it are George C. Hoover, international chief barker and main speaker; Jack Dumestre, Jr., international dough guy, and installing officer; and C. H. "Danny" Weaver, the tent's chief barker.

EDMUND J. BAUMGARTEN is the new president of Lippert Pictures. He formerly was with the Bank of America and for three years past has been Robert Lippert's assistant.

AS ALLIED MET. Edward Lachman, New Jersey exhibitor and carbons distributor, and some friends. In array, Addie Klein of Chicago, Al Aved of Minneapolis, Mr. Lachman, and Al Findlay of Pepsi-Cola. In background, center, John Wolfberg, who represented the Makelim plan. See page 12.

HERMAN ROBBINS is the general chairman of the 16th annual showmanship dinner of the Motion Picture Pioneers. Mr. Robbins is president of National Screen Service. The dinner, November 17, in New York, will honor S. H. Fabian, circuit owner, as "pioneer of the year."

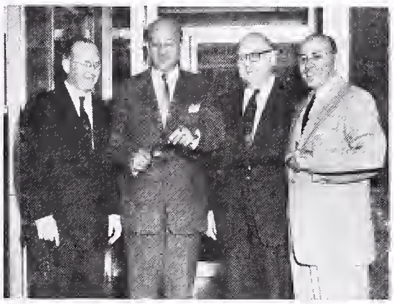


by the Herald

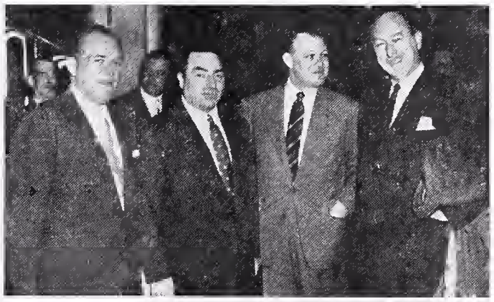
AL CROWN, president of Moulin Productions, chief financier of John Huston's "Moby Dick," called trade writers to the Warner office in New York Tuesday morning to say his group had decided the picture has become so big it demands further fidelity to the famed novel, and so the remainder will be filmed in Madeira, instead of in a studio, as planned. The move, to utilize realism of living whalers and their boats, will boost the picture's cost from three to four million dollars, he estimated. Mr. Huston has been shooting on location in Wales and Ireland. Warners, which will release "Moby Dick," is financing 30 per cent.

PERSONAL APPEARANCE, below, by Judy Garland, for opening of Warners' "A Star Is Born." With her are Irv Kupcinet, and Rus Stewart, Chicago Sun-Times, and Mrs. Kupcinet.

IN PHILADELPHIA, United Artists opened its new exchange building. Cutting the tape is B. G. Kranze, general sales manager. With him, John Turner, eastern district manager; Milton E. Cohen, eastern division manager; and Mort Magill, Philadelphia branch manager. Many exhibitors were there for the ceremonies.



IN LONDON, for the first foreign demonstration of Superscope. In order, Walter Branson, RKO Radio world-wide sales manager; Joe Vegoda, the company's United Kingdom sales manager; Joe Bellfort, its European manager; and Sir David Griffith, Kinematograph Renters Society president. Six hundred exhibitors from all over the British Isles, and Ireland, attended the Odeon Theatre showing.



PRESS DAY AT PATHE. The "works" were thrown open for inspection last week, at Pathe Laboratories, New York. The hosts were Pathe executives and the guests were newspapermen. The idea was, Pathe has grown a whole lot, and it has some complicated, ingenious, and unique methods of film processing. And a lot of machinery. The executives took turns explaining, and were active and voluble even at a Longchamps luncheon and at the cocktails which concluded the day. Below, Lew Mansfield, color supervisor, interprets splicing.

DESIGNER of machinery Albert Duryea, left, who also is vice-president of East Coast operations, elucidates. The laboratory processes over 1,000,000 feet of film daily. Newsreels twice weekly add another 400,000 feet. Machines print them 400 feet per minute. All machines have interchangeable parts; all solutions are at 72 degrees, plus or minus one-quarter degree, and under seven pounds pressure, unvarying. The laboratory also can handle Ansco Color and Kodachrome.

EXECUTIVE VICE-PRESIDENT James L. Wolcott proclaimed color as king. Sixty per cent of the work now is in color; in 1946, it was eight per cent; black-and-white will decline in usage. He exposits for Eastman Color, which for wide screen processes he considers superior in clarity. Mr. Wolcott is proud of, and demonstrated, the ability of the laboratory to control color for moods, as indicated by film producers.

Photos by the Herald

ALLIED GETS "WEAPON" IN CONTROL BILL DRAFT

Group Is Seen Welcoming Distributors' Approach for Sale Policy Shift

MILWAUKEE: At the closing session of their 25th anniversary convention in the Schroeder Hotel here last week, members of Allied States Association approved by an overwhelming standing vote the draft of a bill calling for Federal regulation of the motion picture industry.

The resolution specifies that introduction of the bill is left to the discretion of Allied's board of directors after a three-month period. If at the end of that time conditions in the industry have changed so as to make introduction of the bill unnecessary in the opinion of the board, it can be abandoned.

If, on the other hand, the board at its next annual meeting in St. Louis in February, still feels legislation to be desirable, the membership pledges itself to do "all in our power to secure the bill's enactment."

It was abundantly clear at the convention conclusion that Allied would welcome any overture from distribution companies for the purpose of discussing possible changes in sales policies which, if adopted, would relieve the exhibitor group of the responsibility of waging a campaign for Federal regulation. In the course of the meeting, Allied leaders repeatedly reminded the delegates that the organization's leaders needed "ammunition" with which to wage their fight against what Allied regards as unfavorable film rentals and shortage of product.

Two other Allied "bones of contention" which, undoubtedly, would be served up at any further distribution-Allied conferences are the shortage of prints, with its resultant effect upon availabilities and clearance, and what is called "the right to make a profit."

No Discussion Prior To Approval Vote

Prior to its passage by a standing vote, the Federal regulation bill had been carried by a voice vote without any discussion whatsoever. Surprised and disappointed by this seeming lack of interest in the measure, several Allied leaders contended that the chair had not observed several persons who wanted to be heard on the resolution.

H. A. Cole, who had introduced the resolution, then moved for its reconsideration. Discussion was begun by Irving Dollinger of New Jersey, followed by Trueman Rembusch, of Indiana Allied; Beverly Miller, of Kansas-Missouri Allied; Horace Adams, of Ohio Allied; Al Myrick, of Iowa-Nebraska Allied, and Benjamin Berger, or North Central Allied.

Esther Williams, guest star, cuts the cake at the Allied Silver Anniversary banquet. Watching are Abram Myers, left, general counsel, and Ben Marcus, president.

There was almost no advocacy of the move for Government regulation by the rank and file from the convention floor. Neither was there any vocal opposition to it by a rank and file member or anyone else (with the exception of two distribution speakers—20th-Fox's sales manager, W. C. Gehring and W. F. Rodgers, former MGM sales manager and now distribution consultant to Allied Artists). This was despite the fact that small exhibitors in private conversations with reporters had said they were opposed to Government regulation of any kind for any purpose.

Provides for Filing of Price Classifications

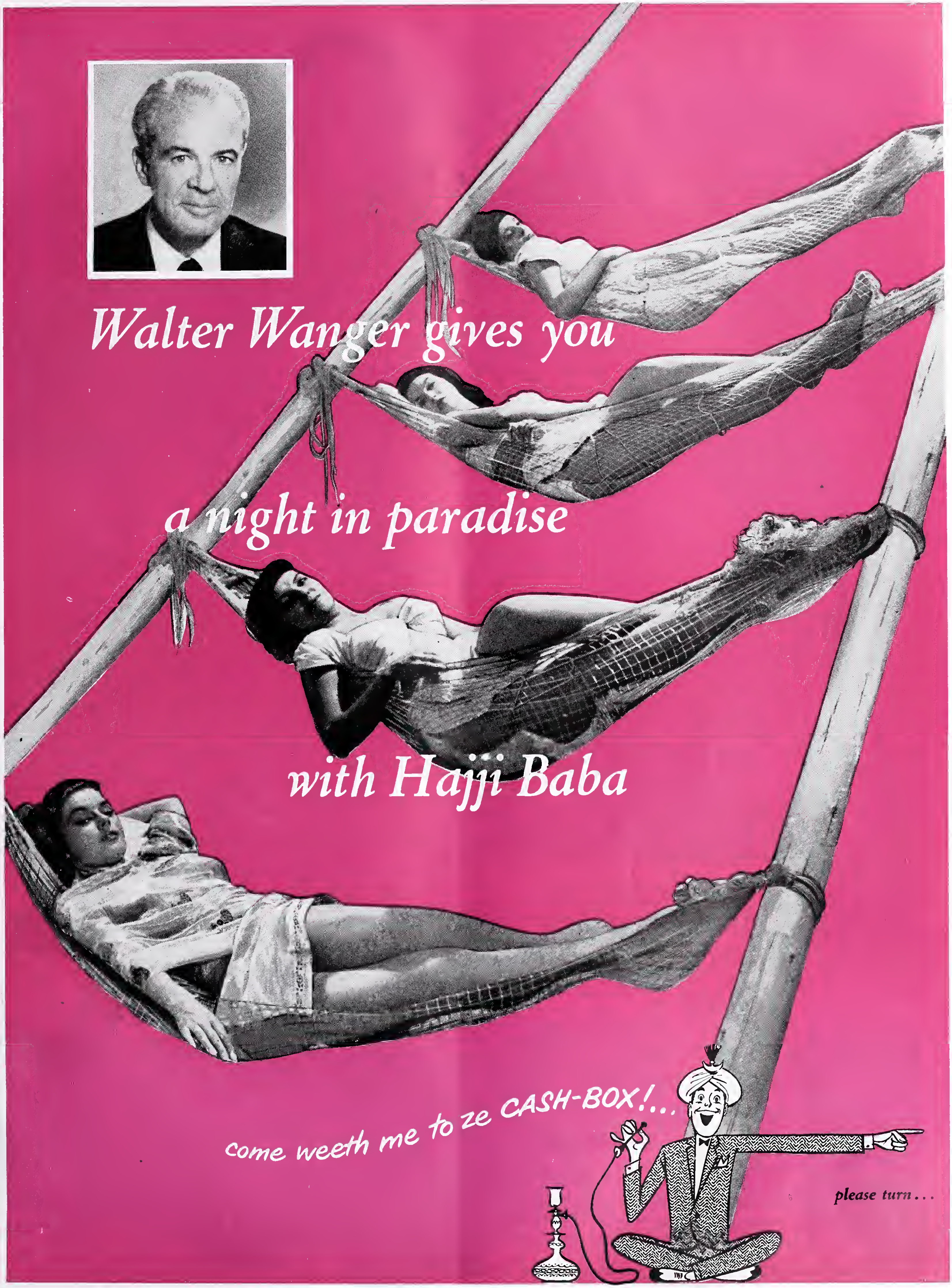
The heart of the Allied draft of Federal regulation provides for filing of theatre and film price classifications with the Federal Trade Commission. Complaints of misallocations by 25 or more exhibitors could bring about a hearing and a re-allocation by the F.T.C.

Allied leaders revealed at the convention close that they have suggested to likely intermediaries, perhaps unofficially, that they sound out distribution company presidents on their attitude toward a get-together to explore concessions or reforms for which Allied would exchange its commitment to try for Federal regulation. It was mentioned that the auspices of Eric Johnston, president of the Motion Picture Association of America, or the Council of Motion Picture Organizations might be sought, although neither group is authorized to engage in trade practice activities of any kind.

The results of the convention's film clinics followed closely the report made by Allied's film committee after its meetings with sales managers in New York last August. Following three days of meetings, exhibitors were reported to be most favorably disposed towards MGM and 20th-Fox and to be most critical of Columbia and Warner Brothers. There were seven clinics in all, one each for small towns, large towns, medium cities, large cities, neighborhoods and subsequent runs, outdoor theatres and circuit buyers.

S. J. Goldberg, president of Allied of Wisconsin, the host unit, and coordinator of the seven film clinics, read a report covering the major distribution companies, consolidating complaints against each raised in the clinics. He reported that MGM is regarded as "about the fairest company, except in towns of 20,000 and under"; that communications between the 20th-Fox home office and branches are sometimes unduly delayed so that policy favorable to small exhibitors may be a long time in coming, though already set; that in the case of Universal there is less adherence to national policies than in any other companies, with most complaints limited to the Des Moines, Memphis and Omaha territories; that there were numerous and widespread complaints against Paramount's pricing policies; that on Warners there were numerous complaints of difficulties in making deals and in getting adjustments, especially in the case of drive-ins; and that in the case of Columbia there were numerous and widespread complaints of high prices.

Concluding resolutions, all passed unanimously by the delegates, expressed appreciation to Wisconsin Allied, its president and to Ben Marcus, national director, for contributing to make the convention "memorable"; to Colonel H. A. Cole "for the role he has so ably filled during 25 years of our existence"; to Allied general counsel Abram Myers, for his "brilliance of thought and expression"; and to Sidney Samuelson for his "unselfish contributions" during Allied's history. Mr. Samuelson, a former Allied president, was ill and unable to attend.



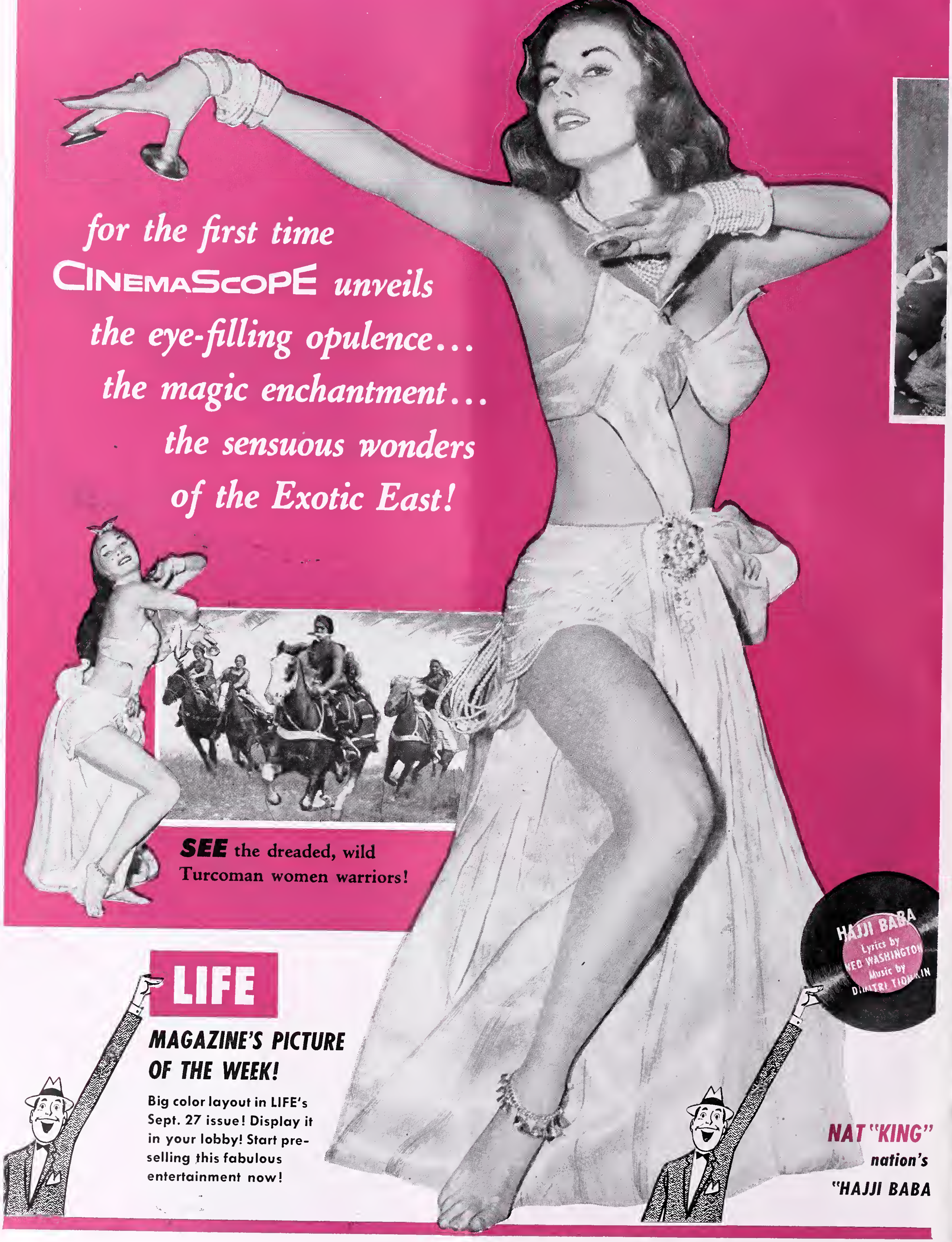
Walter Wanger gives you

a night in paradise

with Hajji Baba

come weeth me to ze CASH-BOX!...

please turn . . .


HAJJI BABA
Lyrics by
WASHINGTON
Music by

for the first time
CINEMASCOPE *unveils*
the eye-filling opulence…
the magic enchantment…
the sensuous wonders
of the Exotic East!

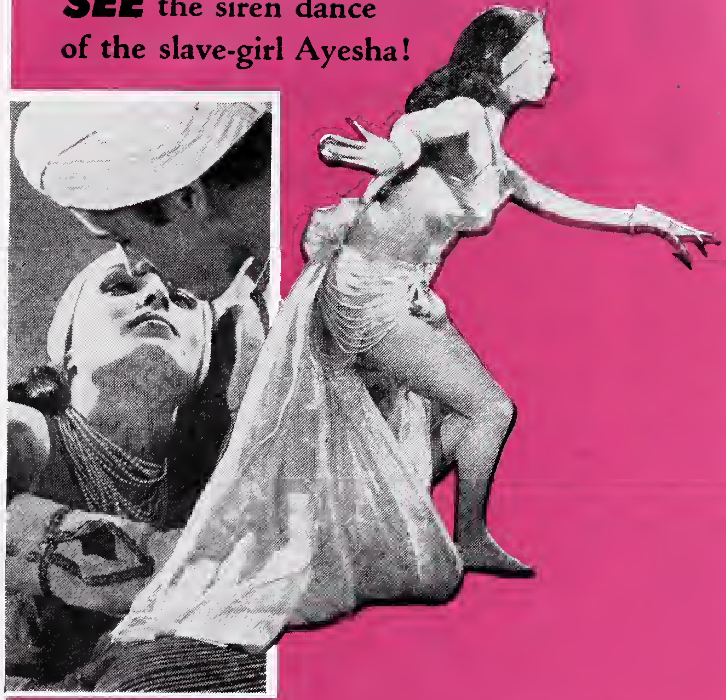
SEE the dreaded, wild Turcoman women warriors!

LIFE
MAGAZINE'S PICTURE OF THE WEEK!

Big color layout in LIFE's Sept. 27 issue! Display it in your lobby! Start pre-selling this fabulous entertainment now!

NAT "KING"
nation's
"HAJJI BABA

SEE the siren dance
of the slave-girl Ayesha!



SEE the fabulous
slave markets of Ispahan!

WALTER WANGER presents

The Adventures of
HAJJI BABA

COLOR BY **DE LUXE**

CINEMASCOPE

starring JOHN DEREK · ELAINE STEWART

Produced by Allied Artists Pictures Corp. · Released by 20th Century-Fox

Directed by DON WEIS · Screen play by RICHARD COLLINS · Music written and directed by DIMITRI TIOMKIN

***COLE** sings the*
newest song hit
"in the picture!

FREE!

NAT "KING" COLE RECORD!

Start plugging your date now with the novelty song that's sweeping the country! START PLAYING IT NOW at candy breaks, intermissions . . . and over your lobby P. A. system. Plant it with local disk jockeys!

As soon as your date is confirmed, contact RADIO-TV Dept., 20th Century-Fox, 444 W. 56 St., N.Y. 19.

FREE
TV
TRAILERS

60 seconds and 20 seconds! Actual scenes from the film! Available at your 20th exchange!

"it's a pleasure to do business with 20th!"

EXHIBITORS TO FIGHT FEE TV

Allied, TOA Join in a Task Force Aiming to Spike Subscription TV Guns

It was apparent this week that exhibition was prepared to beat subscription television even before the new medium has a chance to get underway.

Following an unpublicized meeting in Chicago Friday, Trueman T. Rembusch and Alfred Starr released a joint statement Monday announcing the formation of a joint exhibitors toll TV committee of which they are the newly elected co-chaimen. The war is on and led by a committee which the Rembusch-Starr statement declared represents "95 per cent of organized exhibition in the United States."

The announcement said the organization will not be limited to members of the motion picture industry, but that "all groups interested in preserving free home television for the American people would be invited to become members of the committee." Industry observers in New York interpreted this as a call to such interested parties as existing theatre television interests, the free television networks, advertising agencies and all those community businesses which would stand to lose by the passing of motion picture theatres from the daily scene.

In addition to Mr. Rembusch of Allied States Association and Mr. Starr of Theatre Owners of America, the Friday meeting in Chicago elected the following officers: Phillip Harling of the Metropolitan Motion Picture Theatres Association of New York, and James Arthur of Southern California Theatre Owners Association, to serve as treasurer and secretary, respectively. Abram F. Myers, Allied general counsel; Herman Levy, TOA general counsel; and Mr. Arthur and Mr. Harling were elected to serve the group as a legal advisory committee.

Earlier Meeting in Chicago

Others who attended the Friday meeting included: George Kerasotes, of TOA; David and James Arthur, of SCTOA; Julius Gordon, president of East Texas Theatres, Inc., representing Texas TOA and the Texas Drive-in Theatres Association; Sol Strausberg, of the MMPTA of New York; William Namenson, representing the Independent Theatre Owners Association of New York; George Gaughan, of Memphis, TOA field representative, and Ralph McClanahan, president of the Kentucky Association of Theatre Owners.

This meeting followed by four weeks a "hush-hush" meeting in the same place, Chicago's Blackstone Hotel, called by Allied and where, according to Monday's statement, it was agreed to to form a joint TV toll committee. Action had to be deferred then, however, pending authorization by the respective organizations. It was added that such authorization was received prior to the latest Blackstone meeting.

Industry observers in New York regarded as certain an anti-toll TV campaign among Congressmen which would rival in scope and thoroughness the Council of Motion Picture Organizations' battle for relief from the Federal admissions tax. The campaign also would concentrate on the Federal Communications Commission and the Interstate Commerce Committee, whose members will have to authorize pay-as-you-see TV. It is expected that newspaper support will be rallied because of revenue the newspapers are in the way of losing if and when subscription television puts the majority of the motion picture theatres throughout the country out of business.

Called "Delaying Tactic"

The position of the Motion Picture Association of America in the coming battle probably will be that of interested but neutral observer. One MPAA member company, Paramount, is the majority stockholders in the International Telemeter Corporation, which developed one of three toll TV systems. The other two are Skiatron TV's Subscriber Vision and Zenith's Phonevision.

Commenting on exhibition's formal declaration of intent, Arthur Levey, president of the company which developed Subscriber Vision, the world rights for commercial development of which are held by Matthew Fox, said that the action was simply a "delaying tactic" and that pay TV with the FCC's blessing was inevitable regardless of the opposition. Mr. Fox, who already has filed with the FCC for public hearings and the fixing of toll TV rules and regulations, found "very interesting" exhibition's new role as the "champions of free television."

Acquires 3 Italian Films

Carroll L. Puciato, president of Carroll Pictures, New York, has announced his firm's acquisition of three Italian films for release in the United States. The titles, and the dates set for release, are: "Four Ways Out," starring Gina Lollobrigida, November 1: "Princess Cinderella," a fairy tale, Christmas release, and "Children of the Madonna," January. The first two have English dialogue dubbed in and the last one has English subtitles.

AB-Para. Net Up 45% For Quarter

Leonard H. Goldenson, president of American Broadcasting - Paramount Theatres, Inc., reported Tuesday that the company's estimated net operating profit after taxes for the third quarter of 1954 was 45 per cent ahead of the same period of 1953, or $1,373,000, as compared with $946,000. Earnings per share of common stock for the quarter were 31 cents as against 20 cents last year. The increase in earnings in the third quarter greatly offset the decrease in the first six months so that for the nine months, net operating profit after taxes was $3,127,000 or 68 cents per share of common stock as compared with $3,182,000 or 71 cents per share in 1953.

Capital gains (net) for the third quarter and for the nine months were ($10,000) and $86,000 respectively, as against $63,000 and $4,377,000 in 1953. The latter figure was due principally to the sale of television station WBKB in Chicago following the merger with ABC.

The improvement in earnings was despite increased depreciation charges due to the installation of new theatre wide screen and sound equipment and a loss sustained by the ABC Division, which loss included certain additional non-recurring costs. The estimated cash throw-off for the third quarter and the first nine months increased by $649,000 and $838,000 respectively over the corresponding periods of 1953.

Mr. Goldenson said in his letter theatre business in the third quarter was better than in any similar period since the Company's inception on January 1, 1950. The improvement was due primarily to the greater number of fine pictures released. He said that while the present trend is encouraging, the problem of sufficient supply of product still exists and the Company was continuing to encourage additional production from all possible sources.

Columbia Sets 56-Minute Trailer on New Films

Columbia Pictures announced last week that it has produced a special 56-minute film to highlight the top 16 pictures on its future release schedule. The film consists of actual scenes from 11 productions and mentions five more. It will have its first screening at the Theatre Owners of America convention in Chicago November 1 and thereafter will be available through the company's exchanges for all exhibitor association meetings and possibly for showings in theatres. Pictures from which scenes are shown include "Phffft," "Three for the Show," "The Long Gray Line," "The Violent Men," "The End of the Affair," "The Black Knight," "My Sister Eileen," "Joseph and His Brethren," "Prize of Gold," "The Man from Laramie" and "Tight Spot."

Court Frees Republic on Films for TV

WASHINGTON: The Supreme Court Monday in effect gave Republic Pictures the right to license old Gene Autry and Roy Rogers films to television as the company sees fit.

The Court said it would not hear appeals by the two cowboy stars from a Ninth Circuit Court of Appeals ruling which gave Republic this right. The stars had sought to bar the film company from licensing their old films to television against their wishes. The justices did not indicate their reasons for refusing to hear the case, merely noting the decision not to hear it on a long list of orders handed down at noon.

The Court's action today could have important ramifications in encouraging other film companies to make similar efforts to sell old films to television.

Actually two separate cases are involved, with the issues differing slightly in the two suits. The District Court had found for Rogers but against Mr. Autry, while the Circuit Court found against both. Some 81 Roy Rogers films and some 57 Gene Autry features are at issue.

Mr. Rogers contended that his contract with Republic specifically reserved to him all rights for commercial exploitation of his films, and that his films could not be sold to television without his consent. The Circuit Court had ruled that these rights were limited to his name, picture and voice outside of the films, but that Republic had complete title to the use of his name, picture and voice in the films and could therefore freely license the films to television. Mr. Rogers said his case would be a test case for many similar contracts between stars and film companies. He said the pictures might be used to indicate that the star was endorsing liquor, cigarettes or some other product which might damage the star, and that the star should have the right to veto such arrangements.

Mr. Autry said he did not dispute Republic's right to license his films for television but that he did challenge the company's right to use or license his name, voice or likeness for commercial advertising. He pointed out that the Circuit Court had declared that Republic could not make it appear that Mr. Autry actually endorsed a specific product, and said that such a vague ruling, without the details spelled out, would force him to police the actions of Republic on television stations throughout the country and bring many actions in many different courts, with possibly different results.

Opens Coast PR Office

HOLLYWOOD: Frank McFadden, former publicity director of Panoramic Productions, has announced the establishment of an independent public relations office, with James Eddy, former director of public relations of J. Walter Thompson.

Indiana Cannot Tax Out-of-State Receipts

WASHINGTON: The Supreme Court this week sustained an Indiana Supreme Court decision that the state cannot tax film exchanges in other states on rentals received from Indiana exhibitors. The State of Indiana attempted to levy its gross income tax on film rental income received by the Chicago exchange of Warner Brothers Pictures from exhibitors in Northern Indiana. The State Supreme Court ruled in favor of Warners, and the state appealed to the High Court. The Justices said they would not hear the appeal, leaving the State Supreme Court decision stand. No reason was given for the high court's action.

Will Review NSS Case

WASHINGTON: The Supreme Court last week agreed to review the action of a lower court which threw out the suit of Charles Lawler and Mitchell Pantzer, trading as Independent Poster Exchange, against National Screen Service and eight major distributors. The Third Circuit Court rejected the suit and the partners' appeal to the high court resulted in last week's decision.

Independent Poster Exchange charged NSS with a monopoly in the poster and trailer field, and declared that the major distributors aided NSS in maintaining this monopoly.

The Philadelphia District Court and the circuit court threw out the case, holding that the suit was barred by reason of the fact that a similar, earlier suit had been dismissed after the parties worked out a settlement. The courts said the matter had therefore been adjudicated once and could not be the subject of a second suit.

Argument in the appeal will be heard later in the current term of the high court. Decision is not looked for before the end of the present year or early in 1955.

Forms Company to Handle German-Austrian Films

The formation of United German Film Enterprises, Inc., to look after the American interests of a number of German and Austrian production, distribution and export companies, has been announced by Munio Podhorzer, president of the firm which has offices at 1564 Broadway, New York City. The company will seek distribution deals for outstanding German box office attractions and negotiate for co-production agreements between German and American interests in both the theatrical and TV fields, among other functions. Mr. Podhorzer said the German and Austrian industries now are reaching a peak of production activity with a total of 115 films produced in the two countries annually. The company also will issue a news letter detailing the week-to-week happenings in the German-Austrian production, distribution and exhibition fields, Mr. Podhorzer said.

High Court Will Decide Damage Tax

WASHINGTON: The Supreme Court this week agreed to hear an appeal on the question of whether exhibitors who win punitive damages in private anti-trust suits must pay federal income taxes on those damages. At the same time, the High Court refused to review a lower court decision throwing out an anti-trust suit brought by a Pennsylvania exhibitor — F. E. Harrision — against the major distributors. Mr. Harrison, owner of the Bryn Mawr theatre in suburban Philadelphia, sued the eight distributors, Warner Brothers Circuit Management Corp. and Stanley Co. of America. The Third Circuit Court of Appeals threw out the suit and Mr. Harrison appealed to the High Court. The justices gave no reason for their refusal to hear the case, merely noting their decision on a long list of orders.

The question of taxing punitive damage awards is posed by the Government's appeal from a decision of the Third Circuit Court that William Goldman theatres was not taxable on such damages. Mr. Goldman won an anti-trust suit against Warner Theatres and the major distributors, and was awarded $125,000 damages, trebled to $375,000. He admitted that the first $125,000 represented lost profits and was taxable, but maintained that the remaining $250,000 was not taxable. The Internal Revenue service took the matter to court, arguing that the entire amount was taxable, but the Tax Court and the Third Circuit Court ruled against the Government and for Mr. Goldman.

The lower courts based their action on a previous Supreme Court decision to the effect that taxable income consists only of "gain derived from capital or labor or both combined." They said punitive damages did not come in this category and therefore were not taxable.

In appealing the case to the Supreme Court, the Justice Department said other cases involving other industries have been decided differently in other lower courts and that the problem was of sufficient importance for the Supreme Court to have its say on the matter. The High Court agreed and took the case.

Record Billings Result In UA "Benjamin" Drive

The highest weekly billings ever recorded by United Artists during a sustained period have been noted during the first six weeks of its Robert S. Benjamin Drive, the company said this week. The billings have been amounting to, on an average, $744,000 per week. Totals for the sixth week alone exceed $1,000,000. B. G. Kranze, co-captain of the drive, and general sales manager, already has congratulated his sales force. The drive will award $50,000 in prizes. Mr. Benjamin is chairman of the board of directors of United Artists.

FRAYNE NAMED SMPTE HEAD

Barnett Cites Development at Annual Fall Meeting of Engineer Group

LOS ANGELES: Continuation of the teamwork between the artistic and technical brains which developed new styles in film presentation and brought the motion picture to a major turning point in its history, was urged by Herbert Barnett, president of the Society of Motion Picture and Television Engineers, at the opening of the Society's 76th semi-annual convention here Tuesday at the Ambassador Hotel.

The five-day session was highlighted by special attention to color, both in motion pictures and on television. In the latter category, RCA Tuesday evening announced a new theatre television system which projects color on a screen up to 15 by 20 feet in size. The system, developed out of the research which led to the development of the RCA home color TV, was described in a paper read by J. E. Volkmann.

List New Officers

The Society's board of governors on the opening announced the election as president of John G. Frayne, director of research for the Westrex Corporation. Other officers are Barton Kreuzer, of RCA, executive vice-president; Norwood L. Simmons of Eastman Kodak, editorial vice-president; Byron Roudabush of Byron, Inc., convention vice-president; and Edward S. Seeley of Altec Service, secretary.

Another feature of the program was the presentation of eight papers by Eastman Kodak engineers on technical aspects of new equipment used for motion picture, television and color photography.

Cites Research Role

In his opening address Tuesday afternoon, Mr. Barnett traced the industry's upswing from a low point touched two years ago and declared, "Today our industry is enjoying the fruits of a two-year investment in engineering and applied research. It is a rare and welcome occasion indeed that permits a motion picture engineer to contribute directly to the immediate benefit of his industry. Through his inability to meet these responsibilities he has gained greater esteem and prestige and has moved forward into new positions of prominence."

Following the opening day luncheon, members adjourned to a business meeting in the Ambassador Hotel theatre, with proposals for increasing membership fees the principal matter on the agenda.

At the luncheon the Samuel L. Warner award was given Lorin D. Grignon, of 20th Century-Fox, for engineering work on stereophonic sound. The David Sarnoff Gold Medal award went to Ray D. Kell, of RCA, for important contributions to color television, and the SMPTE Journal Award to Armim J. Hill for his paper in stereoscopy. A special achievement award was given Earl I. Sponable and Herbert E. Bragg for contributions to CinemaScope.

JOHN G. FRAYNE

Industry Leaders Take "Night of Stars" Posts

Barney Balaban, Jack Cohn, Spyros Skouras and Albert Warner have accepted membership as honorary chairmen of the advisory council for the 21st annual "Night of Stars," United Jewish Appeal benefit show at Madison Square Garden November 22. This year's "Night" will commemorate the tercentenary of Jewish settlement in America and Theodore Herzl, founder of the world Zionist movement that brought about the establishment of the State of Israel. The show will present stars of radio, stage, television and screen.

Sell Five Theatres In North Carolina

Five theatres in Kings Mountain, Mount Holly and Cramerton, N. C., have been sold by C. E. and D. E. Cash, both of Kings Mountain, to a Charlotte firm, Stewart and Everett. The theatres involved are the Dixie and Joy at Kings Mountain, the Gaston and Holly at Mount Holly, and the Victory at Cramerton.

Wormser to DCA

Irving Wormer resigned from the Columbia executive sales staff this week to join Distributors Corporation of America as vice-president and general sales manager. He had been with Columbia 24 years.

Majors Win Reversal of Trust Case

NEW ORLEANS: A judgment of $490,000 against seven major distributors, awarded in Vicksburg, Miss., in 1951 by Judge Sidney L. Mize to Joe Applebaum and Betram E. Simms, operators of the Center theatre, Greenville, Miss., was reversed here last week in the U. S. Fifth Court of Appeals by Judge Ben C. Dawkins and concurred in by Judges Wayne C. Borah and Robert L. Russell.

The original Applebaum-Simms complaint charged that they were forced to close their theatre as the result of an alleged conspiracy between the seven defendant film distributors and Paramount Gulf Theatres, operators of the Delta and Paramount theatres, and Clyde G. Darden and W. A. Prewett, operators of the Lake Theatre. The object of the alleged conspiracy, the plaintiffs alleged, was to prevent them from showing first-run films in the Center.

The seven distributor defendants were Columbia Pictures, Loew's, Inc., Republic Pictures, 20th Century-Fox, United Artists, Universal Film Exchanges and Warner

In their reversal of the judgment, the three Circuit Court jurists stated that the jurors in the Vicksburg trial were favorably inclined to the plaintiffs as against the non-resident corporations.

Fox Total Up To 29 Films

Twentieth Century-Fox this week announced the acquisition and distribution of four two dimensional films, one in Eastman color, bringing to 29 the number of films in both CinemaScope and 2-D being offered by the company during 1954.

Of the total of 29 attractions, 17 are in CinemaScope and color by De Luxe and Technicolor laboratories, and 12 are in 2-D, of which nine are in color.

New additions are "The Outlaw's Daughter," a W. Barry production in Eastman color, starring Bill Williams, Kelly Ryan and Jim Davis. The picture will open in November. Also that month, 20th-Fox will release "Black 13," a F. Proudlocks production directed by K. Hughes starring Peter Reynolds and Rona Anderson.

To the December releases have been added "Devil's Harbor," a C. Dean production starring Richard Arlen and Greta Gynt, and "The Other Woman," a Hugo Haas production starring Cleo Moore.

CinemaScope pictures slated for openings during the October-December period are: "Woman's World," "The Adventures of Hajji Baba," "Black Widow," "Desiree" and "There's No Business Like Show Business."

from Universal

TWO IMPORTANT PICTURES AVAILABLE FOR THE HOLIDAY SEASON! △△△ BOTH POWERFULLY PRE-SOLD BY SPECTACULAR COLOR ADS IN NATIONAL MAGAZINES!!

Universal International

More than
90 MILLION
PEOPLE
will see the
pre-selling
ad campaign
which includes
DOUBLE TRUCK
FULL PAGE
and
FULL COLOR
ads on the
pages of:

LIFE
LOOK
This Week
MAGAZINE
parade
modern screen
Screen Stories
Motion Picture
AND TELEVISION MAGAZINE
Movieland
WEEKEND
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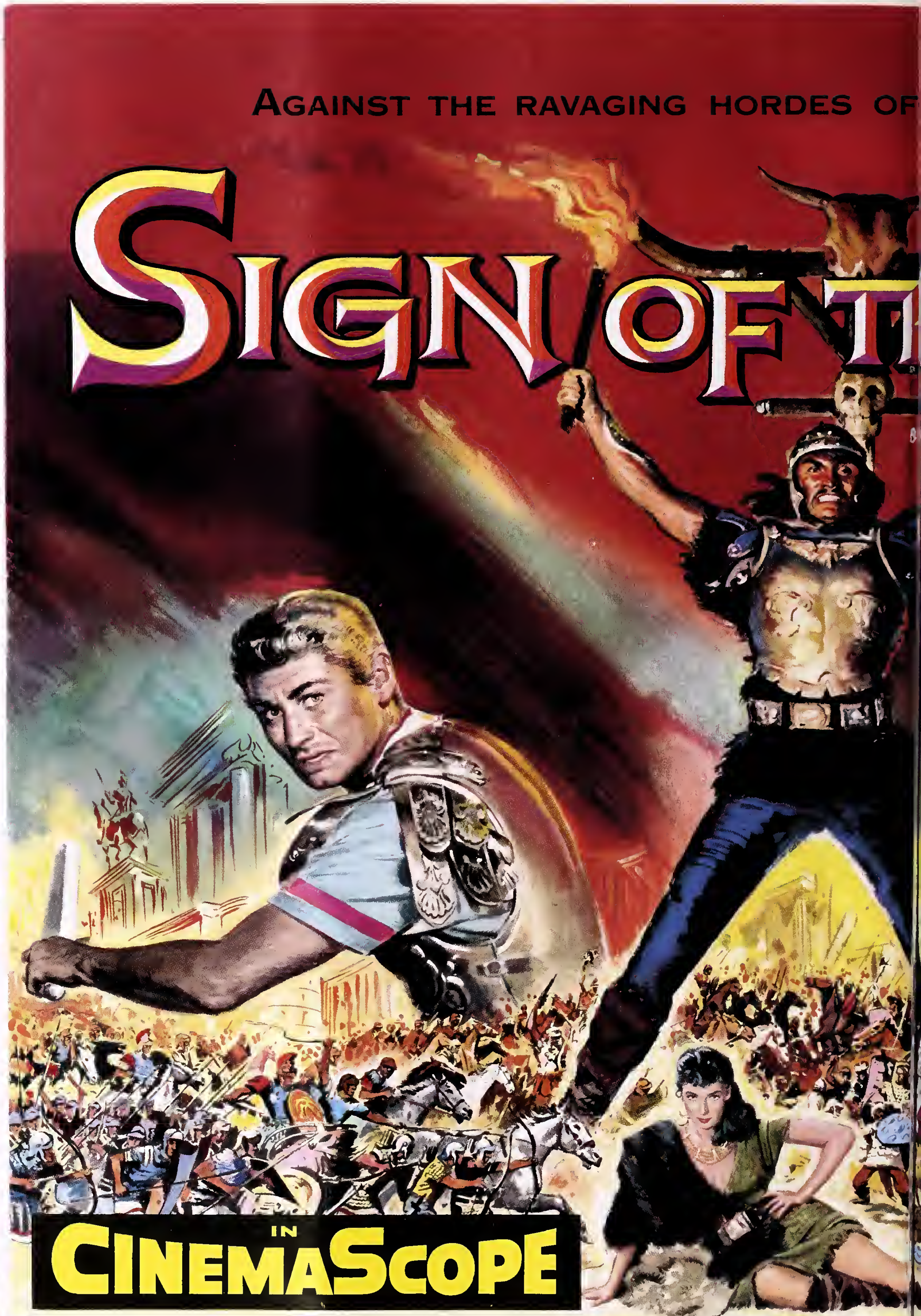

AGAINST THE RAVAGING HORDES OF
SIGN OF T
IN
CINEMASCOPE

STARRING

JEFF CHANDLER · JACK PALANC

with JEFF MORROW · GEORGE DOLENZ · EDUARD FRANZ · ALEXANDER SCOUR

TTILA STOOD A WARRIOR'S MIGHT AND A PEOPLE'S FAITH!
AND AGAINST HIS RUTHLESS PAGAN LUSTS
...THE POWER OF A WOMAN'S LOVE!

E PAGAN

The story of **ATTILA the HUN!**

COLOR BY *Technicolor*

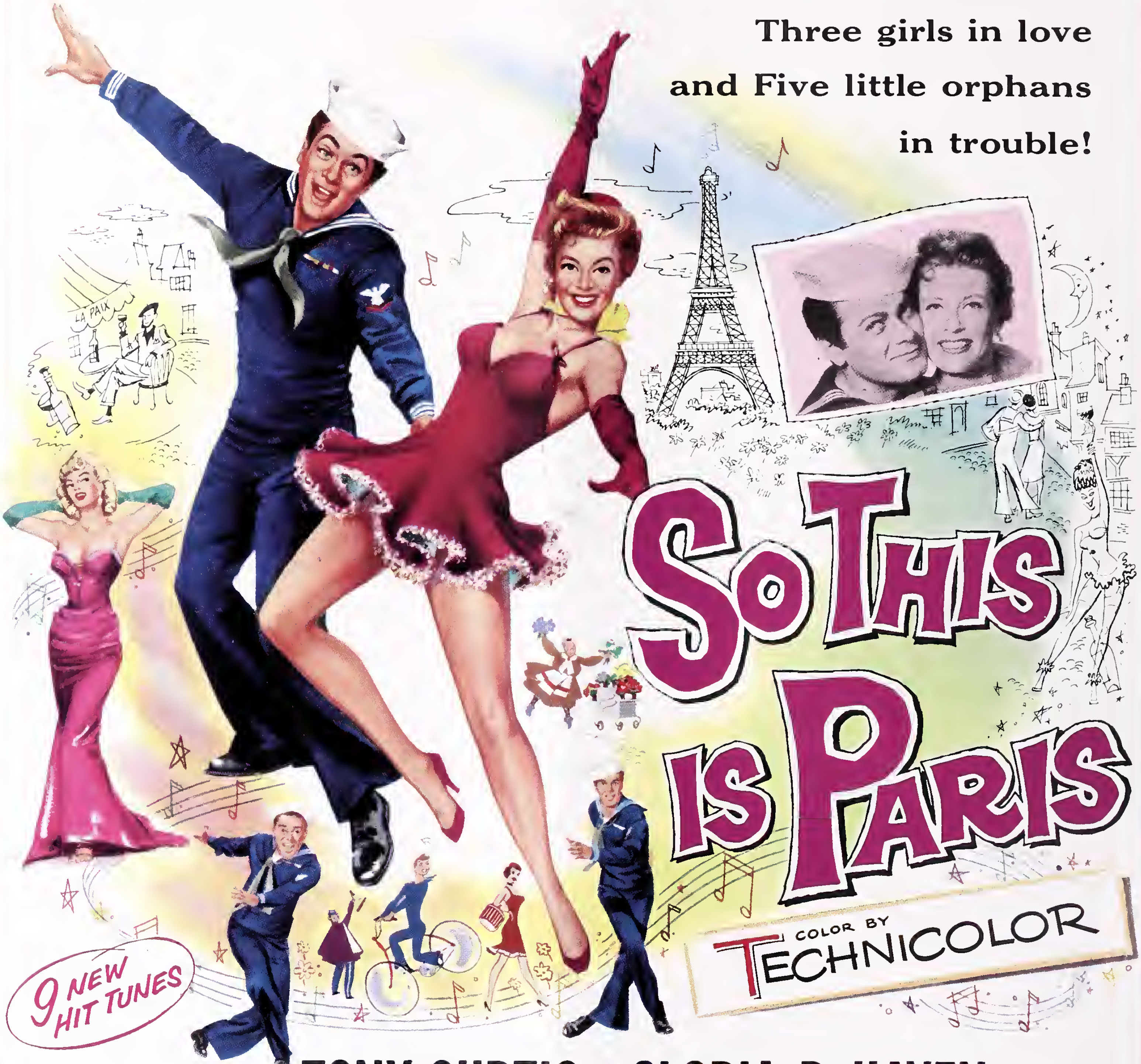
SIGN OF THE PAGAN

A GREAT NOVEL!
A GREAT SCREEN ENTERTAINMENT!

LUDMILLA TCHERINA · RITA GAM

ected by DOUGLAS SIRK · Screenplay by OSCAR BRODNEY and BARRÉ LYNDON · Story by Oscar Brodney · Produced by ALBERT J. COHEN

The wonderful story of Three sailors on leave...
Three girls in love
and Five little orphans
in trouble!



TONY CURTIS · GLORIA DeHAVEN
GENE NELSON · CORINNE CALVET · PAUL GILBERT

with MARA CORDAY · "MISS UNIVERSE OF 1954" CHRISTIANE MARTEL · "MISS U.S.A. OF 1954" MYRNA HANSEN

Directed by RICHARD QUINE · Screenplay by CHARLES HOFFMAN · Produced by ALBERT J. COHEN

The impressive campaign of color ads on the pages of 20 LEADING NATIONAL PUBLICATIONS will pre-sell the readers of LIFE...LOOK...AMERICAN WEEKLY PARADE...THIS WEEK...SEVENTEEN...REDBOOK...COSMOPOLITAN...FAMILY CIRCLE...WOMAN'S DAY...WOMAN'S HOME COMPANION...HIT PARADER CORONET...SONG HITS...PHOTOPLAY...FILMLAND...SCREEN STARS...MOVIE LIFE...MOVIE STARS PARADE...WEEK-END PICTURE MAGAZINE (Canada)

LITHO IN U.

5 Rank Films To Republic

Herbert J. Yates, president of Republic, has concluded a deal with the J. Arthur Rank organization, covering the distribution of five top British productions in the United States and Latin America, it was announced this week.

Upon his return to New York from London Monday, Richard W. Altschuler, Republic director of world-wide sales, expressed his company's satisfaction at the conclusion of this deal, and reported that Republic planned heavy promotion campaigns to give the widest possible publicity and distribution to the pictures.

The five productions include the comedy, "Doctor in the House," a box office smash in Britain which stars Dirk Bogarde, Muriel Pavlow, Kenneth More, and Donald Sinden, in color by Technicolor; "Trouble In Store," another record-breaking Rank film, which co-stars Norman Wisdom and Margaret Rutherford; "Forbidden Cargo," a melodrama starring Nigel Patrick and Elizabeth Sellars; "A Day To Remember," a romance starring Stanley Holloway and Joan Rice; and "The Square Ring," starring Jack Warner and Robert Beatty.

Studios Gambling More Than Ever: Schary

Dore Schary, vice-president in charge of the MGM studio, declared in New York this week that "studios are gambling more money today than they have ever done in the past. Here for conferences with Loew's officials, he cited many examples in which studios "put a lot of money on the line" to gain a story property and to introduce a medium, indicating their "willingness to tackle anything which shows promise." He said that the production side of the business is working harder than it has ever worked to "make better product." Next year, he said MGM will spend more money than it has ever spent on a film in its production of "Ben Hur." Regarding VistaVision, Mr. Schary said he welcomed any new device, believing such innovations are a healthy influence. As to MGM plans regarding VistaVision, he said his studio has no commitments, but that if the studio feels it has a property that will lend itself specially to the medium, it would use VistaVision.

Columbia Volunteers Cut In "Bamboo Curtain"

The Maryland State Board of Motion Picture Censors has granted Columbia Pictures "the privilege of deleting" a term offensive to the Negro race from one of its films, according to chairman, Sidney R. Traub. In the picture, "Bamboo Curtain," the word "nigger" is used. Mr. Traub made it clear he would have pulled out the film scissors himself if Columbia had not done so. Columbia has agreed to delete the word, not only in films to be shown in Maryland, but in every print of the film in the country.

'TERRIFIC' IS THE WORD FOR VISTAVISION AT MUSIC HALL

by the Herald

EXPLAINING VISTAVISION. The scene in the publicity office of the Radio City Music Hall, New York, as Paramount's executives talked to news men. Above are Adolph Zukor, chairman of the board; Barney Balaban, president; Loren Ryder, studio technical research head, and John R. Bishop, camera department director.

Paramount's VistaVision, already demonstrated to the acclaim of the trade, was offered to the public for the first time last Thursday when "White Christmas" was unveiled at New York's Radio City Music Hall on a screen measuring 59½ feet by 32 feet. The word is: "terrific."

Business-wise, the Music Hall's opening day receipts hit $25,000, for one of the Hall's biggest openings in months. Critically, too, the show and the process were a success. Patrons, who weren't expected to be completely aware of the finer quality of the picture presentation, were just that, according to an audience poll.

For the Music Hall presentation, a horizontal VistaVision print is projected through specially built projectors through which the print runs horizontally. Paramount officials, at a press conference immediately following the picture's opening, emphasized that this horizontal projection technique is not a requirement for VistaVision, but simply an added refinement to insure the utmost in light, clarity and brilliance for screens 50 feet and wider.

Attending the press conference were Barney Balaban, Paramount president; Adolph Zukor, chairman of the board; Don Hartman, executive in charge of production, and Loren L. Ryder, research director who supervised VistaVision's development.

Mr. Zukor said he had "never visualized such progress" as was represented by the current VistaVision presentation when he entered the industry over a half-century ago. "The public," he said, "is getting more for its money" today than at any other time in industry history. Mr. Balaban called "White Christmas," the initial VistaVision production, "only the beginning" and said that the process would "widen the gap" between television and motion pictures.

Mr. Hartman underscored what seems to be Paramount's policy of "under-selling" rather than "over-selling" VistaVision to the public. He stressed the belief that in the long pull VistaVision will be known as the best possible technique, adding "What is best as far as the public is concerned, should survive."

Mr. Ryder put the cost of the horizontal projectors at about $2,000 each, and indicated the cost could be cut to about $1,500 when produced in quantity. He said the horizontal technique was especially suitable for drive-ins since it doubled the amount of light on the screen and might make possible much earlier starting times. At present, the sound track, for horizontal projection, is on a separate print, but Mr. Ryder said that there is room on the horizontal prints for the track and that when they are combined, the quality of the optical sound should be greatly enhanced. At present the picture print runs at approximately 180 feet per minute, while the sound print runs at about 90 feet per minute, with the two projectors connected by a Selsyn motor.

VistaVision prints, he said, will be available in three types: "standard" or vertical prints, horizontal prints and anamorphic prints with a 2 to 1 ratio. He said the company anticipated little demand for the anamorphic prints and revealed that now on the Paramount drawing boards are plans for a projector to handle both vertical and horizontal prints.

"WHITE CHRISTMAS" PARAMOUNT'S ALL-TI CITY MUSIC HALL IN

what an entertainment package!

IRVING BERLIN'S

White Christmas

in

VISTAVISION

Starring

BING CROSBY • DANNY KAYE • ROSEMARY CLOONEY • VERA-ELLEN

with DEAN JAGGER • Lyrics and Music by IRVING BERLIN

Produced by ROBERT EMMETT DOLAN • Directed by MICHAEL CURTIZ

Dances and Musical Numbers Staged by Robert Alton • Written for the screen by NORMAN KRASNA, NORMAN PANAMA and MELVIN FRANK

Color by TECHNICOLOR

—all wrapped up in Vista Vision!

SMASHES

ME RECORDS AT RADIO

ITS FIRST WEEK!

Opening Day Topped "The Greatest Show On Earth"

(and was among the biggest days in the theatre's history)

Second Day Topped "The Greatest Show On Earth"

(and this in spite of devastating hurricane)

Third Day Topped "The Greatest Show On Earth"

(few grosses since Music Hall opened have matched it)

Fourth Day Topped "The Greatest Show On Earth"

(lines blocks long from opening to closing)

The terrific boxoffice celebration of "White Christmas" will soon be nationwide as it opens next week in Los Angeles, San Francisco, Seattle, Denver, Washington, Philadelphia, Detroit, Canton, Columbus, Cincinnati, Buffalo, Boston. Then hundreds of November dates!

TRADE EXHIBIT 'BIGGEST SHOW'

Equipment and Popcorn to Be Stars of Exposition At TOA Convention

With substantially all available booths taken by 136 different manufacturers, the TESMA - TEDA - TOA - IPA conventions and trade shows were billed this week as "The Greatest Show on Earth" in a brilliantly circusy circular sent to theatre operators throughout the United States. The trade shows, to be conducted from October 31 through November 4, at the Conrad Hilton Hotel in Chicago, are free to theatre people whether or not they belong to any exhibitor organization.

Two Exhibits Will Adjoin

The general theatre equipment exhibits, as regularly conducted by the Theatre Equipment and Supply Manufacturers Association, is combined this year with the trade show of the International Popcorn Association, which will also be in convention during this period. The two expositions will immediately adjoin each other. Although conducted by the popcorn industry, the IPA exhibits will embrace all phases of theatre refreshment merchandise.

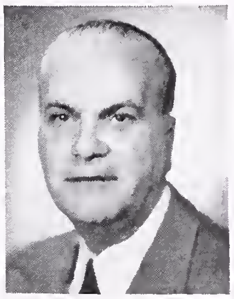
Besides the usual TESMA-TEDA Forum, there will be an IPA-TOA Forum of similar purpose concerned with refreshment merchandising. The TESMA-TEDA Forum will be devoted to new techniques and general equipment problems.

The moderator of the TESMA-TEDA Forum, to be held Wednesday afternoon, will be Alex Harrison of 20th Century-Fox Film Corp., and the meeting will be addressed by Loren Ryder, technical director of Paramount Pictures Corp.; Earl Sponable, technical director of 20th Century-Fox; M. A. Stevens, Bausch & Lomb Optical Co.; J. F. O'Brien, Radio Corp. of America; A. J. Hatch, Strong Electric Corp.; and Leonard Satz, Raytone Screen Co.

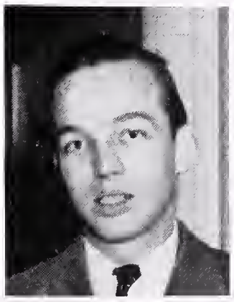
List Members of Panel

Panel members for the discussion will be F. C. Matthews of Motiograph, president of Tesma; A. E. Meyer, International Projector Corp.; L. E. Pope, Fox Midwest Theatres; Nash Weil, Wil-Kin Theatre Supply Co., Atlanta; Edwin Goge, Walter Reade Theatres; Joseph Zaro, Bijou Amusement Co.; E. J. Nelson, The Ballantyne Co.; John R. Miles, Projection Optics, Inc.; F. C. Dickely, Altec Service Corp.; W. A. Gedris, Ideal Seating Co.; Robert Gottschalk, Panavision, Inc.

The IPA-TOA Forum is scheduled for all day Thursday. The moderator will be Bert Nathan of the Theatre Popcorn Vending Corp., Brooklyn, vice-president of IPA and co-chairman of TOA's Concessions Committee. Talks will be made by Nathan Buchman, also co-chairman of TOA's Concessions Committee; Van Myers, Wometco Theatres; Lee Koken, RKO Radio Theatres; Melvin Rapp, Apco, Inc.; and Melvin Wintman, Smith Drive-In Theatres.



F. C. Matthews, president of TESMA.



J. J. Fitzgibbons, Jr., president of IPA.

Mahon Plans Product Schedule for 2 Years

A production schedule of three big pictures during the next 12 months, plus 10 smaller features for the next two years has been set by International Film Productions, it was disclosed in New York last week by Barry Mahon, president. The company, which has headquarters in Tangiers and is financed through Swiss and Tangerian interests, has exclusive rights to Errol Flynn. The latest production is "Crossed Swords" with Flynn and Gina Lollobrigida, a current United Artists release. Mr. Mahon said the productions all will be in color and will be made in Europe at the authentic locales. The producer has a deal with Herbert Wilcox for five productions. To be released in the United States in November will be "Lilacs in the Spring," which Mr. Wilcox produced, starring Flynn and Anna Neagle. Others with Wilcox are "King's Rhapsody," in CinemaScope and "William Tell."

Lease Stamford House

STAMFORD: The 2,000-seat Palace Theatre, once one of the largest in Connecticut, was leased last week on a long term basis to Harry Brandt, president of Brandt Theatres and largest New York theatre circuit operator, and his associate, Melvin Miller of Connecticut, through Berk and Krumgold. Lessor is Mrs. Mary C. Vuono, pioneer theatre operator, who built the theatre in 1920. The Palace is the third theatre in Stamford acquired by the Brandt-Miller combine.

Sell Atlanta Houses

Charles Mion has sold the Rialto and Central theatres, Atlanta, to Robert Moscow, manager of the houses since 1950, and Jay Soloman, of Independent Theatres, Inc.

Pinanski to Head TOA's Nominators

CHICAGO: Chairman of the 1954 Theatre Owners of America nominating committee will be Samuel Pinanski of Boston, former TOA president for two years, it has been announced by Walter Reade, Jr., TOA president.

A parade of Hollywood glamour will be added to the TOA convention and the TESMA-TEDA-TOA-IPA Trade Show, October 31 through November 4 at the Conrad Hilton Hotel. Personalities scheduled to attend the convention activities are MGM's Elaine Stewart, and Columbia's Kim Novak and Robert Francis, and U-I's Rock Hudson. Also a private showing of U-I's "The Far Country," with James Stewart, has been set for the delegates.

An outstanding program has been arranged for the ladies. Under the chairmanship of Mr. David B. Wallerstein, a group of wives of prominent Chicago exhibitors and of members of the United Theatre Owners of Illinois have volunteered their services.

SIMPP Withdraws Complaint Against Export Association

It no longer is interested in pursuing its complaint to the Federal Trade Commission that the Motion Picture Export Association in its financial agreement with France arranged for subsidies, The Society of Independent Motion Picture Producers told the FCC this week. Ellis Arnall, SIMPP president, told newsmen he is satisfied with MEA president Eric A. Johnston's publicized opposition to subsidies.

Edmund Grainger Films For RKO Release

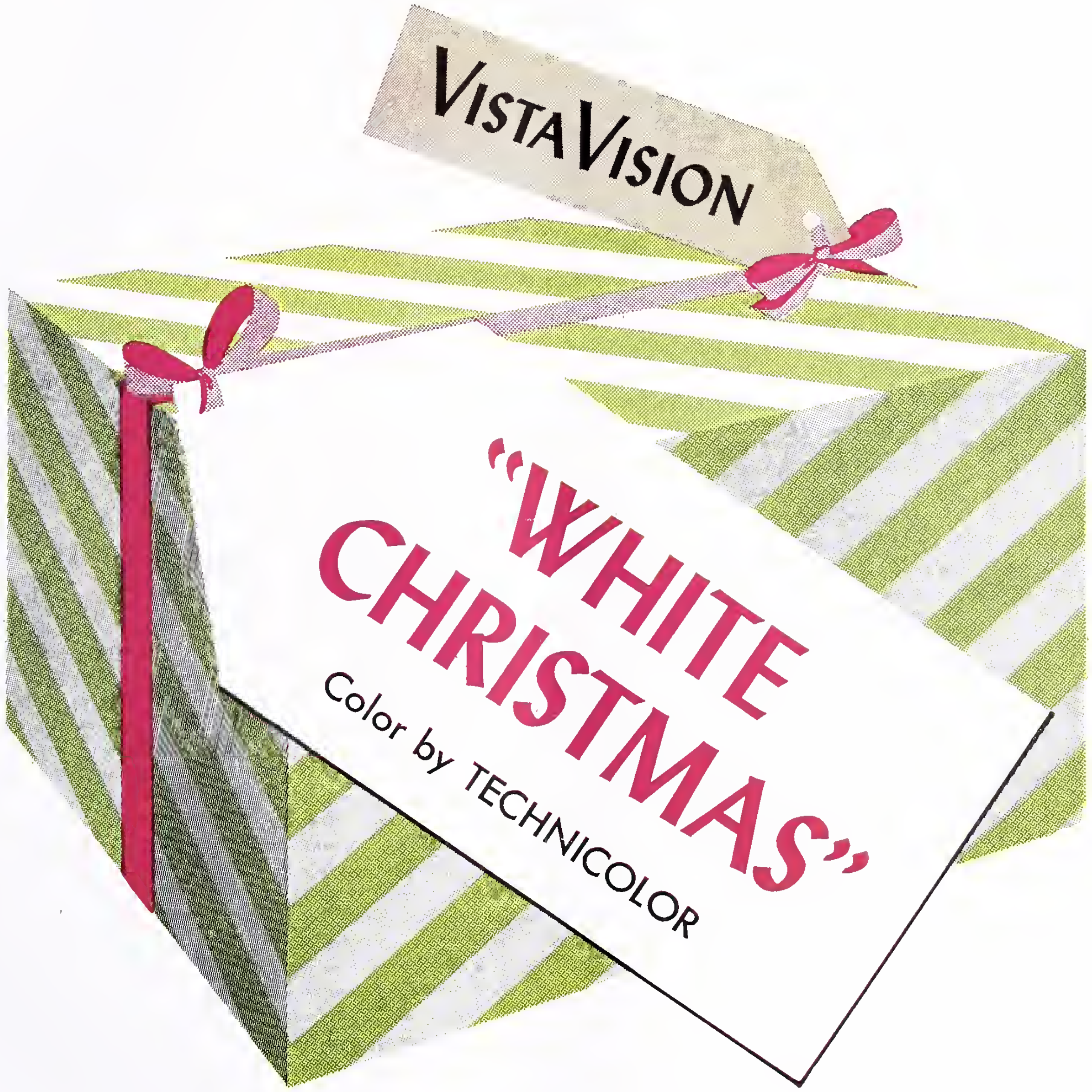
RKO and Edmund Grainger Productions have agreed to a program of "Grade A" films, which Mr. Grainger will make. The first will begin January 15, on the studio lot. Mr. Grainger said it will be in color by Technicolor, for the wide screen, and cost $1,500,000. His second will be "Oh, Promised Land." Parliament Pictures, of which Al O'Keefe is president, is associated in financing Mr. Grainger's product.

It also was announced this week that RKO has bought the world wide distribution rights to Michael Myerberg's puppet film, "Hansel and Gretel."

Prod Israeli Production

WASHINGTON: The Commerce Department has reported that the Government of Israel has taken steps to encourage domestic film production by requiring minimum screen time allocations for domestic films. Commerce film chief Nathan D. Golden said a new law requires all film programs of 90 minutes or longer to include an Israeli-produced newsreel.

Paramount's Gift
to the Art of Motion Pictures


VistaVision
"WHITE CHRISTMAS"
Color by TECHNICOLOR

TECHNICOLOR IS THE REGISTERED TRADE-MARK OF

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

FRED SCHWARTZ told the Hollywood press the other day that he believes television is the "best thing that ever happened to the motion picture business." Unaccustomed as Hollywood press folk are to this kind of language from motion picture people, his listeners gave him an extended silence in which to reflect upon the words he had spoken, and he made use of it as follows:

"No matter what it is that the children are looking at on the television tube today—be it football, space men, newsfilms, even cartoons—they're seeing a motion picture. For that's all a television program is. Back before television, children had to be taken to their first movie by their parents, or other adults, and that couldn't be very often. Now they begin looking at movies earlier in life, and oftener than they ever could before. This makes them more movie-minded than children ever have been, and it stands to reason that when they grow up to be big enough they'll want to get into the big league right off."

It wasn't conspicuously in evidence that the press folks went along with him all the way on his views in the matter up to this point, but his next observation got affirmative nods from all quarters.

"In addition to that," he said, "the television screen is the best advertising medium the motion picture theatre ever had. The motion picture, it is important to realize, is the only item of merchandise that can take advantage of the sampling-technique in television advertising." His point was that a television viewer can look at a refrigerator, lipstick, automobile or bottle of beer on a television screen, but can't partake of a sample to see how he likes it or doesn't; whereas he can partake of a sample of a motion picture, directly from the television screen, and decide whether or not he wants to buy the whole item.

Went Along With Schwartz On Point All the Way

The Hollywood press folk went along with the exhibitor president of the Distributors Corporation of America on this point all the way.

Last weekend the distinguished Loyd Wright, counsel for a great many of the most important personalities and organizations in the production community, and a distinguished member of his profession nationally, was retained by a member of outstanding musical directors as attorney for an organization, professional in character, to be called the Music Directors Association of America.

The fundamental reason for the setting up of this organization, which is not a union or guild in the collective-bargaining category, is to upset or, failing that, to offset the clause in the present contract of the Screen Director Guild of America, which binds producers and studios to limit the screen-credit use of the term "director" and its several derivations strictly to the motion picture director.

Nobody less august, able and respected than Barrister Wright, presiding president of the California Bar Association, would stand a chance of keeping this credit-wrangle from exploding into big trouble.

The musical directors (all the great ones are participants) have chosen well.

◆

Seven pictures were started, and six others were finished, during the week.

Five of the new undertakings were in extra-dimensional processes and in color.

Far and away the standout among the launchings was "The Ten Commandments," which producer-director Cecil B. DeMille began shooting in Egypt. This latest and declaredly last DeMille production is going in VistaVision and color by Technicolor and, of course, is for Paramount release. The cast includes—to name a few of the many — Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price and John Carradine. Henry Wilcoxon is associate producer on the picture, and Eddie Salven is assistant director.

Paramount's expensive VistaVision process is in use, also, on "The Desperate Hours," which William Wyler is producing and directing for that company. Humphrey Bogart, Fredric March, Martha Scott, Arthur Kennedy, Dewey Martin, Raymond Burr, Mary Murphy, Arthur Franz and Robert Middleton are in the cast. It is the first VistaVision in black and white.

"Never Too Young" Third VistaVision

The third VistaVision picture started during the week is "You're Never Too Young," also Technicolor, and it's a Dean Martin-Jerry Lewis vehicle with Diana Lynn opposite the pair. Paul Jones is the producer; Norman Taurog the director.

MGM's Arthur Freed began photographing "It's Always Fair Weather," in CinemaScope and color, with Gene Kelly and Stanley Donen sharing the direction. Kelly, Dan Dailey, the incomparable Cyd Charisse, Dolores Gray and many others are cast.

"Bow Tamely to Me" is a Benedict Bogeaus production for RKO release and is being filmed in SuperScope and Technicolor. Barbara Stanwyck and Robert Ryan are cast, and Allan Dwan is directing.

"Big House," an Aubrey Schenck-Howard W. Koch production for United Artists release has Broderick Crawford, Ralph Meeker, Reed Hadley, Randy Farr, Lon Chaney and William Talman.

"Air Strike," produced and directed by Cy Roth for Lippert Pictures, has Richard Denning and Gloria Jean.

THIS WEEK IN PRODUCTION:

STARTED (7)

LIPPERT
Air Strike (Cy Roth)

MGM
It's Always Fair Weather (CinemaScope; Color)

PARAMOUNT
You're Never Too Young (VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

RKO RADIO
Bow Tamely to Me (Filmcrest; SuperScope; Technicolor)

UNITED ARTISTS
Big House, U.S.A. (Bel-Air)

COMPLETED (6)

ALLIED ARTISTS
John Brown's Raiders

COLUMBIA
Gun That Won the West (Clover Prods., Inc.)

MGM
Moonfleet (CinemaScope; Color)

PARAMOUNT
Lucy Gallant (VistaVision; Technicolor)

U-I
Justice Comes to Tomahawk (Color)
Lady Godiva of Coventry (Technicolor)

SHOOTING (25)

ALLIED ARTISTS
The Black Prince (CinemaScope; Technicolor)

COLUMBIA
The Man from Laramie William Goetz; CinemaScope; Technicolor)
My Sister Eileen (CinemaScope; Technicolor)

INDEPENDENT
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

MGM
Interrupted Melody (CinemaScope; Color)
Hit the Deck (CinemaScope; Eastman)
Boulevard in Paris (CinemaScope; Technicolor)

PARAMOUNT
The Trouble With Harry (VistaVision; Technicolor)

REPUBLIC
The Admiral Hoskins Story
Santa Fe Passage (Trucolor)
Magic Fire (Trucolor)

20TH-FOX
A Man Called Peter (CinemaScope; Color)
The Seven Year Itch (CinemaScope; Color)

UNITED ARTISTS
Not As a Stranger (Stanley Kramer)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)
The Kentuckian (Hecht-Lancaster Prods.; CinemaScope; Technicolor)

U-I
The Purple Mask (CinemaScope; Technicolor)
The Shrike
To Hell and Back (CinemaScope; Technicolor)

WARNER BROS.
Target Zero
Jump Into Hell
The Sea Chase (CinemaScope; WarnerColor)
Mister Roberts (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)
Strange Lady in Town (CinemaScope; WarnerColor)

JDA Lunch Will Honor Trade Press

Motion Picture Herald and *Motion Picture Daily* and other industry publications will be honored for "their contributions to the American ideals of freedom, equal opportunity and fair play" at the annual Joint Defense Appeal luncheon tendered by the Motion Picture Division and Cinema Lodge of B'nai B'rith October 27 at the Hotel Astor in New York, it was announced by William J. German, JDA division general chairman.

The luncheon will highlight the industry campaign to help JDA raise New York's share of the $5,000,000 needed to finance the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Martin Quigley will receive the award on behalf of *Motion Picture Daily* and the Herald; the others receiving awards for their publications are: Ben Shlyen for *Boxoffice;* Jay Emanuel for *The Exhibitor;* Mo Wax for *Film Bulletin;* Jack Alicoate for *Film Daily;* Morton Sunshine for *Independent Film Journal;* Roger Littleford for *The Billboard;* Marvin Kirsch for *Radio Daily,* and Mrs. Margie (Chick) Lewis for *Showman's Trade Review.*

In making the announcement Mr. German declared: "It is most fitting that we should honor our trade press for their exemplary leadership in the struggle to protect our democratic rights at the same time that we express our support to the JDA agencies in their fight against bigotry and discrimination. The work of both the press and the agencies strengthen our democratic heritage, and make more secure the basic rights of all free men."

Maryland Theatre Sues Another, Charges Monopoly

BALTIMORE: A $100,000 damage and injunction anti-trust suit has been filed by Marva Theatres, Inc., of Frederick, Md., against Transamerica Frederick Theatres Corp. Marva, which operates the City Opera House theatre in Frederick charged Transamerica with a campaign to drive Marva out of business—with "conspiring to monopolize and attempting to monopolize exhibition in Frederick." Transamerica operates the Tivoli and Frederick theatres in Frederick, having acquired them recently from Stanley-Warner Theatres. Marva alleged that Transamerica, when it acquired the two theatres early this year, started a plan to force Marva to quit by overbidding on pictures in an attempt to monopolize top films, trying to get the Marva landlord to cancel its theatre lease, and various other devices. The court was asked to issue an injunction forbidding Transamerica from continuing these practices and also to award $100,000 damages trebled to $300,000.

BREEN LEAVES PCA POST; IS SUCCEEDED BY SHURLOCK

JOSEPH I. BREEN

GEOFFREY M. SHURLOCK

The resignation of Joseph I. Breen as administrator of the Production Code Administration was accepted Thursday, October 14, by the directors of the Motion Picture Association of America. At the same time the board approved the selection of Geoffrey M. Shurlock to succeed Mr. Breen as PCA administrator.

In making the joint announcement, Eric Johnston, MPAA president, said Mr. Breen would continue as special consultant to the PCA for the next seven years. Mr. Shurlock, a motion picture industry veteran, has served as Mr. Breen's assistant for the past several years.

Mr. Johnston praised Mr. Shurlock as an "extremely able, respected and experienced executive. His experience and thorough knowledge of the industry should serve him well in continuing the outstanding job done through the years by Joe Breen."

The board's approval of Mr. Breen's request to relinquish active direction of the PCA was expected in trade circles, familiar with Mr. Breen's desire to slow down his activities. Mr. Breen, a native of Philadelphia and a newspaperman there, became active in Hollywood and in 1941 was appointed general manager in charge of the RKO studios. In 1942 he was chosen as director of PCA and the following year elected president of the Motion Picture Society for the Americas. He also held the post of vice-president of the Motion Picture Producers and Distributors of America, the predecessor to MPAA.

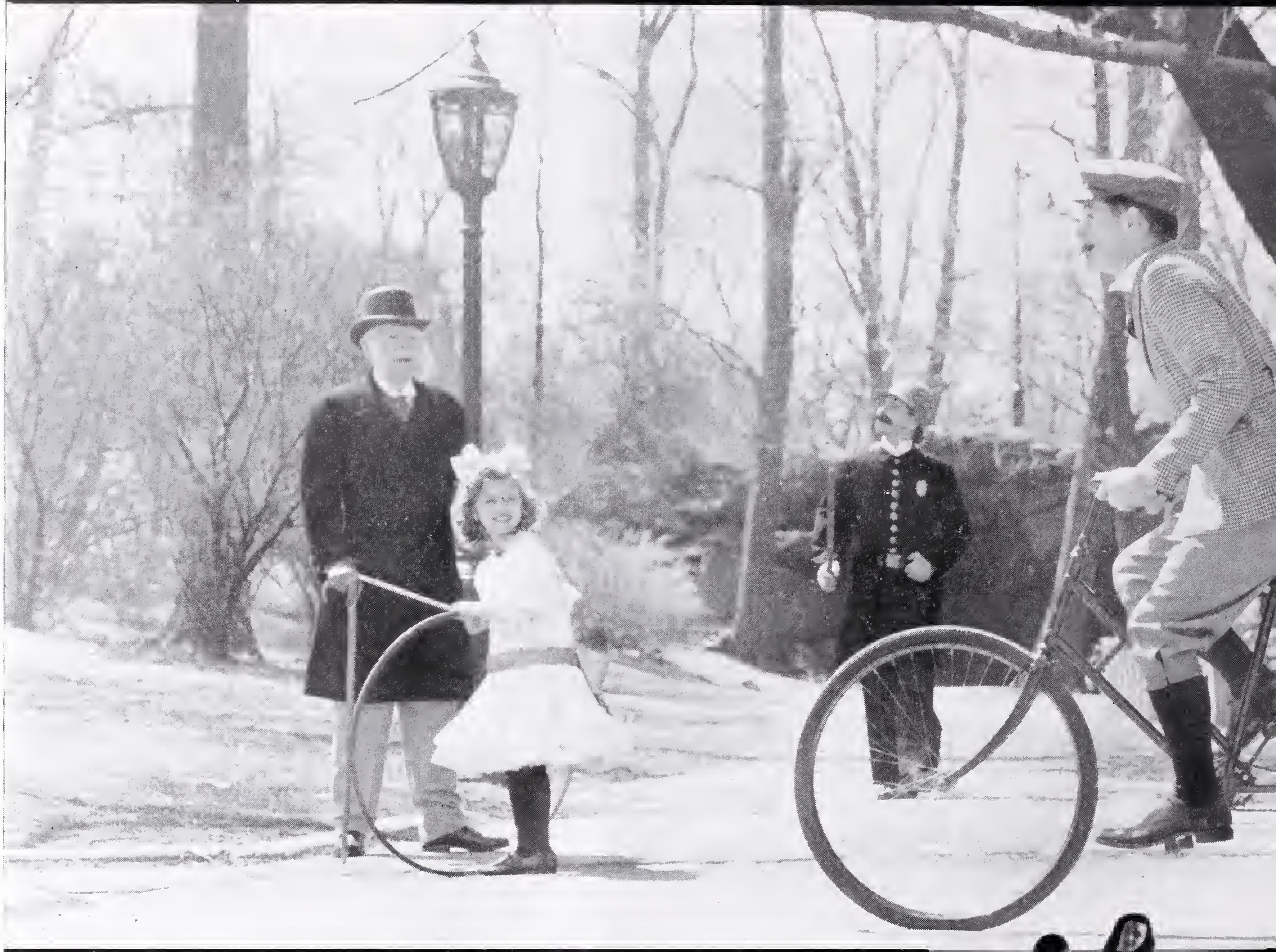
Mr. Shurlock, who joined the Code staff in 1932, after several posts with a major studio, has lived in this country ever since he was a child. A native of Liverpool, England, he was educated in California. In addition to the Breen resignation, the board also considered the proposed increase in PCA fees to producers, it was learned. No decision was taken on the proposal at this stage.

Cite Importance of Vending Machines

Vending machines have become so important they may give more profit to a theatre than counters, in the estimation of Carl Siegel, who heads Stanley Warner's concessions department. He stated, in a program article for the National Automatic Merchandising Association, meeting in Washington last week, that an ice cream vending machine produces more business than ice cream counter sales; that, in fact, such machines have increased the ice cream sales percentage of the refreshment gross from one and one-half per cent four years ago to today's nine per cent. Also, that a beverage vending machine sells twice the soft drinks sold by a counter. As a corollary, by giving counter attendants more time, it boosts sales of candy and popcorn. Another statistic from Mr. Siegel: a comb machine in the men's room of a theatre, and a perfume machine in the women's room, almost paid for the annual cost of the rooms' maintenance.

Goldenson Will Talk To Carolina Owners

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, will be the principal speaker at the annual convention of the Theatre Owners Association of North and South Carolina, November 14-16, in Charlotte. Walter Griffith is convention chairman. One day of the convention, he said, is to be devoted to "The Theatre of Tomorrow."



Hearts are always young

Oldsters come—and recall, tearfully, the days of their youth. Youngsters come and find themselves heart and soul in the good old days when bicycles were built for two—and more. That's today's wide-screen entertainment as it thrills the audience—entertainment based on new technics in production, processing, projection. The Eastman Technical Service for Motion Picture Film is helping the industry master these technics. Branches at strategic centers. Inquiries invited.

and gay—*on the new, wide, wide screen*

Address: Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

CEA SCORES ON BREAK FIGURE

Advisor Ends Dispute on British Problem After a Lengthy Controversy

by PETER BURNUP

LONDON: Exhibitors through their Cinematograph Exhibitors Association scored a signal triumph over the distributors in the decision of Cyril Salmon, Q.C. in regard to the break-figure dispute.

Following the acceptance of the Eady Plan four years ago, the Kinematograph Renters Society passed a resolution virtually ending individual negotiations on break-figures; the plea being that that was the only effective method of ensuring that exhibitors would not seek to recover any part of their contribution provided for in the plan by a reduction in film rentals.

Agreed to Accept

After a prolonged and embittered wrangle the two Associations agreed to submit their respective cases to a distinguished legal authority, Mr. Salmon, for his "advice" and agreed further, in advance, to accept Mr. Salmon's "advice" as a binding decision. The exhibitors' case was argued before Mr. Salmon by Sir Hartley Shawcross, Q.C. (a former Attorney-General) and that of the renters by Gilbert Paull, Q.C.

In his lengthy "advice" Mr. Salmon points out that no question of law arises in the case and that both parties concede that the matter is not to be governed by legal rights, but the broader principles based on natural justice and commercial good sense. He proceeds to point out that the KRS resolution restricts the rights of individual traders freely to negotiate with each other and imposes the burden upon an exhibitor of having to negotiate with a body which has a virtual monopoly on the exhibitors' stock in trade.

Mr. Salmon then says:

"In my judgment this resolution is contrary to the best interests of the industry—and therefore, on a broad view, to the best interests of the Renters themselves. Moreover, the Renters can, in my view, be given adequate protection against the particular danger which the resolution is designed to meet without resorting to the practices the resolution lays down.

Should Refer Matter

"If an individual Exhibitor and Renter cannot agree in their negotiations over a break-figure contract either party should be able to refer the matter to the Joint Trade Committee, all members of which would approach the subject with a fresh and open mind. This would seem to me to give the Renter almost as much protection as if the original negotiations were between the individual Exhibitor and the KRS with a right of appeal to the Joint Trade Committee. Moreover, it avoids the anomaly of a court of appeal consisting of two judges, one of whom has already decided the case at the first instance."

Calls Solution "Equitable"

Mr. Salmon's "advice" concludes as follows:

"The above recommendations represent what in my view is the most equitable and expedient way of settling the unfortunate differences that have arisen between the members of the Joint Committee. I am satisfied that this solution is in the best interests of the industry as a whole and is not unfair to any particular section of the industry.

"I can only express the hope that the industry will accept these recommendations and thus vindicate the unanimous view of the industry that the existing conciliatory machinery is effective and the imposition of a statutory tribunal is neither necessary nor desirable."

The Salmon "advice" is likely, in the view of the industry leaders here, to have the significance of the British Bill of Rights of 1689 or one of the classic decisions handed down by the Supreme Court of the United States.

J. Arthur Rank's General Film Distributors more than a year ago broke away from the KRS on the latter's break-figure policy and announced publicly that it would regard all break-figure decisions as a matter for individual trading between seller and buyer.

CEA Ratifies Eady

CEA has formally ratified the new scale of Eady levy. Twenty-two of the association's branches voted in favor, with two against and one asking for the reference back of the scale. The necessary memorandum of agreement is now in process of preparation for signature by the Four Associations and for submission to the President of the Board of Trade for his formal approval.

Following General Council's decision, its officers made an approach to J. Arthur Rank seeking a healing of the breach between his Organization and CEA. In the course of a short meeting between the parties Mr. Rank made it clear that he had no intention of returning to the fold.

Claude Whincup, CEA President, had told him that he (Mr. Whincup) assumed that the association's Eady decision would have removed the cause of the resignation and invited Mr. Rank to consider rejoining.

Mr. Rank, it was reported to the general council, took the opportunity of saying that the reasons why he had resigned had been interpreted in certain quarters of the trade "as due to inability to obtain his own way." He wished to make it quite clear that that had nothing to do with his resignation.

Mentions "Other Matters"

Mr. Rank said in all friendliness—so the report to general council ran—that he had decided not to rejoin the association because "apart from this particular issue there were other matters, the details of which he was reluctant to mention."

The Rank resignation makes a serious dent in CEA's finances. The subscription fees of his theatres amount to around £11,000 annually out of CEA's total income of £56,000 a year.

Following the officers' report to General Council of the abortive approach it was decided to pass the matter to the association's finance committee with instructions "to examine the structure and finances of the association and report to the next meeting of general council with its suggestions." That can only result in an increased subscription from CEA's members.

▽

RKO Radio demonstrated the Superscope lens at the Tottenham Court Road Odeon here before an audience of 700 members of the trade, including exhibitors and prominent technical experts. Among those present were C. J. Latta and William Cartlidge of ABPC; James Perkins, George Weltner, T. C. Reddin of Paramount; Arthur Abeles and Carl Stack of Warners; Thomas Law and R. A. de Jonge of Rank's British Optical and Precision Engineers; Harry Lovell of Westrex; Bill Norris of the Roger Bray Organization of South Africa. Further demonstrations were set to be held in Paris this week and in Rome October 29.

▽

Lou Morris, veteran British exhibitor, died here at the age of 65 following a stroke. Mr. Morris was a highly respected member of the trade and a keen supporter of the Cinematograph Trade Benevolent Fund. He was also a member of the Cinema Veterans. Mr. Morris leaves a widow and two sons.

▽

The 600-seat Rialto, Leicester Square, which has been leased by 20th Century-Fox for an indefinite period, reopened October 15 equipped with full CinemaScope and four-track magnetic stereophonic sound. The attraction was "Three Coins in the Fountain" which, after eight weeks at the Carlton, had to make way there for Darryl Zanuck's "The Egyptian."

The Rialto is to be 20th-Fox's "move-over" first run West End house and will mostly play films which have had their initial engagements at the Carlton and the Marble Arch Odeon. By acquiring the Rialto, 20th-Fox will be able to keep their CinemaScope successes in the West End indefinitely instead of withdrawing them, while they are still grossing heavily, in order to accommodate other CinemaScope productions awaiting screening.

Canada Units Make Plans For Action

TORONTO: With the national meeting of exhibitors associations in the offing here, the various provincial associations are gathering to map presentations for action at their national association as well as to the Canadian Motion Picture Industry Council.

In Regina, the Saskatchewan Motion Picture Exhibitors Association seeks to protest the number of road show attractions foisted upon them or do without the regular films. This matter was taken up without success at last year's meeting of the CMPIC. The Saskatchewan association also seeks to have the distributors use plastic cases for shipping. The Saskatchewan group also feels the National Film Board is encroaching on the rights of private enterprise. There has been some pressing by service clubs on the exhibitors that they should play more NFB subjects.

In Edmonton, the Alberta Motion Picture Exhibitors called for the lowering of the age for attending adult shows from 16 to 14 and removal of the amusement tax from tickets up to 50 cents or a five per cent reduction.

The Alberta exhibitors look for a general revision of the Amusement Act in their province along the lines of the Ontario act. A resolution asks that distributors consider special operations problems of the smaller operators. They returned Mayor A. W. Shackleford of Lethbridge to the office of president for his 11th successive term of the ATA's 11-year existence. The vice-presidents are Doug Miller, Taber; D. C. Fox, Pincher Creek; D. A. Boyle, Macleod; and W. H. Wilson, Edmonton. B. H. Wiber was elected assistant secretary.

J. D. McKenzie, Estevan, was elected to the presidency of the Saskatchewan association to fill the vacancy left by the retirement of W. E. Winterton. J. Ludholme is vice-president and J. Heaps, secretary-treasurer. Directors are J. D. Watson, W. Winterton, I. Reinhorn, W. Pyle, D. Hood, R. D. Armstrong, M. Crawford, H. S. Humphries, C. V. Marshall, G. R. Miller, G. M. Miller, H. Durham, H. Falconer, H. Gunn, and J. King.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending October 16 were:

Albany: Brigadoon (MGM), Human Jungle (A.A.), The Vanishing Prairie (Buena Vista), holdover.

Atlanta: The Black Shield of Falworth (U-I), Brigadoon (MGM), The Caine Mutiny (Col.) 4th week, Rear Window (Par.).

Baltimore: Sabrina (Par.), A Star Is Born (W.B.), A Woman's World (20th-Fox).

Boston: The Black Shield of Falworth (U-I), Human Jungle (A.A.), On the Waterfront (Col.), Sabrina (Par.), Vanishing Prairie (Buena Vista), A Woman's World (20th-Fox).

Buffalo: Adventures of Hajji Baba (20th-Fox), Rogue Cop (MGM), A Star Is Born (W.B.), A Woman's World (20th-Fox).

Chicago: The Egyptian (20th-Fox) 4th week, On the Waterfront (Col.) 3rd week, Sabrina (Par.), 3rd week, A Woman's World (20th-Fox).

Cincinnati: The Egyptian (20th-Fox) 3rd week, A Star Is Born (W.B.).

Cleveland: Beau Brummell (MGM), A Star Is Born (W.B.), Vanishing Prairie (Buena Vista) 2nd week, A Woman's World (20th-Fox).

Columbus: Rear Window (Par.), A Woman's World (20th-Fox).

Denver: Rogue Cop (MGM), Sabrina (Par.) 3rd week, A Woman's World (20th-Fox) 2nd week.

Des Moines: Sabrina (Par.).

Detroit: A Star Is Born (W.B.) 2nd week.

Hartford: Adventures of Hajji Baba (20th-Fox), On the Waterfront (Col.) 4th week, Rogue Cop (MGM) 2nd week, Sabrina (Para.).

Indianapolis: Gambler from Natchez (20th-Fox), Rogue Cop (MGM).

Jacksonville: Dragnet (W.B.), Naked Alibi (U-I), Sabrina (Par.).

Kansas City: Rogue Cop (MGM) holdover, Sabrina (Par.) 2nd week holdover.

Milwaukee: Brigadoon (MGM) 2nd week, On the Waterfront (Col.) holdover, Rear Window (Par.) 3rd week, A Woman's World (20th-Fox).

Memphis: The Gambler from Natchez (20th-Fox), Naked Alibi (U-I), A Star Is Born (W.B.).

Minneapolis: On the Waterfront (Col.) 3rd week, Rogue Cop (MGM), Sabrina (Par.) 3rd week, A Star Is Born (W.B.).

New Orleans: Broken Lance (Fox), Rear Window (Par.) 2nd week, A Star Is Born (W.B.) holdover.

Oklahoma City: A Star Is Born (W.B.) 2nd week, Rear Window (Par.) 3rd week, Rogue Cop (MGM) 2nd week, A Woman's World (20th-Fox).

Philadelphia: Brigadoon (MGM), Seven Brides for Seven Brothers (MGM) 2nd week, A Woman's World (20th-Fox).

Pittsburgh: On the Waterfront (Col.) 3rd week.

Portland: A Star Is Born (W.B.), The Vanishing Prairie (Buena Vista) 2nd week.

San Francisco: Brigadoon (MGM), Duel In the Jungle (W.B.), Sabrina (Par.) 3rd week, A Star Is Born (W.B.) 2nd week, Suddenly (U.A.) 2nd week, A Woman's World (20th-Fox).

Vancouver: Broken Lance (20th-Fox), Lucky Me (W.B.), Magnificent Obsession (U-I) 3rd week, Seven Brides for Seven Brothers (MGM), Susan Slept Here (RKO).

Washington: Brigadoon (MGM), Her Twelve Men (MGM), On the Waterfront (Col.) 4th week, Rear Window (Par.) 6th week, Sabrina (Par.), A Woman's World (20th-Fox).

Three Disney Films Go To Empire-Universal

Roy O. Disney, president of Walt Disney Productions, has announced a deal with Empire-Universal Films for the distribution in Canada of three of Disney studio's forthcoming feature productions, "20,000 Leagues Under the Sea," "The Vanishing Prairie" and "The Littlest Outlaw." The deal was negotiated with Leo F. Samuels, president of Buena Vista, and Empire-Universal executives Paul L. Nathanson and Alfred Perry. In the U. S. the pictures will be distributed by Buena Vista and in the United Kingdom by the Buena Vista subsidiary, Walt Disney Film Distributors, Ltd. The first picture to be released in Canada by Empire-Universal will be "The Vanishing Prairie." "20,000 Leagues" will follow and the third release will be "The Littlest Outlaw."

Fox Wisconsin Signs For Makelim Plan

HOLLYWOOD: The Fox Wisconsin circuit has signed contracts for the Makelim plan, it was announced by John Wolfberg, Makelim vice-president, who stated that the circuit is the first among the Fox chains to sign up for the plan. Already in the plan are several other big circuits.

Warner Is Sued by Florida Exhibitor

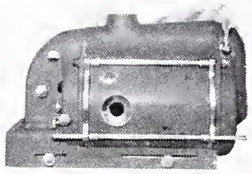
JACKSONVILLE: A $300,000 triple damage suit against Warner Bros. Pictures has been filed in Federal Court here, by a West Palm Beach theatre operator. The suit, brought under the Clayton anti-trust law, was filed by attorneys for Elias Chalhub, who does business as the Carefree theatre, West Palm Beach. The suit accused Warners of "permitting multiple buying power of competitors to control bids (for motion pictures) affecting only the Carefree area." The suit also claimed that Warner Bros. refused to "license or rent its products to Carefree."

Plan your theatre with...

We Will Have a Technical Staff at Your Disposal

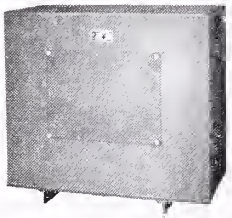
Right at the convention you can consult with Ballantyne engineers on drive-in layout, equipment and installation or any other problem you have in connection with building a drive-in.

INDOOR



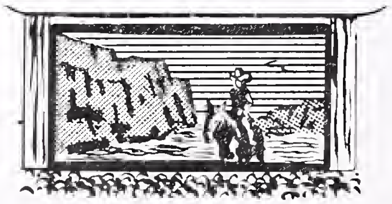
Light Master Hi-Intensity Arc Lamp

A high-intensity, all purpose lamp that handles from 45 to 80 amperes. Provides a brilliant, steady light for all the latest techniques. No mechanical changes of any kind are required to effect the transition from 45 amperes to 80 amperes. 14-inch reflector at a 34-inch working distance, designed for optically perfect performance.



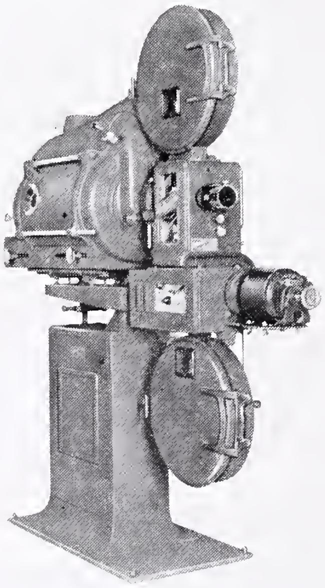
Light Master Rectifiers

Thrifty and dependable, the Lightmaster line is complete for the entire range of 40 to 130 amperes. Full provision is made in all types for adjustment on both the AC and DC side. Available in 50 to 60 cycles.



Williams Screens

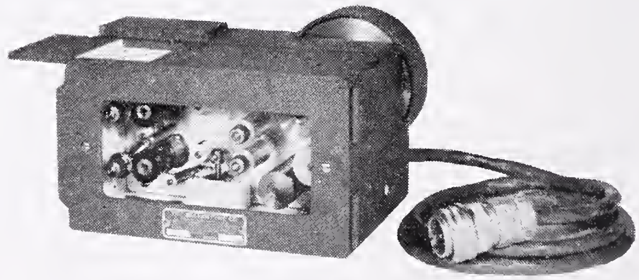
No seams to mar the picture because it is welded into one piece. Solid plastic construction makes the screen extremely tough, tearproof and flexible. Exclusive infra-red baking process insures long life. Designed for use with Cinemascope, wide screen, 2D, 3D, etc.



Ballantyne Projectors

A "matched" system showing the Soundmaster Base, Ballantyne magazine, Lightmaster, Model 4570 Arc Lamp, Ballantyne Model "BW" Projector, and the Royal Soundmaster Model 9 Soundhead. Matched to give the finest possible sound, light and simplified, rock-steady projection.

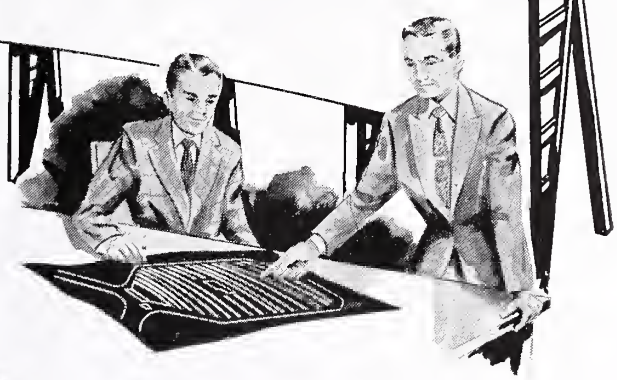
Stereophonic Sound



Whether indoor or drive-in, regardless of size there is a Ballantyne Stereophonic Sound system designed for your theatre. Each system is engineered not only to give you top quality stereophonic sound but to be economical as well.

Ballantyne

at the TESMA-TEDA-TOA Convention

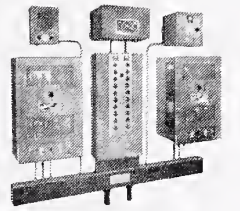


Prefabricated! Boyer EZE-Erect Screen Towers

Always check the total erected cost and compare. Boyer prefabricated giant, flat or curve towers come in sizes up to 96 feet in width. Tower is assembled on ground and raised into place. Special prefabricated end sections to widen present Boyer towers are also available.

Let Us Help You Plan

A Ballantyne draftsman will be glad to show you how to design the most economical and attractive installation. We'll provide you with plans for grading, entrances, concession areas, projection booths as well as plans for wiring, etc.



MX and RX Amplification Systems

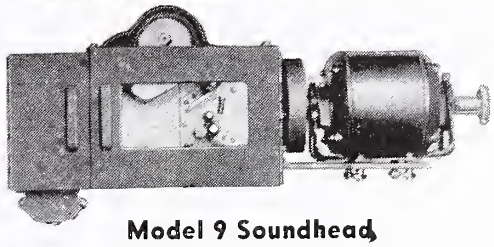
Designed exclusively for the drive-in theatre and has a surplus of power for even the largest drive-in. The systems embrace all the desirable features for top quality trouble free operation.

The RX Series incorporates the above quality features but is designed for smaller drive-ins.

Dub'l-Cone Speakers

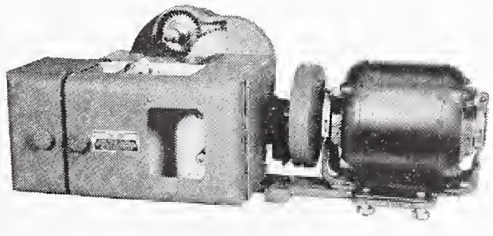
The standard for in-a-car speakers. Sound reproduction and durability is second to none. Hundreds of thousands in use in drive-ins everywhere. The exceptional quality of the double cone makes it undisputed leader in the industry.

DRIVE-IN



Model 9 Soundhead

Gives you a new standard in performance. Flutter 50% less than academy standards. Sealed ball bearings, hardened ground sprockets. Scanning drum machined to .002 tolerance. Direct optical for maximum light efficiency. Thousands are in use.



Model 6 Soundhead

For more than 20 years a recognized top quality mechanism. Thousands in use today testify to its overwhelming popularity and reputation for exacting reproduction.

for Any Theatre

Series 2000 for Medium Theatres

Designed so that the small and medium size theatre can have top quality stereophonic sound at a budget price. Wall mounted units save space in small booths. Complete package includes magnetic soundheads, pre-amplifiers, power amplifiers, stage speakers and booth monitors.

Series 3000 for Larger Theatres

Compact plug in type equipment that delivers ample power for the theatre in the less than 1200 seat bracket. System includes all necessary equipment, magnetic soundheads, pre-amplifiers, power amplifiers, booth monitor and stage speakers.

Series 6000 for Flagship Theatres

Plenty of power! You get the finest sound delivered to every corner of your theatre. Like all Ballantyne stereophonic sound, you'll have to listen to it to believe it, because here is stereophonic sound at its best.

Series 4452 for Drive-In Theatres

Supplied with magnetic soundheads, compact, wall mounted pre-amplifiers, and power supply.

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The National Spotlight

ALBANY

The unseasonally warm weather proved a break for drive-ins, whose owners plan to remain open until low-temperature nights became common. . . . The Strand in Albany, the Troy in Troy, and the Stanley in Utica are fixed for "A Star Is Born" scale of $1.25 at night, 90 cents in the afternoon, and 50 cents for children. . . . Joe Saperstein, who recently retired as Fabian division booker, because of a heart condition, was remembered with a present by workers in Palace theatre building, before departing for a winter in Florida. . . . Jan Sterling, who capped a busy day on behalf of "The Human Jungle" by appearing on the Strand stage the night before the Allied Artists film opened, recorded interviews with Ken Parker for "Schine Show Time" over WPTR.

ATLANTA

Ted Toddy, president of Toddy Pictures, checked in at his office after a trip to New Orleans. . . . On the row visiting and booking were: Bill Griffin, theatres in Cullman, Ala.; Walter Morris, Knoxville, Tenn.; R. E. Ziebell, Swan, Norcross, Ga.; William Greene, Glenn, Decatur, Ga.; Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga.; Jay Soloman, Independent Theatres, Chattanooga, Tenn. . . . Charlie Simpson, owner of theatres in Chattanooga, is back there after a trip to New York. . . . William B. Pratt, former Atlanta theatre manager and later of Tacoma, Wash., was killed recently in an automobile accident near Yakima. . . . B. D. Benton, president of the Benton Film Express, was injured in a parade when the horse he was riding fell on him and broke his hip. He was a member of the horse patrol of the Shriners. . . . Rufus Davis, Jr., head of the Martin and Davis theatres in Alabama, has purchased the Houston theatre from Stancil King and Will and Cowdry Merrill. The building was not included in the sale.

BALTIMORE

Gil Schmuff, son of Fred Schmuff, Durkee executive, has reported for duty with the Army. . . . Jake Flax, Republic branch manager, in town calling on accounts with Sam Tabor. . . . Leon Rix has taken over at the Watersedge. Walter Gettinger will do the booking and buying. . . . Tom Finn Sr., Keith's projectionist, returned from a Florida vacation. . . . Henry Hornstein, owner of the Regent and Carver Playhouse, has recovered from a heart attack and is back at his desk. . . . Leon Back, Rome Theatres; C. Elmer Nolte, Jr., Durkee Theatres; and Bob Gruver, New Glen, were among the exhibitors attending the Allied States convention in Milwaukee. . . . Bob Smeltzer, Warner branch manager, was in town visiting accounts. . . . Richard Dizon, Town theatre manager, was in New York on a holiday. . . . Ted Kirwan, who recently resigned from the New theatre to enter another business, has returned to that theatre. . . . Caryl Hamburger, Film Centre, is back from a New York trip. . . . I. M. Rappaport, Rappaport Theatres, is in New York on business.

BOSTON

Herbert J. Schaefer, for the past eight years with Republic Pictures, is leaving the company October 22 to join Buena Vista Productions, selling the Walt Disney features in the New England territory. . . . This state has six new drive-ins under construction for spring openings. Two more permits have been granted for construction to start soon, and three applications for permits are under consideration. The six new theatres are in Lunenberg, Georgetown, North Adams, Shrewsbury, Chelmsford, Leicester and North Andover. . . . Fred Bragdon, for ten years with Columbia Pictures, has accepted the district managership in this territory for Times Film Corp. . . . Richard Feener, manager of ATC's Central, Somerville, was married October 17 to Eleanor Chisholm, candy girl at the Ball Square theatre, Somerville. . . . B&Q Theatres have placed a woman manager at the Strand, Quincy. Dorothy Riley who joined the staff in 1945 as cashier was made assistant manager and now replaces Robert Dyette who resigned to enter another field of business.

BUFFALO

"White Christmas" will have its western N. Y. premiere in the Paramount theatre, October 27. . . . A new wide screen is being installed in the Glen theatre in Williamsville by Menno Dykstra and it will be inaugurated with the showing of "The Robe," starting October 24. A new high-fidelity sound system also is being installed by the Glen. . . . Franl Lillich, "Courier-Express" sports writer, was the speaker at the first of a series of get-together luncheons in the Variety club last Monday. Greeters for the day were Robert T. Murphy, manager of the Century theatre; Charlie Kosco, manager of the Fox branch; Jack Chinell, manager of the RKO Pictures exchange, Murray Whiteman, past chief barker, and Dan Sandler. Myron Gross, Co-Operative theatres, is chairman of the house committee of Tent 7. . . ."Get Acquainted Night" was reported a big success at the Variety club on Friday. . . . Dorothy and Myron Gross (Co-Operative Theatres) and Louise and Charlie Kosco (Fox) recently celebrated their 25th wedding anniversaries.

CHICAGO

Allied Artists held a three-day sales meeting at the Blackstone hotel last week. . . . "A Star is Born" attracted local TV and radio personalities as well as city and state officials for the opening night festivities in front of the Chicago theatre. . . . Howard Miller, NBC disk jockey, broadcast from the lobby via NBC radio and showed stills on his CBS-TV show later in the evening. . . . The 4,000-seat Chicago, flagship of the B & K chain, will show the Warner Bros. feature six times a day and the admission will be 98c, $1.25 and $1.50. . . . Bill Hollander is in Rome. . . . The Grand theatre staged an Indian parade on Columbus Day for the opening of "Sitting Bull."

CINCINNATI

Unusual public interest is being manifest here in the telecast of the opening night of the Metropolitan opera, scheduled for the RKO Albee, November 8. Present indications point to a sell-out at this 3,300-seat house. Reserved seat orders are coming in at a rapid pace. . . . Business at the neighborhood houses is showing some signs of improvement. The Roxy theatre, at nearby Lockland, Ohio, closed for the past four months, was re-opened by the J & R Enterprises. . . . Sam Levin, operating the Sherwood drive-in in Dayton, reports that construction work on the new drive-in immediately adjoining is progressing nicely, and should be ready to open around January 1. Equipment will include CinemaScope and in-a-car heaters. . . . Forced to close his Skyway drive-in theatre, which he has operated for seven years, because the house was in the path of a new highway under construction, near Coshocton, Frank Gilfilin will build a new drive-in to be known as the Tri-Vale, on an eight-acre tract, with capacity for 800 cars.

CLEVELAND

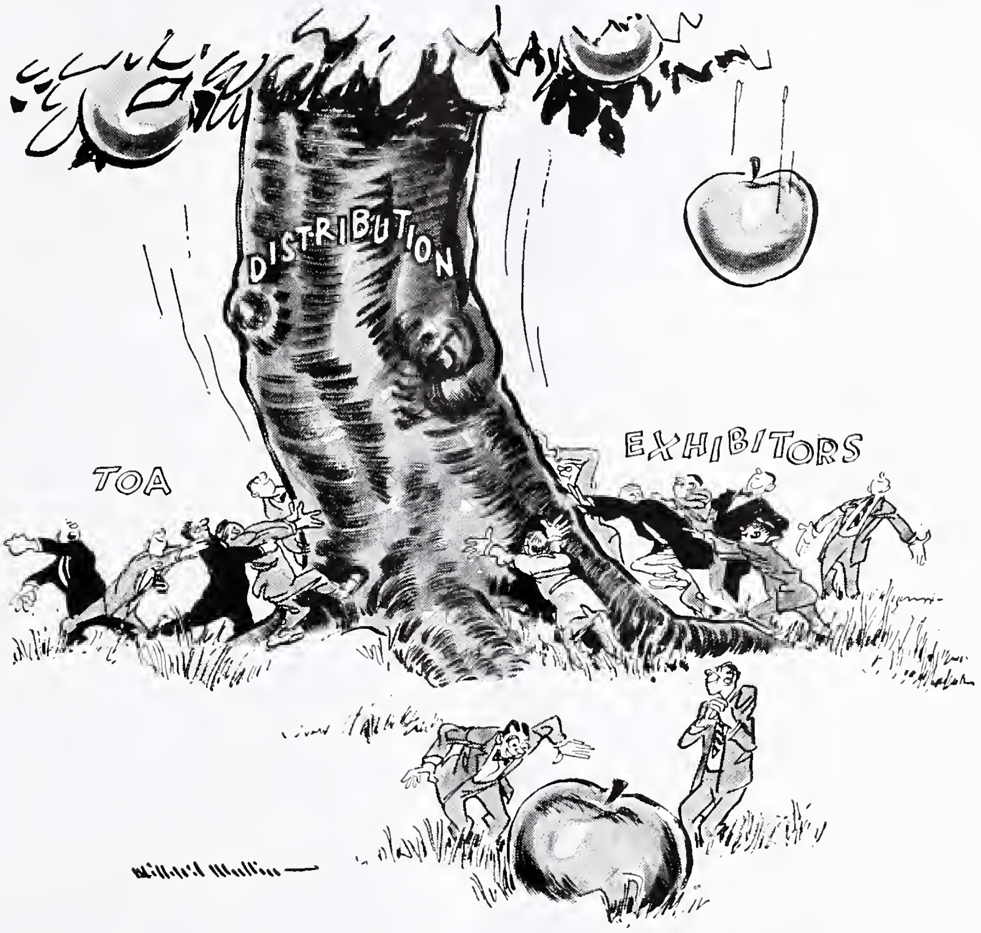
Irving Berlin spent a busy day here this week meeting exhibitors at a Paramount luncheon which marked the first movie gathering attended by Louis Seltzer, nationally known editor of the "Press.". . . AAF Lt. Charles Johnson, son of E. S. Johnson, film carrier, received his wings as a jet pilot Oct. 27 at Webb Air Base, Big Springs, Texas. . . . Maurice Moser re-opened his 187-seat Ohio theatre, Antwerp. House was closed over the summer. . . . RKO Palace manager Max Mink announces a one night stand engagement of a variety stage show Oct. 25 featuring Peggy Lee, Bill Eckstine. . . . Jack Silverthorne, Hippodrome manager, offered the first non-fight closed circuit sports event last Saturday with the Illinois-Notre Dame football game on the screen. . . . Herbert Ochs, who operates a chain of drive-ins in Canada and Mrs. Ochs have left to winter in Florida. . . . Sam Schultz, Allied Artists branch manager and Mrs. Schultz celebrated their 20th wedding anniversary. . . . Bill Onie, Cincinnati circuit owner, and Mrs. Onie were in town over the weekend to celebrate their 32nd week.

COLUMBUS

After a seven months' run, "The Moon Is Blue" is slated to end its record-smashing engagement at the World. No other film in Columbus history has run so long. . . . In

(*Continued on page* 38)

IT'S TIME FOR THE GRASS ROOTS
TO SHARE IN THE HARVEST!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1954 TOA CONVENTION

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CONRAD HILTON HOTEL • CHICAGO, ILL.
OCT. 31 — NOV. 4

FOUR GIANT OPEN FORUMS:

Concessions!

Drive-In Theatres!

Theatre Equipment and New Processes!

Prohibitive Film Rental and Stimulation of Independant Production!

(*Continued from page 36*)

response to many requests from teachers and students, manager Robert B. Little of the Bexley art house instituted a students' Sunday matinee for "Hamlet.". . . H. E. Cherrington, who was theatre editor of the "Dispatch" some years ago, was speaker at the showing of "The Will Rogers Story" in the film series conducted by the Franklin County Historical Society. Cherrington recalled his meetings with Rogers. Robert Wile, secretary of the Independent Theatre Owners of Ohio, has protested the society's series, which includes eight films. Although the announcement for the series stated that the showings are limited to members and guests, anyone may become a member by paying the $1 annual dues. . . . VistaVision will make its local bow at Loew's Ohio Oct. 27, opening date for "White Christmas."

DENVER

Fred Brown, Black Hills Amusement Co. booker and buyer, and Mrs. Brown, headed westward for a vacation. . . . Marvin Goldfarb, Beuna Vista district supervisor, has rented offices at 737 Twenty-first street, in the Paramount building. . . . Alice Berg, bookkeeper, formerly with Wolfberg Theatres, now at the MGM exchange in a similar capacity. . . . Carl Nedley, Metro branch manager at Salt Lake City, was in Denver on a selling trip, contacting Robert Selig, buyer for Fox Inter-Mountain Theatres. . . . Harry Green, Fox Inter-Mountain Theatres treasurer, building a new home west of the city, with a marvelous mountain view. . . . Tom Brennan, Northern district manager for Fox Inter-Mountain Theatres, and Mrs. Brennan, have left on vacation.

DES MOINES

Vandals damaged 95 seats in the Liberty theatre at Council Bluffs during a Sunday night show. The theatre had to close down the next day for repairs. . . . At Carroll, vandals broke into the Drive-in theatre and caused $200 damages to the concession stand. W. C. Arts, manager, said the vandals broke equipment and scattered supplies all over the building. The drive-in had already closed for the season. . . . The Uptown at Creston, closed during the summer, has been reopened by the Commonwealth Theatre Corp., which also operates the Strand. W. Eldon Harwood, manager of the two houses, said the Uptown will show regular movies on its wide screen. The Strand, he said, will show CinemaScope pictures as well as regular film. . . . Juveniles were ordered barred from a recent all-night "thrill show" at a drive-in theatre near Davenport. The order was issued by Mayor Walter Beuse who said the operator of the house would be "arrested if any juvenile is caught on the grounds." . . . The Schleswig theatre at Schleswig has been reopened by Everett Evers, who has leased the building from the V.F.W. Businessmen of the community are backing the venture.

DETROIT

Mr. Everett Hawley, Grosse Pointe Farms, was the 1,000,000th person through the Cinerama gates here. The picture is now in the 82nd week. . . . E. Clyde Adler is the newly elected president of IATSE local 812 studio mechanics. . . . Projectionist Sam Sanders has moved to the Allen Park after a sick leave for low blood pressure. . . . Butterfield Theatres is planning a new theatre in Ann Arbor to fill the gap left when the Whitney closed. . . . James Powers has moved to Roseville. . . . The Roxy in Saginaw has been taken over by Ed Johnson who will call it the World and show art films. . . . Earl Peterson and Pearl Lewis have picked up the Breckenridge Gratiot. The Art in Grand Rapids goes to Burl Lambeth. . . . Buddy Schweig has been named manager of the Park. . . . Wisper-Westman managerial shifts; Robert Graham to Eastown; Harry Goldman, Calvin; Harry Nott, Tower; Clarence Koppin, Lincoln; Cornelius O'Connor, Roosevelt.

REST—WELL EARNED

Mr. and Mrs. Oscar Jensen, above, have ended 28 years of exhibition, selling the Silver Hill, Oskosh, Neb., to Charles Greenlee. The Jensens will take a well earned vacation, having had only a couple of weeks away during the 28 years. During that time Mr. Jensen has seen more than 6,000 features, but in the same time Mrs. Jensen has not seen a complete show. They have always maintained a high quality theatre for Oskosh, and have been in business there longer than anyone else with the exception of two others. Charles Greenlee, formerly editor of the "Oskosh News," plans to maintain the high standards set by the Jensens.

HARTFORD

Henry L. Needles, ex-Hartford division manager, Warner Bros. Theatres, and Mrs. Needles are noting their 40th wedding anniversary. . . . Albert R. Lessow, formerly assistant manager of Loew's Poli Palace, Hartford, has been shifted to a similar post at Loew's Poli, Bridgeport. Sygmund Rossilliano, formerly at Loew's Poli, New Haven, has been named assistant manager of the circuit's Palace here. . . . B. E. Hoffman, of Connecticut Theatres, New Haven, has been named to the national board of Brandeis University Associates. . . . Leonard Young, entertainment director of the Monte Carlo Hotel, Miami, has returned there, following a fortnight's visit with his brother-in-law and sister, Mr. and Mrs. Morris Keppner, General Theatres, Inc., Hartford. . . . Capt. John Calvocoressci, partner in Manchester Drive-In Theatre Corp., Bolton Notch, has returned there from several weeks of Army Reserve duty, which was spent in Virginia.

INDIANAPOLIS

Joseph W. Gutzweiler, 79, Jasper, Ind., theatre owner, died there Oct. 12. . . . Paul Douglas, Wendell Corey and Steve Brodie opened the legit season here at the Murat in "Caine Mutiny Court Martial," grossing an excellent $12,000 in three performances. . . . Robert Montgomery was here Friday to help with preparations for President Eisenhower's farm policy address in the Butler Fieldhouse. . . . Barney Brager, Republic branch manager, is vacationing at San Antonio, Texas. . . . Al Hendricks reports about 1,500 attended the Notre Dame-Michigan State football telecast at the Indiana Saturday afternoon. . . . The Variety Club, now redecorating its new building in the 500 block of North Illinois street, expects to move in about Nov. 1.

JACKSONVILLE

Many out-of-towners were here to attend the festive banquet and dance at which Variety's new Tent 44 celebrated the granting of its charter. . . . Fred Hull, MGM branch manager, is representing distributors of the territory in the Will Rogers Memorial Hospital fund drive. . . . A survey by Sindlinger & Co. reveals that with 439 theatres, Florida is in a tie with Minnesota for eleventh place nationally, although the State only ranks in twentieth place as its population goes. . . . Nearly a thousand Chevrolet dealers and salesmen attended a very private sales meeting and a display of 1955 models at the Palace theatre. . . . Only about $10 were stolen during a night break-in at the Capitol theatre. . . . Whitney Lindsey, former manager of the Polk theatre, Lakeland, is now with the Roy Smith Company; theatre suppliers. . . . Charlie Turner, MGM salesman, returned to the Miami area. . . . Carroll Ogburn, Warner branch manager, is back at work after recovering from an operation.

KANSAS CITY

The Future Farmers of America, in annual convention at Kansas City the week of October 10, had time from business to attend motion picture theatres—which many did. Their patronage helped out materially in an otherwise rather slim week. . . . With one feature holding over for a third week, and another holding into a second week, business still looked good, despite the lag at other theatres. . . . The KMBC (radio and TV) station's Playhouse had "Naughty Natalie" scheduled for October 19 through 24, following "Time Out for Ginger" October 15, 16 and 17. . . . In the art theatres, the Vogue is in its second week with "Melba"; the Glen in its second week with "The Sea Around Us," and the Kimo in its third week with "Always a Bride."

LOS ANGELES

Al Blumberg, National Screen salesman, and Ben Taylor, Favorite Films, checked out for Arizona on company business. . . . Stanley Cohen, Universal-International booker, has resigned his post to become associated with Manhattan Films as salesman. . . . Ailing in the Queen of Angels Hospital was Dick Carnegie, United Artists branch manager. . . . While attending a Bob Crosby telecast, Patricia Vincent, Warner Bros.

(*Continued on opposite page*)

(*Continued from opposite page*)

secretary, was awarded a prize of a large refrigerator, after successfully performing a gag stunt. . . . After chalking up 46 years in various phases of show business, Dave Ross, city manager for Fox West Coast is retiring. Ross joined the Skouras Brothers while in St. Louis in 1919. In 1933 he came to the West and became conductor of Grauman's Chinese until 1936, after which time he joined the Fox chain here, advancing to district manager in July of 1942. . . . Back at Warner Bros. after resigning his post to enter another field was Joe Sarfaty, of the sales department.

MEMPHIS

"A Star Is Born," Warner Bros. film, did three times average business at Warner theatre in Memphis during the first week and was held over. The film is being shown at advanced prices. . . . Lloyd T. Binford, chairman of the Board of Censors, replied to Juvenile Court Judge Elizabeth McCain in Memphis. The judge, in a talk to the Film Council, said some pictures being shown in Memphis had a bad influence on adolescents. Binford reminded the children's judge that the Memphis board was a judicial body and was governed by the rulings of the Supreme Court. He added that he too deeply regretted the board's lack of authority to be more severe in its censoring. . . . Sunset drive-in, West Memphis, Ark., has reduced its admission prices for fall and winter to 50 cents with all children under 12 in cars being admitted free. . . . B. T. Murray, Universal branch operations manager, New York, was a Memphis visitor.

MIAMI

The salesmen and executives of the seven exchanges comprising the southern division of 20th Century-Fox were in town for a brief get-together at the Roney-Plaza, Miami Beach. Hosting the group at a cocktail party was Mitchell Wolfson of Wometco-WTVJ, with the party held at the studios of the latter. . . . Harry Botwick, Al Weiss, Bill Russell and Bill Dugan from the southeast division of Florida State Theatres, drove to Orlando to attend the farewell party given retiring city manager Verne Hunter. Filling the vacated post will be Walter Colby, formerly manager of the Mantanzas in St. Augustine, Fla. . . . Allan Armstrong, manager of the Dade, a neighborhood house, reported "pronounced" patron interest in the lobby exhibit of a model and mattress for the run of "Susan Slept Here.". . . Talent from the local WTVJ station took part in a big stage show given at the Opa Locka Marine Base for USMC personnel and friends.

MILWAUKEE

Mr. and Mrs. Robert Gross, district manager of the Smith Management Co., operators of the Bluemound drive-in here, celebrated their wedding anniversary during the National Allied convention while attending the convention's supper party at Jimmy Fazio's Supper Club October 13. . . . Don Brown, Mars theatre, La Farge, Wis., was unable to attend the National Allied convention because he is very ill in the hospital there. . . . Oscar Olson's son, Dick, recently returned from Japan, attending the convention with his dad who is business manager of the local projectionists' union here. . . . Jack Frackman, branch manager Republic, announced that Eddie Gaven is now a salesman for Republic. Mr. Gaven was formerly with Paramount.

MINNEAPOLIS

Robert Rosen, manager of the Bismarck and Dakota theatres in Bismarck, N. D., has been named co-chairman of the Bismarck Community Chest drive. . . . Harris Dudelson, district manager for Buena Vista Film Distributing Corp., was in calling on Charles Wiener, local sales representative. . . . Jay MacFarland, branch manager of National Screen Service, is recuperating at home after being hospitalized. . . . Industryites who attended the National Allied convention in Milwaukee included Reno Wilk, operator of drive-ins in Minnesota and North Dakota, William and Sidney Volk, operators of four Minneapolis neighborhood houses, Charles Rubenstein, Twin Cities exhibitor, Frank Hahn, Ashland, Wis., exhibitor, Gilbert Nathanson, partner in Cloquet Amusement Co., Martin Lebedoff, Twin Cities exhibitor, Tom Burke, head of Theatre Associates, Frank Mantzke, head of Northwest Theatre Service, and Eddie Ruben, president of the Welworth circuit. . . . Donna Johnson, bookers clerk at MGM, is engaged to Neil Shoberg.

NEW ORLEANS

The new owner of the Loma, Campti, La. is Mitchell Cole, who acquired it from former owner Mrs. S. D. Dick. . . . Lewis Cox contemplates the closing of the Bayouland drive-in, Barton, La., very soon. Reopening scheduled for after the first of the year. . . . Loraine Cass, (Paramount) and past president of WOMPI, has been appointed chairman of the organization's National Convention which will be held here next September 30-October 2. . . . The Starlite drive-in, Canton, Miss. closed October 2. . . . Plans for two important events are being formulated by the WOMPI's, one a dance Dec. 10 and the other a rummage sale. . . . A. J. Broussard opened his new deluxe indoor Chief, Crowley, La., October 17 in grand style. It is equipped for all the latest techniques in sound and projection. . . . A. L. Royal was in New York in the interest of Panorama Pictures' initial production "Jesse James' Women," distributed by United Artists.

OKLAHOMA CITY

"A Star is Born," now playing at the Midwest theatre, has been held over for a second week. . . . Joseph William Brook, 43, assistant manager of the Majestic theatre here, Oklahoma City died Oct. 8 of cancer. He had been ill almost five months. Brock came to Oklahoma City over 15 years ago and had worked for the Majestic since that time. He is survived by two sons, Joseph Jr. and Kenneth and a daughter Cynthia Ann, a sister and two brothers. . . . Oklahoma Tax Commission's report for the month of August, 1954, shows 314 returns and $38,836.83 tax, compared with 304 returns and $36,242.27 tax for August, 1953. . . . A drive-in theatre, at Tulsa, Okla., was named defendant Oct. 7 in an $80,600 damage suit filed in district court by a woman who claims her eye was injured by a rock thrown by a child playing at the movie.

OMAHA

Mrs. Esther Green, owner of FEPCO, Omaha theatre advertising firm, sent Omaha friends handbills of the theatres she has attended in London on a European tour and reported a visit to the London Variety Club. . . . The Croft theatre equipment and building in the estate of the late W. W. Troxel of Omaha has been sold and the situation will be closed out. . . . Vern Lindholm, Ainsworth exhibitor, and Rawley Connell, who has the Rock at Bassett, report good progress was made before rain slowed up work on their new drive-in near Long Pine. . . . A. G. Miller, operator of the Miller theatre at Atkinson, has been on the sick list. . . . Mavis Walker of the Columbia exchange is back after a leave of absence. . . . Evelyn Juszyk, 20th-Fox booker nearly 10 years, has resigned to await a visit from the stork.

PHILADELPHIA

A. M. Ellis, head of the A. M. Ellis Theatres, and Jack Beresin, former chief barker of Variety International, were re-nominated to the board of directors of the Philadelphia Allied Jewish Appeal. . . . Iz Segall's new buying and booking service will handle the Harold S. Eskin houses, which have been increased to a circuit of 15 throughout the state with the acquisition of eight houses in the Pittsburgh territory. . . . New crew for the local Variety Club will be elected at the general membership meeting scheduled for Oct. 26. . . . Harry A. Snyder, owner-manager of the Tremont, Tremont, Pa., for the past 18 years, has resumed his own booking and buying in selling out his outside business interests to devote all his time to the theatre. . . . Tom Clonan returned as manager of the Comerford drive-in, Scranton, Pa., after serving relief managerial duties in nearby cities. . . . Comerford Theatres booker William Salmons, in Scranton, Pa., and his wife, observed their 20th wedding anniversary. . . . Charles Beilan, Warner Brothers branch manager, is back at his exchange post after his recent operation. . . . Jack and Joe Engel announced that their Screen Guild had signed to be area distributors for the product of American Releasing Corporation. . . . United Artists branch manager Mort Magill became a grandfather for the first time when his daughter, Mrs. Ellen Rose, became the mother of a daughter, Nancy Beth.

PITTSBURGH

Loew's Penn, which finally got "Brigadoon," will follow it with "Sabrina," "Suddenly," and "White Christmas" in that order. . . . Nearby Scottdale honored former native son, Leonard H. Goldenson, AB-Paramount Theatres, Inc. head, at a banquet in Pleasant Valley Country Club. . . . The Stanley is asking $7.50 for some 300 loge seats for the Met Opera telecast Nov. 8. . . . The news that George Jessel will emcee the

(*Continued on following page*)

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)

Variety Club, Tent One, banquet in Hotel William Penn on Nov. 21 has spurred sales. Mrs. Pete Dana and Mrs. Bert Stearn have been set by chairman Harry Hendel for his committee as this is the first year women will be allowed to attend the annual banquet. . . . Stanley Warner managers winning cash showmanship awards include Jack Kieffer of the Enright, Leopold Satari of the Strand, Lou Fordan of the Memorial in McKeesport and Michael Cardone of the Harris theatre, Tarentum.

PORTLAND

Herb Sabotka, Hamrick executive, was in town for the OSC-U of W. football game. So was Neal Walton, Columbia branch manager from Seattle. . . . Chuck Charles has been appointed city manager of Jesse Jones Theatres in Sweet Home, Oregon. . . . Mrs. J. J. Parker was in Los Angeles. . . . Guild Theatre manager Marty Foster left for Las Vegas and Los Angeles. . . . Jesse Jones has installed CinemaScope and stereo sound in his St. Johns theatre. Over half of the suburban houses now have the equipment. . . . Ivan Hore takes over the J. J. Parker Riviera theatre in Astoria. . . . Russell McCollough, National Theatres purchasing agent, was up from Los Angeles for a few days.

PROVIDENCE

Robert F. Aiken, former chief-of-service at the RKO Albee, has completed his basic training at Sampson Air Force Base, Geneva, N. Y., and is now studying radar-electronics at Keesler Air Base, Mississippi. . . . Advance sale of tickets for the personal appearance of Liberace at the Auditorium, early next month, indicates a complete sellout. Some 4,000 tickets, including all $100 and $50 seats have been sold. The event is for the benefit of retarded children. . . . A sudden but short-lived cold spell which saw the thermometer dropping to a new seasonal record-low of 26 degrees, all but wiped out two night's business at the open-air theatres. A warm spell soon restored business to normalcy. . . . Ruth Hussey recently paid a surprise visit to her home town. . . . "Rear Window," attraction at the re-opening of the hurricane-scourged Strand, proved so popular that Al Siner held it for a second week. . . . The Boro drive-in, on the Boston-Providence, road, which recently installed a new wide screen, scored with almost record-breaking results with "Gone With The Wind."

SAN FRANCISCO

In a move that shocked the entire editorial department of the "Chronicle," managing editor Larry Fanning resigned Oct. 14. Fanning had been with the "Chronicle" for the past 24 years. He has been replaced by Gordon Pates, formerly "Chronicle" promotion manager. . . . Ted Galanter, MGM western press representative, talked about motion picture publicity and advertising before the Stockton Ad Club last week. . . . United-Paramount district manager Earl Long will take to the airways to tell the Northern California listeners about his closed circuit Metropolitan Opera telecast, at the Paramount Theatre, Nov. 8. He has been booked solid on all TV and radio stations. . . . In town the past week for advance work on United Artists sales drive honoring vice-president Robert Benjamin, were James Velde, west coast sales manager, and Robert Clark, west coast district manager of UA. . . . Laurence Borg of Borg Theatres, has been away from his office because of illness. . . . Luella Hoppe, secretary to Lloyd Lamb of George Mann Theatres, resigned to take a trip east.

ST. LOUIS

A drive-in theatre to cost $60,000 and with a capacity of 460 automobiles is to be built near Chaffee, Mo., in the near future. Bob Capshaw of Chaffee is one of six men who are backing the venture. . . . The Collins theatre, De Soto, Mo., has just made its first showing of CinemaScope with "Seven Brides For Seven Brothers.". . . Everett Baty, Jr., 62 years old, identified with theatres at Springfield, Mo., and husband of Martha Baty, radio entertainer, died recently in a resort cabin at Kissee Mills, Mo., just after he had returned from a fishing trip on a lake. . . . Wide screens have just been installed at the Grand theatre, Harrisburg, Ill., and the Orpheum, Eldorado, Ill., which are operated by the Turner-Farrar Theatres chain.

TORONTO

New members of the Motion Picture Theatres Association of Ontario include Jack Cohen, Skylark drive-in, Sault Ste. Marie, and Fred J. Campbell, Plaza, Tilbury. . . . Plans are going forward for the various industry meetings in Toronto in November. The annual meeting of the National Committee of the Motion Picture Exhibitors Associations will start the ball rolling Nov. 22, followed by the annual meeting of the Motion Picture Industry Council of Canada, the Variety Club Award Dinner, the Motion Picture Theatres Association Annual meeting and luncheon, with everything finishing Nov. 25 at the Canadian Picture Pioneers Annual Award Dinner. The Movie Trade Show will be held Nov. 23-25. . . . The Television Manufacturers Association report that sales outpace production at present. Sales to the end of August totalled 262,903 units. . . . Hamilton Local 303, Motion Picture Projectionists Union, which claims to be the oldest in its field in Canada, enters its 51st year.

VANCOUVER

The film industry's ninth annual ball sponsored by Famous Players Theatre Managers Association of British Columbia with net proceeds in aid of Vancouver Boys Clubs will be held at the Commodore Cabaret Oct. 31. . . . Bob Kelly, manager of the Dunbar, was reelected secretary of Vancouver district football league. . . . The Dominion and Park, Vancouver, and the Clova, Cloverdale, have installed CinemaScope. . . . With early fall weather here many drive-in theatres in B.C. and the Prairie Provinces have closed for the season. . . . Stan Trout, a film row visitor, said he will not open his new drive-in near Hope, B.C., until 1955. The same applies to the drive-in planned by Harold Warren near Port Alberni on Vancouver Island. . . . Drive-in operators report the worst season since the outdoor spots opened in British Columbia. There was too much rain, plus an exceptionally cool summer. . . . Dennis Killop is Ivan Ackery's new assistant at the Orpheum, replacing Clary McCarthy, resigned. . . . All Odeon suburban managers are now on a five-day week. . . . Astral Films formerly released by International Film Distributors have switched over to Alliance Films here.

WASHINGTON

Jack Fruchtman, chief barker of the Variety Club of Washington has announced that Eddie Fisher, outstanding young singer and entertainer, has been selected as the "Personality of the Year" for 1954. A plaque will be presented to him November 20 at the Statler Hotel, on the occasion of the Variety Club's 19th annual dinner dance. . . . Robert Montgomery was the principal speaker at a meeting of the Advertising Club of Washington October 12. . . . "White Christmas" will open at RKO Keith's October 27. . . . George Crouch, Stanley Warner general zone manager, Orville Crouch; Loew's eastern division manager, and Jake Flax, branch manager of Republic Pictures, head the theatre and film company participation in the annual Community Chest campaign. . . . Edward Norris, 53, Variety Club member, and for many years a ticket broker at the Symphony box office, died October 13, after several months' illness. . . . The Warner Theatre has two new assistant cashiers, Pete Harris and Madeline Burruto.

Hurricane Damages Carolina Drive-ins

CHARLOTTE, N. C.: Hurricane Hazel ripped scores of drive-ins to shreds and left piles of debris at theatres it did not destroy in its relentless march through the Carolinas Friday. Theatre owners poured into Charlotte over the weekend bringing stories of scores of theatres blown to pieces in the storm. Unofficial reports placed the number of drive-ins at between 50 and 75. Damage may exceed a million dollars.

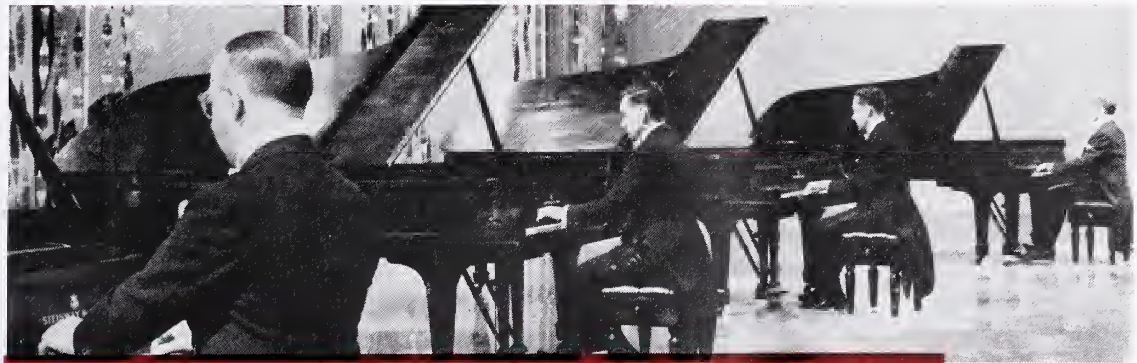
The Sea Breeze Drive-in at Windy Hill Beach, S. C. was one of the hardest hit of the storm areas. Other theatres along the Strand were also battered by wind and water. Curving in, the storm smashed at two drive-ins at Dunn, N. C. Hal Jordan, owner of the Centerview said his theatre was destroyed. The Cotton Bowl at Dunn and the Star View in nearby Benson were also flat after the storm had passed. In many localities much equipment was damaged by water and will have to be replaced. Many screens were also blown down and of course will have to be rebuilt.

Exhibitors Appeal on Pittsburgh Tax

PITTSBURGH: Warning Pittsburgh's Mayor Lawrence that "the power to tax is also the power to destroy," Allied Motion Picture Theatre Operators of Western Pennsylvania has again urged the Mayor to relieve Pittsburgh movie houses of the "burdensome and confiscatory" 10 per cent admissions tax now in effect. They also reminded the Mayor that the City has already exceeded its legal limit of 1 per cent of total assessed real estate value as provided for by the State Enabling Act through wage taxes.

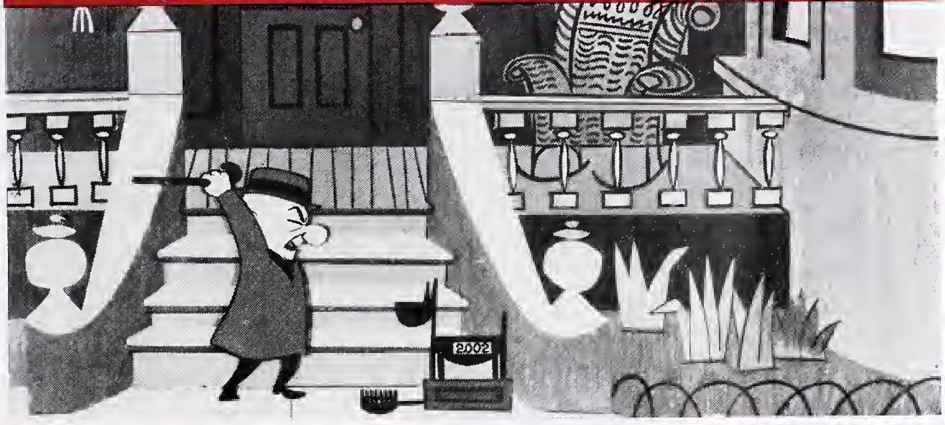
Shorts on Parade

"Stunt Pilot", above, in CinemaScope from Twentieth Century-Fox.

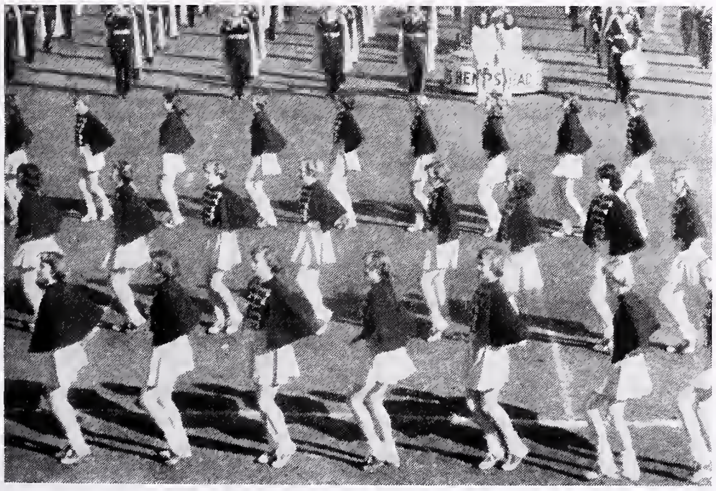


"The First Piano Quartette", left, in CinemaScope from Twentieth Century-Fox.

"Ain't It Aggravatin' ", a Pete Smith Specialty from MGM.

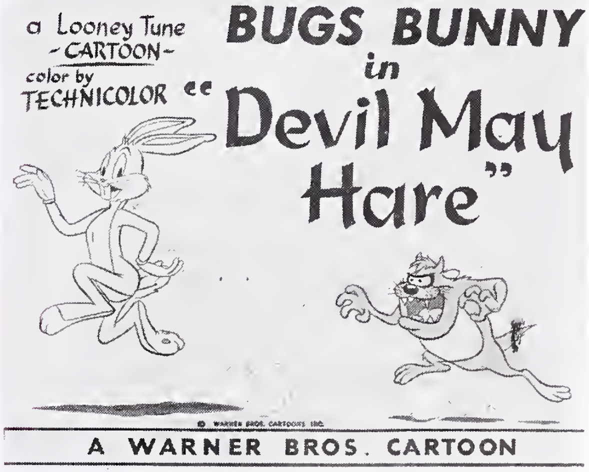


"When Magoo Flew", left, a UPA cartoon from Columbia in CinemaScope.



A Grantland Rice "Sportlight" from Paramount, left.

Title frame from a Bugs Bunny cartoon, Warner Brothers, right.


a Looney Tune
-CARTOON-
color by
TECHNICOLOR
BUGS BUNNY
in
"Devil May
Hare"
A WARNER BROS. CARTOON

it's a
pleasure
to do
business
with 20
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CINEMASCOPE SHORTS

No wonder they're the public's first choice in shorts entertainment! Each with the lavish production values of an important full-length feature! CinemaScope has created new standards, opened new vistas for short subjects. New thrills never before possible! New, unprecedented boxoffice appeal!

20th's CinemaScope shorts enhance your all-CinemaScope program . . . they "**make**" the show when you play a regular 2-D feature! 20th CinemaScope shorts are available in ***4-track magnetic stereophonic sound*** and ***1-track optical sound.***

THE CORONATION PARADE
Color by Technicolor
The Glory of England!

DANCERS OF THE DEEP
Color by Technicolor
Photographed in the Wonderland of Silver Springs!

FINALE FROM TCHAIKOVSKY'S SYMPHONY No. 4*
Color by Technicolor
Alfred Newman conducting!

"VESUVIUS EXPRESS"
Color by Technicolor
A breathtaking journey in the world's fastest train!

"POLOVETZIAN DANCES FROM PRINCE IGOR"*
Color by Technicolor
Alfred Newman conducting!

TOURNAMENT OF ROSES
Color by Technicolor
Narrated by Dan Dailey

"THE NEW VENEZUELA"
Color by Technicolor

HAYDN'S FAREWELL SYMPHONY*
Color by Technicolor
Alfred Newman conducting!

NEW HORIZONS
Color by Technicolor
Filmed in Paris and the Alps!

ROGER WAGNER CHORALE
Color by DE LUXE
Roger Wagner conducting!

THE FIRST PIANO QUARTET
Color by DE LUXE
From Debussy to Sousa!

"LAND OF LEGEND"
Print by Technicolor
The Glory of Greece!

MOVIE STUNT PILOT
Color by DE LUXE
You ride at his side in the air-thrill of your life!

"CALYPSO CRUISE"
Color by DE LUXE
Exotic Caribbean vacationlands!

JET CARRIER
Color by DE LUXE
America's Floating Fortress!

PIANO ENCORES
Color by DE LUXE
Immortal Music of The Masters!

PRIDE OF THE NATION
Color by Technicolor
West Point and Annapolis on parade!

FABULOUS LAS VEGAS
Print by Technicolor
Narrated by Dan Dailey
The thrills and excitement of a fabulous playground!

THE EMPIRE GAMES
Color
Featuring The 4-Minute Mile of The Century!

EL TORO
Color by DE LUXE
A trip through Sunny Spain!

*Available in Stereophonic Sound only.

It's a pleasure to play these great shorts!

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t

ects

ALL-PURPOSE TECHNICOLOR TERRYTOONS!

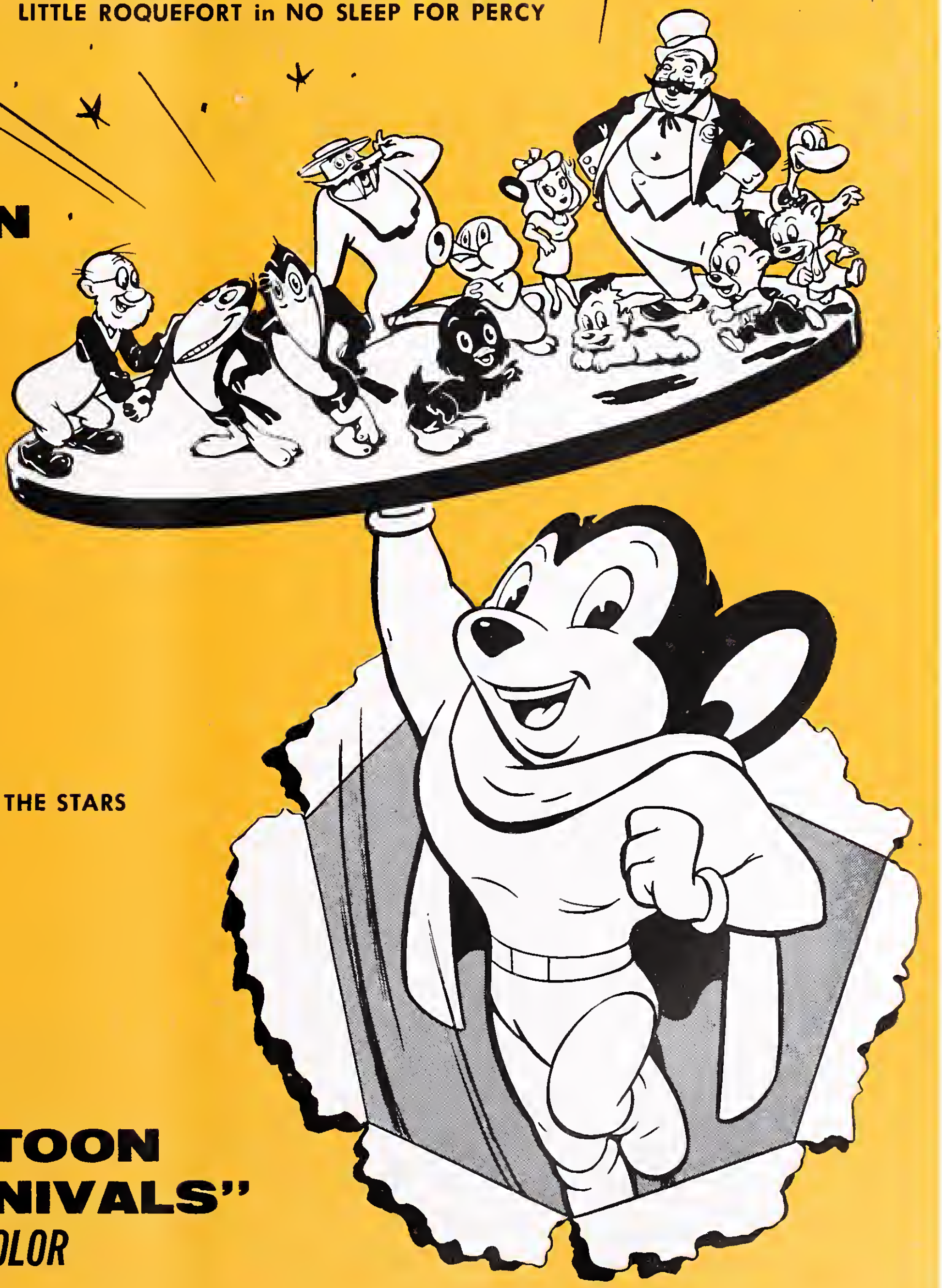
Now you can play them in CinemaScope or regular 2-D
. . . in any aspect ratio

NOW IN RELEASE!

A HOWLING SUCCESS
PRIDE OF THE YARD
CAT'S REVENGE
THE REFORMED WOLF
BLUE PLATE SYMPHONY

SOON!

GANDY GOOSE in BARNYARD ACTOR
A YOKOHAMA YANKEE
TERRY BEARS in DUCK FEVER
THE FIRST FLYING FISH
LITTLE ROQUEFORT in NO SLEEP FOR PERCY



ALL-PURPOSE TERRYTOON TOPPERS

NOW IN RELEASE!

A DAY IN JUNE
FISHERMAN'S LUCK
ANTS IN YOUR PANTRY
WICKY WACKY ROMANCE
TORRID TOREADOR

SOON!

DEAR OLD SWITZERLAND
SWOONING THE SWOONERS
GANDY GOOSE in IT'S ALL IN THE STARS
THE TWO-HEADED GIANT
SMOKY JOE

and
MOVIETONE NEWS
issued twice
weekly

plus
"KARTOON KARNIVALS"
TECHNICOLOR

See your 20th branch manager today!

Short in Length—Long in Appeal

Despite a degree of neglect in some exhibitor quarters, short subjects and newsreels continue to hold and to expand their following among the paying customers. At least half the indoor theatres and drive-ins maintain a single feature policy for the majority of their showings. This is a tremendous market to be served by shorts.

In keeping with past tradition, short subject producers have been alert to trends in the industry. The new look in shorts is the tailor-making of subjects of topical interest rather than complete concentration on so-many of such a type in order to make up a series. In a sense the short subject has taken on some of the characteristics of a good magazine while maintaining the dramatic assets of screen entertainment. That is a good development.

The continued growth of the drive-in as a favorite recreation of the whole family has enhanced the popularity of the color cartoons. These fit in ideally with the mood cultivated by drive-in theatres. A large number of drive-ins book a group of cartoons regularly. These usually open the program as soon as darkness permits. Adults as well as children always like the cartoons.

So far as the future is concerned it is inevitable that more shorts will be made in the new techniques. Some of CinemaScope's best qualities were shown in shorts. VistaVision created a visual sensation with its first scenic short. Newsreels in color, CinemaScope and in other new processes would seem to be on the horizon.

Now, more than ever, careful selection and booking of shorts will be rewarding to the exhibitor and his customers. —*Martin Quigley, Jr.*

TODAY'S SHORTS TIMELY AND TECHNICALLY NEW

by MANDEL HERBSTMAN

THE short subject, like its big sister the feature film, has been undergoing a dramatic change. The trend generally has been toward fewer in number and greater in quality—and the growing use of all the new screen techniques. Color still predominates. As one short subject executive expressed it last week, the short field has become a highly competitive one. "The whole market is changing, and we have to give them something that is different." In that effort, the short subject producer is finding himself in a position analagous to the feature editor of a magazine or newspaper. The tendency is in the direction of themes that are unorthodox, fresh and unusual in appeal, and diversified in content.

For example, 20th Century-Fox the coming year will have 26 CinemaScope shorts, generally greater in running time than the standard shorts, and dealing with a variety of themes. Topics will range from a carnival in Rio de Janeiro, the rebuilding of Israeli, air force subjects, and others on Hong Kong, Formosa, etc. Walt Disney has been coming out with the highly successful True-Life Adventure series, plus CinemaScope shorts, and a variety of novel, trend-setting styles. It also has been getting out complete program packages of features and shorts.

Oscar Morgan, Paramount short subject sales manager who this week marks his 40th anniversary in the motion picture business, is firm and enthusiastic that the short subject is just now coming into its own.

"We have gone through an era," he says, emphasizing his theme that the time is ripe now for top quality shorts, on topical themes, made with every production care, in the new techniques and in color.

The coming year UPA, which won the Academy Award with its Columbia release of "Gerald McBoing Boing," will move forward with its first CinemaScope cartoon, "When Magoo Flew."

The attempts made this past year to get timely, entertaining subjects has been stressed by Irving Sochin, short subject sales manager of Universal Pictures. The company's tieup with Decca Records is making it possible, he said, to anticipate the rise of entertainment personalities and to feature them in short subjects. He cited the case of Eileen Barton, and recalled that Nat "King" Cole was originally featured in one of the company's musical shorts.

He also stressed the timeliness of two-reel color specials released by the company, recalling that "The Hottest 500," dealing with the 1953 Indianapolis Memorial Day auto race was released at the time of this year's race and by coincidence, Bill Vukovich was again the winner.

Columbia's Maurice Grad Explains His Views

Columbia's short subject sales manager, Maurice Grad, explains that "bringing the program—all of the program—to the public . . . has been, is and always will be the only way Mr. Exhibitor can capture as large a portion as possible of the amusement dollar."

He declares that for this reason "Columbia has and will continue to provide ways and means with which theatres can benefit to the fullest extent when they play Columbia short subjects and/or serials that can and should be show and audience builders.

"Just as a feature has to be sold to moviegoers in the manner that will bring about top results, so the short and/or serial must be sold in full proportion to the part it can play in deriving the very most from the complete program.

"To this end, the pressbook, publicity, advertising and exploitation material provided by Columbia on short subjects and serials with the 'something extra' that can help to substantially build better shows and greater audiences, are in direct proportion to that provided on Columbia features."

For the season of 1954-55, RKO Pathe has announced a program of 70 short subjects. This compares with a program of 80 subjects for the preceding year, two of which were both 2D and 3D. Also one was not released in Canada and another was released in Canada only.

Mickey Mouse Cartoons In RKO Lineup

Further the 1954-55 RKO program includes six Mickey Mouse reissues under the main title of Mickey Mouse Birthday Cartoons and six re-releases under the heading of Disney Marquee Musicals. The series will include RKO Pathe Specials, My Pal (re-releases), Ray Whitley (re-releases), Edgar Kennedy (re-release), Leon Errol (re-release), Specials, Sportscopes, Screenliners and the Disney Cartoons (16th series).

In commenting on the releases, Sidney Kramer, shorts manager, stated that "prospects during the coming season are as bright as ever. Smart showmen everywhere know

(*Continued on page* 46)

"Let's Pep Up Your Program!"

LEO JR's SHORT SUBJECT VITAMINS

GREAT NEWS!

M-G-M FIRST WITH A SERIES OF CINEMASCOPE CARTOONS!

Yes, M-G-M's Treasure Chest of Shorts is up-to-the-minute, packed with program sparkle. In addition to our CinemaScope Cartoon Series, there's M-G-M's CinemaScope Musical Gem Series. And of course, our famed Technicolor cartoons and all other quality shorts that add stature and selling value to your show. Get the BEST! Get these M-G-M Shorts:

16 M-G-M CARTOONS
(1 reel — Technicolor)
Winner of 8 Academy Awards!
Fred Quimby, producer.

4 M-G-M CINEMASCOPE CARTOONS
(1 reel — Technicolor)
This series is another M-G-M FIRST!

5 M-G-M CINEMASCOPE MUSICAL GEMS
(1 reel — Technicolor)
The first one "Merry Wives of Windsor", Academy Award Winner!

10 PETE SMITH SPECIALTIES
(1 reel)
Winner of top honors for 10 consecutive years in all polls of "Live Action" Shorts!

8 GOLD MEDAL REPRINT CARTOONS
(1 reel — Technicolor)
Truly the Best of All Time!

6 FITZPATRICK TRAVEL-TALK REPRINTS
(1 reel — Technicolor)
The Tops in Travel Shorts! Perfect for wide screen up to 1.75 to 1 ratio.

104 ISSUES – NEWS OF THE DAY
The newsreel with pep and personality!

"A Day Aboard a Jet Carrier", in CinemaScope from Twentieth Century-Fox.

Alfred Newman conducting the 20th-Fox Symphony Orchestra in "Haydn's Farewell Concert" in CinemaScope.

"Jammin' the Blues", a Melody Master Bands subject from Warners.

SHORTS PARADE

(*Continued from page* 44)

that they must provide their patrons with well-rounded, complete programs. To do otherwise is to deprive the patron of what he expects when he purchases his ticket at the box office. . . . There is a wealth of short subject entertainment available, not alone from RKO Radio, but from all distributors, and showmen should pass it on to their patrons. It's the smart thing to do."

MGM's schedule of 49 subjects for the season will include 10 Pete Smith "Specialties," with two of them in color by Technicolor; 16 Technicolor Cartoons, 4 MGM CinemaScope Technicolor Cartoons, 5 MGM CinemaScope Musical Gems, 8 Gold Medal Reprint Cartoons, 6 FitzPatrick Travel-Talks (Reprints), 104 issues of News of the Day.

Universal Schedule Calls for 51 Films

Universal will release 51 during the 1954-55 season, with color and comedy predominating. They will consist of 15 two-reelers and 36 one-reelers, six of the one-reelers being reissues of popular Walter Lantz Technicolor Cartunes. Mr. Lantz is now celebrating his 25th anniversary with the company. Among the one-reelers will be a subject titled, "Speed Sub-Zero," the company's first short filmed with an anamorphic lens in the Vistarama process; two of the two-reel specials in color will feature commentaries by Actor Eddie Albert and Steve Allen. There will be 13 two-reelers in the "Musical Featurettes" series; eight "Variety View" one-reelers; eight "Color Parade" one-reelers with the remainder of the program rounded out by 13 new Walter Lantz Technicolor Cartunes, and 104 U-I newsreels.

Aiming at a complete CinemaScope program, 20th Century-Fox plans 26 subjects in that process the coming season and approximately 30 Terrytoons.

Among the CinemaScope subjects, all in color, with four-track magnetic stereophonic sound and one-track optical sound, are: "The Coronation Parade," "Dancers of the Deep," "Finale from Tchaikovsky's Symphony Number Four," "Vesuvius Express," "Polovetzian Dances from Prince Igor," "Tournament of Roses," "The New Venezuela," "Haydn's Farewell Symphony," "New Horizons," "Roger Wagner Chorale," "The First Piano Quartet," "Land of Legend," "Movie Stunt Pilot," "Calypso Cruise," "Jet Carrier," "Piano Encores," "Pride of the Nation," "Fabulous Las Vegas," "The Empire Games," "El Toro." Also the all-purpose Terrytoon Toppers, plus "Kartoon Karnivals," and the 104 Movietone News issues.

Lem Jones, 20th-Fox short subject head, declared, "With the advent of CinemaScope, the short subject has come into its own as a 'must' in every theatre's programming. Through anamorphic lens the world and major events can be brought to the theatre-goer with a realism never before attainable."

He cited the fact that the company has released 18 one and two-reel subjects in this medium and the "response from exhibitor and patrons alike has been thrilling."

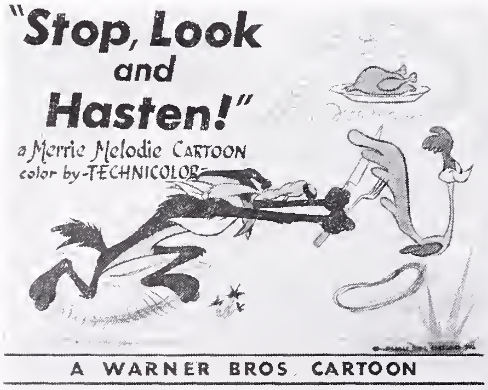
Heavy Shorts List Is Set by Columbia

Columbia will launch its 1954-55 shorts subjects season with a contemplated schedule of 26 two-reelers, 85 single reelers and four serials. The two-reelers will be comedies, while the one-reelers will include 28 cartoons, including Columbia's first in CinemaScope and 47 in live action.

Heading the serials will be "Riding with Buffalo Bill," and "Outlaws of the Desert," and two reprints, "Black Arrow" and "The Sea Hound." "The Three Stooges" will contribute eight comedy two-reelers and there will be six All-Star Laugh Hits featuring Andy Clyde, Joe Besser, Wally Vernon and Eddie Quillan.

An additional dozen two-reelers, divided equally between the Assorted Favorites and Comedy Favorites series will be selected from Columbia comedies of the past. Listed at the top of the cartoon parade are 12 from United Productions of America, half of them starring the near-sighted Mr. Magoo and

(*Continued on page* 48)

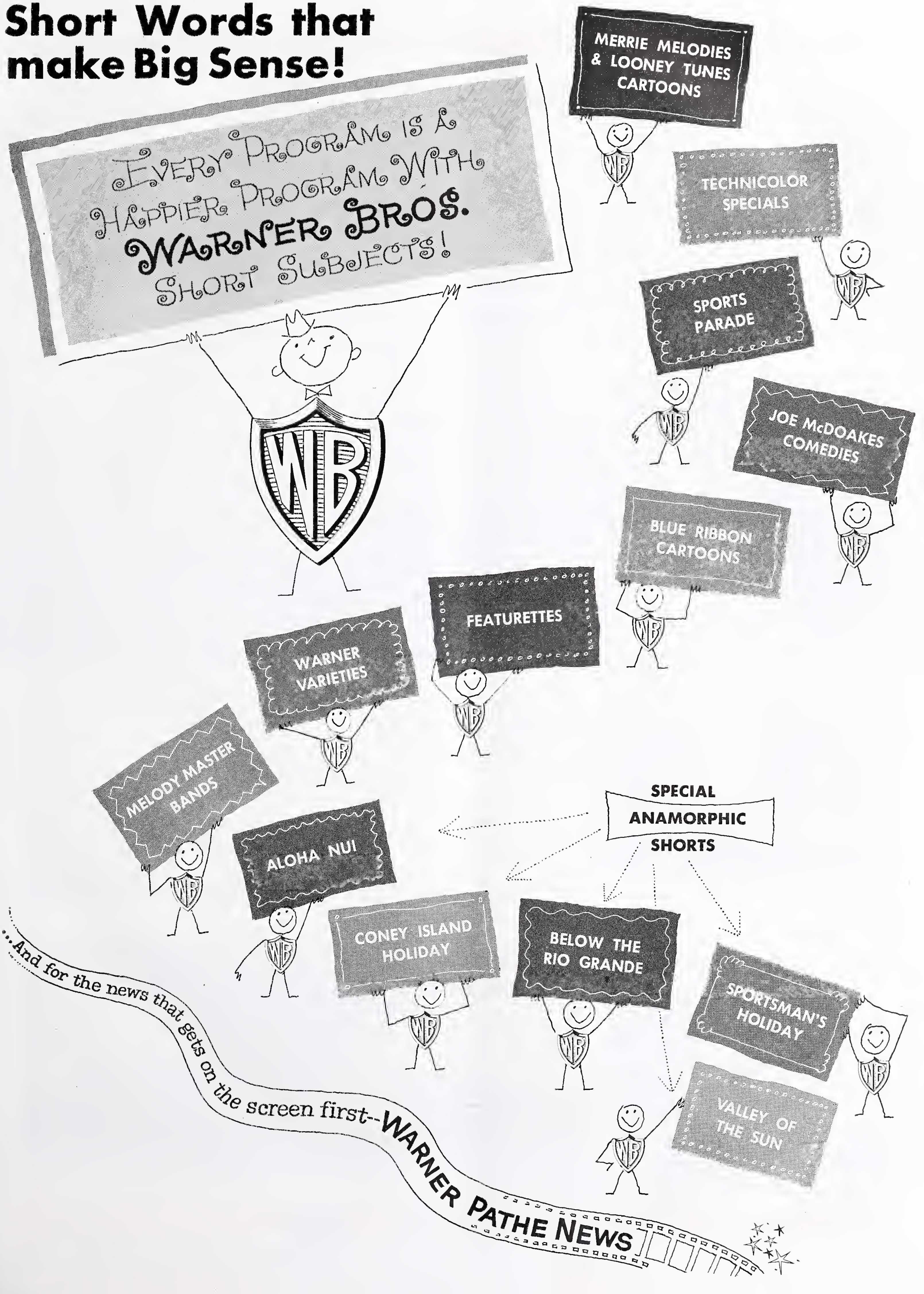


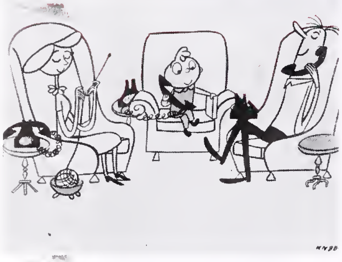
Title frame from a Merrie Melodie Cartoon, Warner Brothers.

"In Fourteen Hundred Ninety-Two", a Technicolor Special, Warners.

A scene from Columbia's special one-reel featurette, "Autumn in Rome."

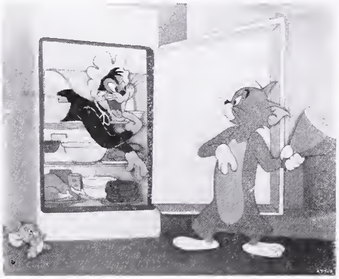
Short Words that make Big Sense!


EVERY PROGRAM IS A HAPPIER PROGRAM WITH WARNER BROS. SHORT SUBJECTS!
WB
MERRIE MELODIES & LOONEY TUNES CARTOONS
TECHNICOLOR SPECIALS
SPORTS PARADE
JOE McDOAKES COMEDIES
BLUE RIBBON CARTOONS
FEATURETTES
WARNER VARIETIES
MELODY MASTER BANDS
SPECIAL ANAMORPHIC SHORTS
ALOHA NUI
CONEY ISLAND HOLIDAY
BELOW THE RIO GRANDE
SPORTSMAN'S HOLIDAY
VALLEY OF THE SUN
...And for the news that gets on the screen first--WARNER PATHE NEWS



Gerald McBoing Boing in the Columbia UPA cartoon, "How Now Boing Boing."

A scene from the latest Columbia two reel "Three Stooges" comedy.



Baby Butch, a Tom and Jerry cartoon from MGM.

SHORTS PARADE

(*Continued from page 46*)

the remainder with assorted characters. In addition to the regular UPA cartoons, there will be specials, with the first one set to be the CinemaScope cartoon, "When Magoo Flew."

Under the Color Favorites banner there will be 15 cartoons, chosen from the most successful reels of the past. "Autumn in Rome," featuring Patti Page, which has been pre-released to play together with "Indiscretion of an American Wife," is the first of a number of planned One-Reel Specials. There will also be 12 Screen Snapshots and 12 World of Sports reels. Also six Candid Microphones and eight Thrills of Music, and 8 Top Notchers.

Paramount's schedule thus far totals 61, including a two-reel special, "VistaVision Visits Norway," produced by James A. Fitzpatrick in color by Technicolor and VistaVision.

In the group are eight Popeyes, six Noveltoons, six Cartoon Champions, four Herman and Katnips, six Casper Cartoons, six headline champions (reissues), six Paramount Pace Makers, 12 Grantland Rice Sportlights and six Paramount Toppers, as well as 104 Paramount News issues.

Morgan Cites the Need For Individual Selling

Mr. Morgan points out that: "Because quality today counts so greatly and because of the rapidly rising costs of production, particularly in the new techniques, these shorts must receive individual selling." This he said Paramount is already doing, calling exhibitor attention to particular subjects and urging that they be booked with great care and study.

On this point he said it is becoming more and more important from a program standpoint that short subjects be selected to play with certain features. This he said extends to production, adding that Paramount is now planning certain subjects to be paired on programs with certain features. VistaVision will be used extensively in shorts production, he said.

Special attention to short subjects of this kind does not mean that the cartoon and other series are out of the picture by any means, the veteran sales manager said. There is a tremendous market today for these, especially the cartoons, in drive-in theatres.

HONORABLE LINEAGE OF "TOM AND JERRY"

Stewart Granger, meeting MGM cartoon producer Fred Quimby in the studio commissary, declared: "I wouldn't want you to think that the merging of two scapegraces called 'Tom and Jerry' is entirely an invention of your excellent cartoons!" He pulled out a book of research dated 1821, a standard work on the life and customs of the period used in preparing "Beau Brummell." Its title? "Tom and Jerry. The Day and Night Roamings of Jerry and his elegant Corinthian friend, Tom; their rambles and adventures throughout London."

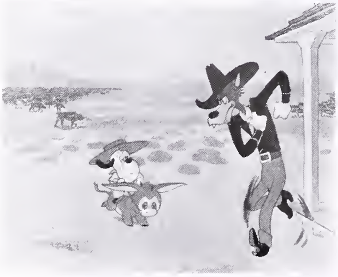
On the subject of newsreels, Mr. Morgan was optimistic. He pointed out many theatres that thought a while ago they could get along without newsreels, in this television age, are finding now that their patrons want newsreels. In addition he said the newsreels generally are the industry's "Hope chest." They perform quietly an invaluable service by providing a channel for public and official government service which could not be duplicated by the industry without enormous expense.

Color for newsreels is not in prospect for the moment, he said, because of the cost.

Warner Bros. Schedule Total 90 Shorts

Warner Brothers' schedule reaches a 90. In the diversified array are a dozen Technicolor specials; six featurettes, Classics of the Screen; 13 Blue Ribbon Hit Parade; Six Joe McDoakes (So You Want) Comedies; 10 Sports Parade in color by Technicolor; Seven Warner Varieties; 22 Technicolor Cartoons Merrie Melodies, Looney Tunes;

(*Continued on page 50*)



"Drag Along Droopy", MGM cartoon.

Johnny Green conducting the MGM Symphony Orchestra in CinemaScope.

READY NOW! PARAMOUNT'S FIRST SHORT IN

VISTAVISION
Paramount presents
VISTAVISION VISITS NORWAY
Color by
TECHNICOLOR
Produced and narrated by James A. Fitzpatrick

In the magnificent splendor, clarity and definition of VistaVision, this 2-reel, 17-minute trip thru one of the most breath-taking, yet little-known countries in the world, was specifically produced to give the final touch of programming perfection to your presentation of the first VistaVision feature, Irving Berlin's WHITE CHRISTMAS. Book them together!

Build *Every* Show Into Greater Entertainment With These 1-Reel

PARAMOUNT SHORTS

8 POPEYE CARTOONS
Technicolor. Produced by Famous Studios
(by arrangement with King Features)

4 HERMAN & KATNIP CARTOONS
Technicolor. Produced by
Famous Studios

6 PARAMOUNT PACEMAKERS
Produced by Justin Herman

6 PARAMOUNT TOPPERS
Produced by Justin Herman

6 CASPER The Friendly Ghost CARTOONS
Technicolor. Produced by
Famous Studios

12 GRANTLAND RICE SPORTLIGHTS
Produced by
Jack Eaton

6 NOVELTOON CARTOONS
Technicolor. Produced by
Famous Studios

6 HEADLINE CHAMPIONS

6 CARTOON CHAMPIONS
Technicolor. Produced by
Famous Studios

And Always Play The News The Public Prefers

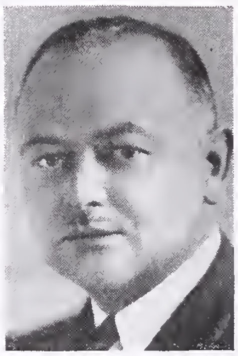
PARAMOUNT NEWS

"The Eyes and Ears of The World"
104 issues a year

The Sales Managers

The heads of the short subjects departments in the home offices of the distributors not only supervise the sales of the subjects but to a very great extent influence the character of the supply.

Lem Jones, 20th-Fox


William Zoellner, MGM

Norman Moray, Warners

Oscar Morgan, Para.

Maurice Grad, Col.

Irving Sochin, Universal

Leo Samuels, Disney

Sid Kramer, RKO

SHORTS PARADE

(*Continued from page* 48)

eight Bugs Bunny Specials, and six Melody Master Bands.

Among the special anamorphic shorts the company will release are "Aloha Nui," "Coney Island Holiday," "Below the Rio Grande," "Sportsman's Holiday," and "Valley of the Sun." Also 104 issues of Warner Pathe News.

In line with the trend toward getting short subject material that is different and striking, Warner Brothers short subject producer Cedric Francis usually has roving director-cameraman Andre de Lavarre on the move. The latter's latest, "Caribbean Playground," details exotic games and sports of the region. Other subjects of unusual interest from Warners are "In 1492," a two-real featurette in WarnerColor tracing the voyages of Columbus to the new world; and "Mariners Ahoy," a two-reel Technicolor film made with cooperation of the Girl Scouts of America. It is an account of a cruise of girl scout marines aboard the 96-foot sailing vessel "Brigatine Yankee."

The important role of the short subject in rounding out a complete and appealing program cannot be overstressed, Montague Salmon, managing director of the Rivoli theatre, declared this week. In choosing a short subject, he said, the wise showman should be as selective and concerned as in choosing a feature film. Exploitation-minded Salmon has frequently given added promotional and publicity attention to major shorts.

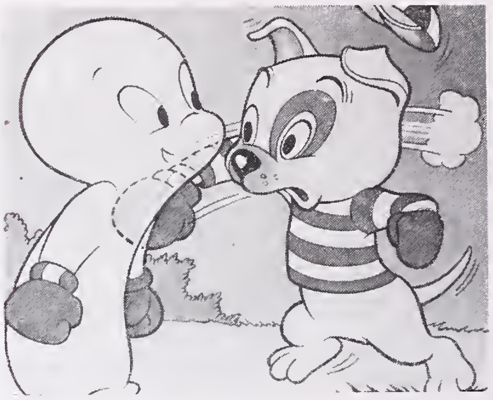
British Information Shorts Play in 579 U. S. Houses

The British information Service announced this week that between January 1 and August 30 this year BIS shorts have played in 579 theatres throughout the United States and that 75 per cent of these bookings had been for engagements of more than one week and in some cases for as long as seven weeks. Lester Schoenfeld, BIS distribution manager, credited the growing popularity of the documentary type shorts to the fact that audiences today are seeking "quality rather than quantity" in shorts.

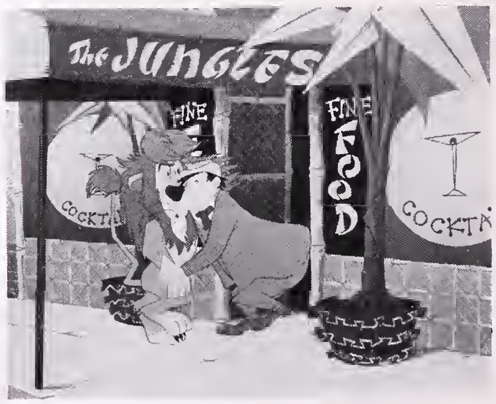
13 British Subjects Are Acquired by Meadow

Thirteen new British films dealing with the secret lives of animals and birds have been acquired for theatrical and television release in the U.S. by Noel Meadow. Produced by Countryman Films, Ltd., each film runs approximately 15 minutes. The series, titled "The World of Life," is accompanied by a spoken commentary. In addition to the pranks of various members of the animal kingdom, the series also treats with the men and women who spend their days studying and looking after the creatures. More than 50,000 feet of original film was boiled down to 18,000 feet for the series.

Scene from a "Paramount Topper."

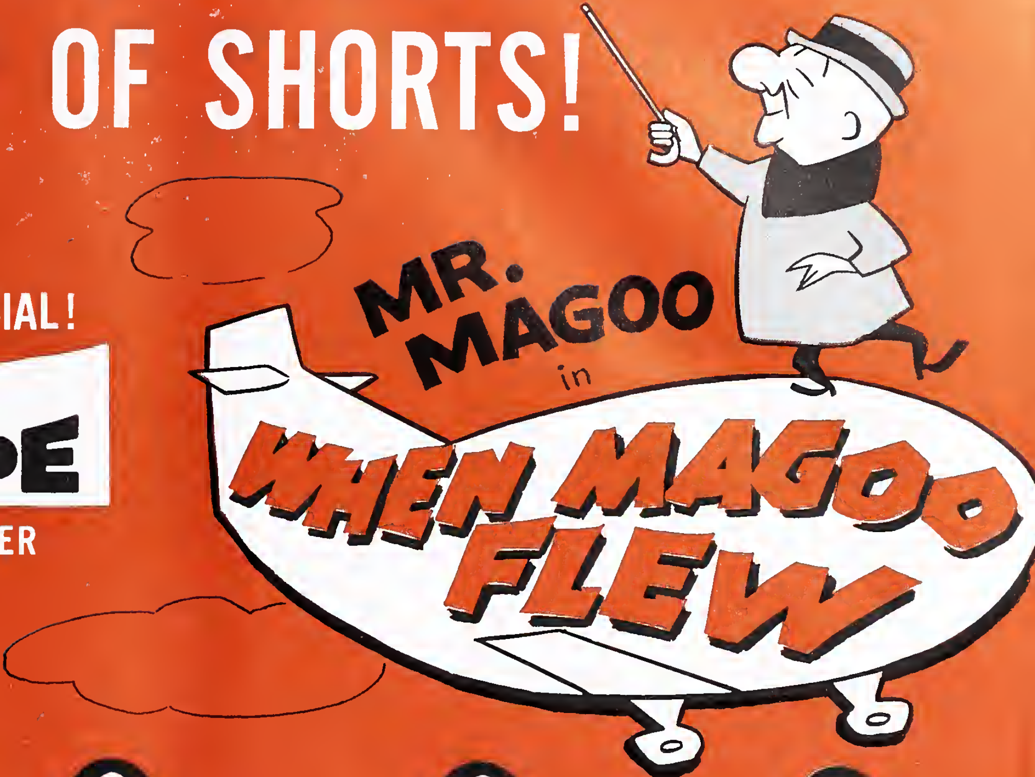

"Casper the Friendly Ghost", copyright by Paramount.

"Leave It to Harry," Harry James in a Universal musical featurette.



"Social Lion", a new Walt Disney cartoon for RKO.

FLY HIGH WITH COLUMBIA'S GREAT LINE-UP OF SHORTS!



FLY HIGH

WITH THIS GREAT EXTRA SPECIAL!

FOR THE FIRST TIME IN

CINEMASCOPE

THE FUNNIEST CARTOON CHARACTER
OF THEM ALL!

FLY HIGH with

26 TWO-REELERS

8 THREE STOOGE *SMASHEROOS*

6 ALL-STAR LAUGH HITS

6 ASSORTED FAVORITES (REPRINTS)

6 COMEDY FAVORITES (REPRINTS)

WITH THE GREATEST ARRAY OF COMEDY STARS UNDER ONE COMPANY'S BANNER!

FLY HIGH with

73 ONE-REELERS

6 UPA ASSORTED (TECHNICOLOR CARTOONS)

6 UPA MR. MAGOO (TECHNICOLOR CARTOONS)

15 COLOR FAVORITES (TECHNICOLOR CARTOON REPRINTS)

12 SCREEN SNAPSHOTS
THE GREATEST REEL OF ITS KIND!

12 WORLD OF SPORTS
WITH FAMED COMMENTATOR BILL STERN

6 CANDID MICROPHONE SPECIALS (REPRINTS)

8 TOP NOTCHERS
CREAM OF THE CROP!

8 THRILLS OF MUSIC (REPRINTS)

FLY HIGH with

4 SUPER-SERIALS

RIDING WITH BUFFALO BILL

BLACK ARROW (REPRINT)

OUTLAWS OF THE DESERT

THE SEA HOUND (REPRINT)

A HEALTHY FILM DIET NEEDS MORE SHORTS

by WALTER BROOKS
Director, Managers' Round Table

OUR NEW dimensions in motion pictures have not only added 'Scope, and Color and Sound, to feature attractions, but also to short films on the same bills—and, to accent the obvious, have made it more important than ever that the short subject have its proper place in programming. Our new aspect ratio is the natural opposition to television, and should make it clear that no theatre audience wants double features to the exclusion of short films. In thirty-two million homes, the public can get all the old fashioned movies they want—all day, every day, for free.

It is vital that we avoid any resemblance to television in our new expression of quality on the big theatre screen. The public will appreciate our broad 'Scopes, our fine color, or superior sound, as we get farther away from the standardized formulas which television has borrowed from us. Those gluttons for punishment who choose "B" pictures can see one after another, watching television, eight hours a day—and we have no solution for it except our new 'Scopes. You can be sure, these things that are new in the theatre, will recapture and keep our movie-going audiences in the future.

Any gourmet knows that a satisfying dinner must have all its points—the appetizer, soup, the entree, the salad, dessert and coffee. To serve two sirloins will never satisfy the sustaining trade that keeps theatres operating in the black. No housewife in her right mind would ever serve a couple of steaks on every platter—for the second one would never taste as good as the first. In our industry, the same procedure creates "B" pictures, and provides films for TV.

Roxy Drops Stage Shows

CinemaScope, as the pioneer, has eliminated stage shows in a lot of theatres, including the Roxy, in New York. That's because they don't need stage shows with CinemaScope on the big screen. But they do need the new CinemaScope short films, and folks who go to the movies are raving about such short subjects as "Vesuvius Express"—which put travel films on a new level. They acclaim the orchestral short films, with stereophonic sound—which are as close as you'll ever come to having a fifty-piece orchestra in the theatre. They talk about new shots of West Point, which has been photographed a thousand times, but never before in CinemaScope.

Every first run theatre on Broadway, presenting programs in our new dimensions, has chosen short films of comparable quality to augment and to accent, this new sensation on the screen. Any theatre with a variable lens can project any of the cartoons or other short films in the current market, on the wide screen. The production lists are full of new releases, and more are coming up, to make it possible to build a showman's program, for a gourmet's taste, and not to seek satiation through a surfeit of quantity, without satisfaction of the appetite. Our movies are habit-forming, if we don't overstuff our patrons.

Lesson in Cinerama

We can learn a lot from Cinerama, the inspiration of all new dimensions in our industry, when we realize they have grossed $17,000,000, in two years, in less than a dozen theatres, with an attraction which is actually an assembly of short subjects.

Often, in the Round Table, we report the use of a program of cartoons, offered all on one bill, with special audience values. Right now, in New York, the 55th Street Playhouse, a small but selective theatre, is using thirteen UPA cartoons, to attract capacity audiences of adults—and we note their next attracion will be "The World Dances"—an assembly of folk songs and dances from all over the world.

It's new, it's modern, it's competitive, to offer new ideas in programming, new dimensions, new styles to attract and regain lost audiences. We can thank the pioneers who lead us into this new opportunity, and be grateful that we have ample product of suitable quality to cope with competition that lurks on the home grounds. Short films always have indicated a desire for quality—not quantity; and we must stick to that formula now—while TV struggles through endless mediocrity to fill their program time. Your audience will open their eyes with surprise and wonder—if your eyes are open to the new trends.

LANTZ MARKS 25 UNIVERSAL YEARS

Walter Lantz

Walter Lantz, father of such indestructible pen-and-ink characters as Andy Panda, Wally Walrus, Oswald the Rabbit, not to mention Woody Woodpecker, this week celebrates his 25th anniversary with Universal Pictures. It was just 25 years ago that Mr. Lantz, then 29 and already a veteran of 13 years in the industry, was signed by Carl Laemmle to head Universal's animated film department. With the exception of one year, he has been associated with Universal ever since. Since 1935 he has produced his cartoons independently for release by Universal. Mr. Lantz was born in New Rochelle, N. Y., and attended the Art Students League in New York. His first cartoon job was with Gregory LaCava. Among the earlier, memorable cartoon characters which he created were Krazy Kat, Happy Hooligan, the Katzenjammer Kids and Colonel Hezz Liar. With an eye toward casting Woody Woodpecker into a pot of continental troubles, Mr. Lantz has just returned to this country after a 10-week trip through Europe gathering background material.

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for the
ART THEATRE

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on Art, Travel, World Events.

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"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Metro-Goldwyn-Mayer

ALL THE BROTHERS WERE VALIANT: Robert Taylor, Ann Blyth—If your patrons like bloodthirsty stories, here is one that should please them. This should please the average movies goer. Has excellent cast, also good color. Play it. Did over average business on it. Played Tuesday, Wednesday, September 28, 29.—James Hardy, Shoals Theatre, Shoals, Ind.

RIDE VAQUERO: Robert Taylor, Ava Gardner, Anthony Quinn—Metro slipped slightly with this one If it were not for the excellent performance turned in by Anthony Quinn, this would have been an average western in color. Everybody seems to be unhappy in this film—that does not make for happy audiences. But I must confess that we did excellent business. Am sure you won't lose with it, especially as it has top Metro stars. Played Wednesday, Thursday, Friday, Saturday, August 18, 19, 20, 21.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

ROGUES' MARCH: Peter Lawford, Richard Greene—On the lines of the old wonderful "Four Feathers," but on the way it jumped the rails! I don't think MGM expected much from this one, yet it did fairly well for us. It is quite good entertainment that pleased most. It is very British, but that should not throw you, especially as the two male stars are well known in the States. Played Sunday, Monday, September 19, 20.—Dave S. Klein, Astra Cinema, Kitwe/Nkana, Northern Rhodesia, Africa.

SCANDAL AT SCOURIE: Greer Garson, Walter Pidgeon—A wonderful family picture, if ever there was one! Now we had "Shane" (Para.) as opposition, which you will admit for a town of 8,000 is mighty strong opposition. Yet we played this film for four days against "Shane's" four and held our own magnificently. We gave the film no fanfares. Just plugged its as solid family entertainment, and they came in thousands. In these colums I have always maintained—play to the women and kids and along come Papa and the boy friends. Played Wednesday. Thursday, Friday, Saturday, September 15, 16, 17, 18.—Dave S. Klein, Astra Cinema, Kitwe/Nkana, Northern Rhodesia, Africa.

Paramount

ALASKA SEAS: Robert Ryan. Jan Sterling—This should do O.K. in any situation if you double bill it. A very good picture on salmon fishing, with an extra good cast. Good for any small town—play it. I doubled it with a "Jungle Jim" (Col.). Played Friday, Saturday, September 10, 11.—James Hardy, Shoals Theatre, Shoals, Ind.

KNOCK ON WOOD: Danny Kaye, Mai Zetterling—Better business than on previous Kaye films—perhaps they're learning to appreciate his talent. Played Sunday, Monday, September 19, 20.—Elaine S. George, Star Theatre, Heppner, Ore.

MONEY FROM HOME: Dean Martin, Jerry Lewis—This one lived up to its title—it did bring money from home to me. It also brought a few extra patrons to see it. Not as good as some of their other pictures, but I did above average business on it and there are plenty of laughs. Played Sunday, Monday, September 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

SECRET OF THE INCAS: Charlton Heston, Nicole Maurey—"Our Boy" Charlton is either an Indian or is co-starred with them since "Greatest Show on Earth" (Para.) with the exception of "Ruby Gentry" (Fox). This wasn't so hot. Many of our women patrons laughed to hear Yma Sumac hit the high notes in her ceremonial chants. Played Wednesday, Thursday, September 29, 30.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

RKO Radio

SECOND CHANCE: Robert Mitchum, Linda Darnell—I can't see where this picture rates high film rental. It was just an average picture to me, also to the ones who saw it. Good cast, but no plot to the picture. Did below average business on it. Pass it up—wish I had. Played Tuesday, Wednesday, September 14, 15.—James Hardy, Shoals Theatre, Shoals, Ind.

SWORD AND THE ROSE, THE: Richard Todd, Glynis Johns—Played this after "Rob Roy." Business not as good and picture not as generally enjoyed, but it is enchanting. Probably a bit too much so for our outdoor people. Played Tuesday, Wednesday, September 28, 29.—Elaine S. George, Star Theatre, Heppner, Ore.

SWORD AND THE ROSE, THE: Richard Todd, Glynis Johns—Another grand Disney effort. Don't let the English accents put you off. Grownups and kids will like this film. Very good performances by Todd and Johns, but James Robertson Justice does his role true justice. When it comes to a Disney picture, you can always rely on slick production, wonderful camera work and outstanding color. We had a fine run with this film and I can recommend it highly to all types of houses. The title helps plenty, too. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday. August 22, 23, 24, 25, 26, 27, 28.—Dave S. Klein, Astra Cinema, Kitwe/Nkana, Northern Rhodesia, Africa.

United Artists

BEAT THE DEVIL: Humphrey Bogart, Jennifer Jones—The gentlemen from Georgia who reported on this picture before I played it were correct—a monstrosity in celluloid. It wasted the efforts of Bogart, who was given nothing to do but a series of walk-ons. Jennifer Jones and Robert Morley as the head of as unholy an unholy trio that has hit the screen in generations make the most of roles that supply the only meat in the picture. Played Friday, Saturday, Sunday, Monday. July 16, 17, 18, 19.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

CONQUEST OF EVEREST: Documentary—This drew whatever mountain climbers were in the area—not too many of them but a better gross than I expected—and brought very good comments. Played Sunday, Monday, Tuesday, August 22, 23, 24.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

CROSSED SWORDS: Errol Flynn, Gina Lollobrigida—This was another mistake—the picture starts and ends as a swashbuckler with too little of the excellent sword play that the picture starts and ends with. In between a mumbo-jumbo of stilted dialogue which was so far out of synchronization that the audience howled at it and took it as intended bits of comedy. No print shortage here, either. Played Sunday, Monday, Tuesday, August 29, 30. 31.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

GILBERT & SULLIVAN: Maurice Evans, Robert Morley—Don't play it unless you have Gilbert & Sullivan addicts in your community. It will draw from a campus but not from the juke joints. Played Thursday, Friday, Saturday, August 12, 13, 14.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

GOLDEN MASK: Wanda Hendrix, Van Heflin—Nice color, nice African scenery. An English made picture with a story hard to understand. Business poor. Played Tuesday, September 14. — Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

GOLDEN MASK: Wanda Henrix, Van Heflin—Good Technicolor adventure drama that departs from the usual formula. Played to fair business. Played Sunday, Monday, Tuesday, Wednesday, August 8, 9, 10. 11.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

PERSONAL AFFAIR: Gene Tierney, Leo Genn—Crackerjack suspenseful melodrama that played to good business and will draw the silk stocking trade. Played Tuesday, Wednesday, Thursday, Friday, Saturday, August 3, 4, 5, 6, 7.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

WAR PAINT: Robert Stack, Joan Taylor—Played this one beyond its release date and drew well for this time of the season. Played Saturday, Sunday, Monday. September 11, 12, 13.—Charles Rossi, Paramount Theatre, Schroon Lake, N. Y.

Universal

ABBOTT & COSTELLO GO TO MARS: Abbott & Costello—This is one of their funniest and did excellent business. Played Sunday, Monday, Tuesday, Wednesday, September 12. 13, 14, 15.—Agha Rafique Ahmed, New Majestic Cinema, Hyderabad Sind Pakistan.

CITY BENEATH THE SEA: Robert Ryan, Mala Powers—Very good water picture that pleased my patrons and did very well at the box office. Played Sunday, Monday, Tuesday, August 29, 30, 31.—Agha Rafique Ahmed, New Majestic Cinema, Hyderabad Sind, Pakistan.

EGG AND I, THE: Claudette Colbert, Fred MacMurray—Well. all I can say on this one is that I failed on it through no fault of the picture. It is a good comedy, but I guess people did not want to see it again. Played it in 1949. Below average business. Played Sunday, Monday, September 26, 27.—James Hardy, Shoals Theatre, Shoals, Ind.

FORBIDDEN: Tony Curtis. Joanne Dru—Good entertaining picture. Tony Curtis is popular with my patrons and I did good business on this one. Played Sunday, Monday. Tuesday, September 26, 27, 28.—Agha Rafique Ahmed, New Majestic Cinema, Hyderabad Sind, Pakistan.

SEMINOLE: Rock Hudson, Anthony Quinn, Barbara Hale—A handsome piece with the Indian theme. Hudson and Quinn are popular with my patrons and the picture did very good business. Played Sunday, Monday, Tuesday, August 22, 23, 24.—Agha Rafique Ahmed, New Majestic Cinema, Hyderabad Sind, Pakistan.

TANGANYIKA: Van Heflin, Ruth Roman—A very good jungle picture with an extra good cast and good color. If your patrons like this kind, play it. Should do well in small towns. Very hot when I played it and a thunder storm came up which hurt business. Played Sunday, Monday, September 19, 20.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

COMMAND, THE: Guy Madison, Joan Weldon—If your patrons like action, you can't miss on this one. This is a natural for small towns with an excellent cast. Play it—you can't go wrong. Played Friday, Saturday, September 24, 25.—James Hardy, Shoals Theatre, Shoals, Ind.

DESERT SONG, THE: Kathryn Grayson, Gordon MacRae—Good, but musical pictures have no draw here and business was below average. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, September 17. 18, 19, 20, 21, 22, 23.—Agha Rafique Ahmed, New Majestic Cinema, Hyderabad Sind, Pakistan.

HONDO: John Wayne, Geraldine Page—This is a natural for small towns. Play it, you can't go wrong on it. One of John Wayne's best. The only thing wrong with the picture is that the terms are too steep. This picture should more than please anyone. Comments good. Weather hot. Played Sunday, Monday, September 5, 6.—James Hardy, Shoals Theatre, Shoals, Ind.

People in The News

Dore Schary, MGM vice-president in charge of production, is in New York from Hollywood for a three-week visit.

William Goldman, Philadelphia producer, exhibitor and distributor, was to leave Thursday on 30,000-mile round-the-world trip, during which he will take a look at the film situation in Asia and Europe.

Ivor Bowen, principal director of Air Equipment Research and Development in Great Britain's Ministry of Supply, has resigned to become the British Empire representative of General Precision Equipment Corp.

Arnold M. Picker, United Artists foreign distribution vice-president, has returned from a month-long Far Eastern tour.

Norman Lorber has been appointed director of public relations of Chromatic Television Laboratories. He was fomerly a member of the staffs of the *New York Times* and *Tide Magazine*.

Eric Johnston, president of Motion Picture Association of America, will leave shortly for the Far East with a view towards settling film questions in Japan and the Philippines.

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., was named honorary "Pennsylvania Ambassador" by the State of Pennsylvania Chamber of Commerce for "outstanding achievement in the best tradition of the Commonwealth."

Max E. Youngstein, United Artists vice-president, has returned from Europe.

Dave Ross, city district manager for Fox West Coast Theatres, and industry veteran of 46 years, has retired. He will devote his time to his musical career.

Richard Mahn, who has been associated with RKO for the past 23 years in a variety of executive capacities, has been appointed labor relations director of the RKO studio. He succeeds **Mark Bushner**, who resigned to become administrator of the motion picture industry pension fund.

Can't Touch Outside Ads, Official Told

The New York City Corporation Counsel's office has advised City License Commissioner Edward T. McCaffrey that at the present time there is no legal authority for any action on censorship of a theatre's use of exterior advertising, it was reported in New York City this week.

However, a staff representative of the Corporation Counsel's office revealed that under Section 1141A of the Penal Code, police authority may be exercised upon a theatre found to be using improper advertising.

Preliminary discussions regarding a set of rules and regulations for the exterior advertising of films in lobby displays and on theatre marquees of New York City were held October 8 when Mr. McCaffrey met with exhibitors, religious, business and civic leaders to discuss alleged indecent and immoral complaints against 14 theatres in the Times Square area.

Up to now, the Commissioner said, there has been considerable sentiment against the 42nd Street theatres in regard to advertising of films, especially those houses which play "risque" films.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGE FOR SCREENING

MARLON BRANDO
On The Waterfront
AN ELIA KAZAN PRODUCTION
co-starring KARL MALDEN · LEE J. COBB
with ROD STEIGER · PAT HENNING · and introducing EVA MARIE SAINT
Produced by SAM SPIEGEL · Screen Play by BUDD SCHULBERG
Music by LEONARD BERNSTEIN · Directed by ELIA KAZAN
A HORIZON PICTURE

ALAN LADD
The Black Knight
co-starring PATRICIA MEDINA
with PETER CUSHING · ANDRE MORELL · HARRY ANDREWS
Story and Screen Play by ALEC COPPEL · Produced by IRVING ALLEN and ALBERT R. BROCCOLI
Directed by TAY GARNETT COLOR BY Technicolor · A WARWICK PRODUCTION

JOHNNY WEISSMULLER
Cannibal Attack
with JUDY WALSH · DAVID BRUCE and KIMBA
Story and Screen Play by CARROLL YOUNG · Produced by SAM KATZMAN · Directed by LEE SHOLEM

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Product Shortage Relieved by Booking Imports

EDWARD L. HYMAN, vice-president of American Broadcasting-Paramount Theatres, offered the suggestion to his theatre partners and circuit heads at the recent meeting at Shawnee-on-Delaware, that they give more consideration to the booking of "art" films and foreign films, especially in showcase theatres in areas where this policy has not yet been established, as a means of relieving the product shortage and for greater opportunity against new forms of competition.

With 669 theatres listed in the current Motion Picture Almanac, for this circuit and its affiliates, there could be immediate steps towards something similar to the plan proposed by J. Arthur Rank, who has earmarked funds to build or acquire theatres in America for this same policy. Leonard H. Goldenson, president of AB-PT, has just returned from Europe, where he surveyed the production sources and possibilities of 147 new attractions from foreign studios. Mr. Rank insists there is an ever-present opportunity here that is not being properly met, at the point of sale, with suitable showmanship skills.

Certainly, there are areas where foreign films are now getting a big play—and similar areas where the public has yet to find the right opportunity to display their appreciation for films from abroad. Neither Mr. Rank, nor Mr. Goldenson, can change the movie-going habits of fixed audiences, but they can change the policy of some existing theatres and discover new audiences with tastes and preferences which will neither conflict with nor diminish any present or potential patronage that may now be considered regular movie-goers.

Mr. Hyman believes in the gradual approach, on a trial basis, to feel out and find new audiences of this nature. Some houses will be found ideal for the purpose, and many will find that they can use "art" films or foreign films in mid-week, for selected audiences. The Walter Reade Theatres eased into this sort of new business by the establishment of what they called "Tonight at 8:30"—a special one-shot showing of a foreign film, sold out in advance to interested patrons.

"The reluctance of the mass-type of theatre in the U.S. to play foreign films has been a bone of contention for a long time, and periodically, our industry is the target for bitter criticism," Mr. Hyman says, on that side of the question.

Tune in on "CHANNEL ONE"

Ray S. Hanson's

FOX THEATRE

FERTILE, MINN.

Quite a number of Round Table managers have picked up the idea of referring to their local theatres as "Channel One"—an idea we printed in this space on August 14th—but the one we like best is this interesting example from a small town with a descriptive name, out in Minnesota. Ray Hanson had a simple rubber stamp made, and used it to put over the idea with his patronage. He also had newspaper reference to the fact that "Channel One"—"your neighborhood theatre—has Scope, and Color, and Sound—that TV won't catch up with, for years to come."

The new Fall season has started for television, and it gets plenty of publicity in paid newspaper advertising and free space. At the moment, the most accurate estimate of the number of color-TV sets in use is 7,600—as compared with close to thirty-two million standard sets in American homes. It will be a while before color sets become really numerous, but you can depend upon it, they will, when they get the bugs out of the processes involved, and mass production brings the price down. In the meantime, you have your opportunity to boast of what motion pictures have today—and TV will never equal our dimensions in sight and sound.

¶ BOB O'DONNELL'S program for the Interstate Theatres participation in the Texas State Fair, featuring the Women of Motion Picture Industry—which is covered elsewhere in the Round Table as a news story—had a special interest that can be utilized elsewhere, and in all sorts of situations. He devoted the back page of the program folder to "Your Entertainment Bonus"—a contest in which movie patrons were asked to complete the following sentence in 25 words or less—"I am a movie fan because. . . ."

The public has been well educated in the ways of such promotional contests, which appear regularly in the national magazines to advertise various products, and the ladies who read these pages of interest to women, know exactly what is expected of them, to enter such a contest. They write their sample sentences and send them in by the thousands. Each one indicates keen interest in the idea and the objective, and the accumulative effect builds public relations on a broad scale. The variety of replies contains more than a few good ideas.

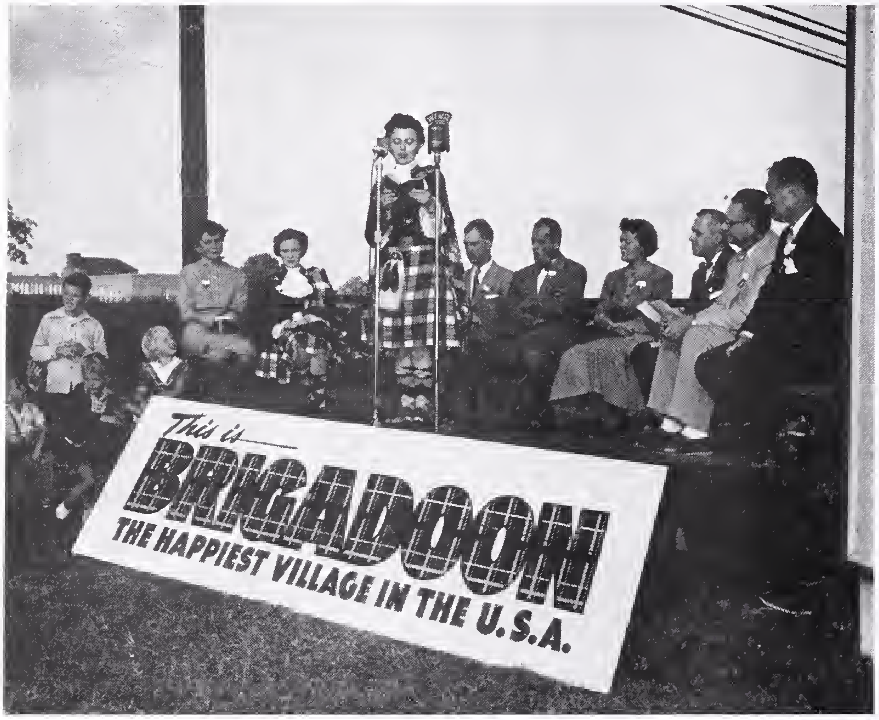
* * *

¶ CHARLIE JONES has done, in Northwood, Iowa, exactly what we've hoped some theatre manager would do, in partnership with his home town newspaper. The *Northwood Anchor,* important county weekly, has mailed out 6,000 solicitations in a subscription drive, and the bonus that goes with each paid-up order is a guest pass for two persons, at Charlie Jones' Northwood Theatre, for new subscribers. There's a deal on which can't help but benefit all parties concerned, and both public relations and press relations should prosper with this special handling. We see the fine hand of the theatre manager throughout the transaction, for the editor of the local paper will be on the lookout for further examples of showmanship as it makes the news. We know this subscription deal is good, and something that many other small town theatres can do cooperatively with country weeklies. —*Walter Brooks*

Scotch & Soda—Showmanship!

Happy promotion idea snowballed into great showmanship, when MGM was inspired by the Scottish settings of "Brigadoon"—and launched this effervescent exploitation, across the board. Starting with a thought in the mind of Oscar Doob, and relayed to the field by Ernie Emerling, the climax came when a real-estate development in Frederick, Maryland, changed its name to "Brigadoon—the happiest village in America."

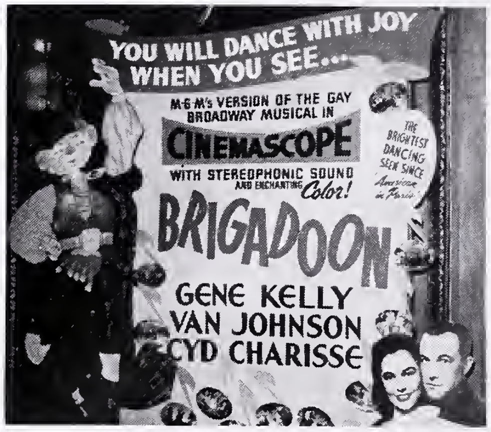
Jack Foxe, director of advertising and publicity for Loew's Theatres in Washington, and Tom Baldridge, MGM's field man in the area, went to a new town in the suburbs to establish "the happiest village"—in formal dedication ceremonies. The name will stick in the memory, and affection, of local residents.


This is—
BRIGADOON
THE HAPPIEST VILLAGE IN THE U.S.A.

Commander Ian Murray, technical advisor on MGM's merry musical, makes with the cheese in Wisconsin, promoted into appreciation of local products by Mrs. Marion Hvasta, manager of the Towne theatre, Milwaukee.

Bill Hogan's Drama Desk, on KRON-TV, San Francisco, welcomes the highland contingent in costume, escorted to the studio by James McMilian, publicity director for Loew's Warfield theatre.

Bill Trambukis, manager of Loew's State theatre, in Providence, had "Leo, the Lion" doing a highland fling to announce "Brigadoon"—and Leo wore a new Scotch plaid—especially cut from imported tartan!


YOU WILL DANCE WITH JOY WHEN YOU SEE...
M-G-M's VERSION OF THE GAY BROADWAY MUSICAL IN
CINEMASCOPE
WITH STEREOPHONIC SOUND AND ENCHANTING Color!
THE BRIGHTEST DANCING SEEN SINCE American in Paris
BRIGADOON
GENE KELLY
VAN JOHNSON
CYD CHARISSE

MGM's touring Scotch lassies, Pat Gow and Olive Henderson, presenting sprigs of heather as good luck tokens to Dewey Michaels, circuit theatre owner, Myron Gross, buyer for Cooperative Theatres, Ed Susse, city salesman, Chris Pope, Schine booker and Jack Mundstuk, MGM branch manager, in Buffalo.

One of the fine window displays for the promotion of "Brigadoon" at the Radio City Music Hall—placed by the British Irish Railway Agency, in Rockefeller Center, where they have the posters to fit the occasion.

BRIGADOON
HIGHLAND GAMES

Showmen in Action

Charlie Jones invited the town fire department to see "Fireman, Save My Child" at the Northwood theatre, Northwood, Iowa—all they had to do was to display their badges to get in free, and it made bold-face news in his "Aisle Say" column in the Northwood Anchor.

▼

Dave S. Klein, manager of the Astra theatre, Kitwe/Nana, Northern Rhodesia, Africa—who is one of the best contributors to "What the Picture Did For Me"—reports that he displays a special board in the lobby for the cartoons and shorts on his program.

▼

Schine's Fall and Winter schedule of cooperative and other tie-ins in local situations is filling up rapidly, to include many Christmas and New Year's shows, in addition to Hollowe'en and Thanksgiving shows already on the books. Schine managers learn how to sell these holiday events for local sponsorship—and profits.

▼

Stanley Warner in Philadelphia used their art department to create unusual signs for all theatres to sell the boys' and girls' Big Hollowe'en party, with special prizes and special parties, for the funniest, best-dressed and most original contenders.

▼

J. P. Harrison, who always hits the target with his special promotions at the Campus theatre, Denton, Texas, used a tribute to "Business and Professional Women's Week" as a selling approach for "Women's World" for a full week's run.

▼

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., used a "Wanted" poster and had parking lot attendants placing a summons under windshield wipers, for "Rogue Cop."

▼

The upcoming "Duel in the Sun" opening in RKO metropolitan theatres has been booked for a 6-successive day playdate instead of the customary 5-day preferred time block, according to Budd Rogers, sales chief for Selznick Releasing Organization.

▼

Schine's Theatres getting a special handout from Seymour Morris to call attention to the Nat Cole recording of "Hajji Baba" which is platter promotion for the new CinemaScope picture, with lots and lots of Elaine Stewart.

FILMACK ANNOUNCEMENT TRAILERS
1327 So. Wabash
Chicago 5, Illinois
630 Ninth Ave.
New York, N.Y.
For 35 Years the Leaders
1st IN SERVICE AND QUALITY
With Showmen Everywhere!

S. A. Karatz, manager of the Cinema Park theatre, Phoenix, Arizona, uses a traveling 24-sheet board and street ballyhoo for current pictures, both capable of attention-getting on Main Streets. The downtown stroll is a good eye-catcher, he says.

▼

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, has a full-page "Scramble Contest" in full-paid cooperative space, to advertise his Fall Festival of coming attractions. Entry blank to unscramble ten titles must be filed at the theatre, for free passes. Everybody can be happy with a good co-op.

▼

Chas. Winchell, of Minneapolis Amusement Co., compliments Tom Martin, manager of the State theatre, Minneapolis, for a front page break on "Rear Window" that resulted from quick thinking on the part of a publicity-minded manager. It happened to fit the occasion, and the editor's idea of newsworthy material.

▼

Raymond A. Holly, Jr., manager of the Capitol theatre, Union City, who has Confederate soldiers walking the streets to confuse the mail men, made full use of the traveling exhibit for "The Egyptian" which was officially welcomed as street ballyhoo by the Board of Commissioners.

Extraordinary sponsorship for "Magnificent Obsession" was obtained in Raleigh, N. C., when a local electric goods wholesaler supplied free tickets for all his customers and ran a cooperative ad, saying this picture was a "must" for their enjoyment. Jim Seago, manager of the Colony theatre, had a proposition to be proud of—with a four-column reproduction of the official invitation in paid space, all at the expense of the enthusiastic advertiser.

▼

Lou Hart, manager of the Avon, Watertown, N. Y., sending a letter to the principal of every school within a 30-mile radius about "The Vanishing Prairie" and following the letter with a telephone call. He is also tying up with the regional State Library which services 63 stations out of Watertown for the placing of window cards and bulletin board notices.

▼

Jack Mitchell, manager of the Auburn theatre in Auburn, N. Y., has a free show lined up for an October Saturday. Sponsored by the local Kiwanis Club for 4-H Club members, full admission is paid for the children, and last year there were 600 at this show, which is run right along with the regular Saturday matinee. Joe also has one Christmas rental set and others coming up.

▼

Olga Sharabura had her own "Gypsy Colt" with young rider complete in western garb, and well bannered, riding up and down the main streets during the three-day run of the picture at her Paramount theatre in Sault Ste. Marie, Ont.

11th
SHOWMANSHIP CAMPAIGN
MARLON BRANDO ON THE WATERFRONT

H. B. "Hank" Tollette, district manager for Marcus Theatres Management Co., sends this photograph of their annual fall showmanship meeting held at Pewaukee Lake, Wisconsin. The two-day affair included managers of La Crosse Amusement Corp., as well, and heard a talk by Ben Marcus, general manager, who is also president of National Allied. This is the 11th annual drive for Marcus Theatres, and over $2,000 in prize money was set up for the current 12-week campaign.

Reading from left to right above are, Bill Friese, La Crosse . . . Bob Klein, Neenah; Tom Daily, Appleton; Jim Cannon, Menasha . . . Clarence Holtze, Tomah; Ron Jorgenson, Ripon; Glen Davis, office; Jerry Roggentin, office; Gloria Mahler, office; Chas. Lowe, Oshkosh; Hank Tollette, District manager; Ben D. Marcus, general manager and National Allied President; Joe Strother, buyer; Harold Chainson, Menomonie; Truman Schroeder, booker; Velva Carroll, La Crosse; Ansel Holley, La Crosse; Bud Owen, La Crosse; Miles Lonergan, Wauwatosa; Wm. Klug, La Crosse; K. La Vake, Wausau; Doug Conine, Menomonie; and Bert Coyle, Clintonville. Edwin Schwalbe, general manager of La Crosse Amusement Co. was not available for picture.

Campaign Catalog

RECORD PRE-SELLING FOR 'STAR IS BORN'

The largest national magazine and Sunday supplement advertising campaign in Warner Brothers' history has been set for the CinemaScope-Technicolor production of "A Star Is Born," in which Judy Garland makes a triumphant return.

According to the announcement by Mort Blumenstock, vice-president in charge of advertising and publicity, the schedule was begun in September, to coincide with the world premiere of the picture at the Pantages theatre in Hollywood, followed by a New York opening. The national magazine schedule will reach a total readership of 170,000,000 persons. The large-scale consumer campaign parallels the continuous and unprecedented publicity which the film has received since the original announcement, a year ago, of the signing of Judy Garland, with tremendous public interest and anticipation, both here and abroad.

The magazines scheduled to carrying advertising include: Life, Look, Cosmopolitan, Time, Newsweek, Collier's, Woman's Home Companion, Redbook, Parents' Magazine, Seventeen, Photoplay, Modern Screen, Motion Picture, Screen Stories, Movieland, Movie Life, Movie Stars Parade, Filmland and Screen Stars. Sunday supplements include American Weekly and This Week, and will be supplemented by important day-to-date newspaper advertisng to coincide with playdates, in conjunction with a spot advertising campaign on TV and radio stations.

A comprehensive all-out pressbook of 28 pages, plus a 12-page advertising section, has been prepared for "A Star Is Born" and special copies have been distributed to circuit heads and leading exhibitors. This will be reviewed under "Selling Approach" in the Round Table, as the picture goes into release. Leading the exploitation section is a spread devoted to the attractive "lobby spectacular" as created by Warners' advertising department, which is one of Mort Blumenstock's specialties for showmen. In full color, this display has a background equipped with flashers to impart a spotlight effect, which illuminates the backdrop and huge cut-out head of Judy Garland.

"WOMAN'S WORLD" IS FOR BOTH SEXES

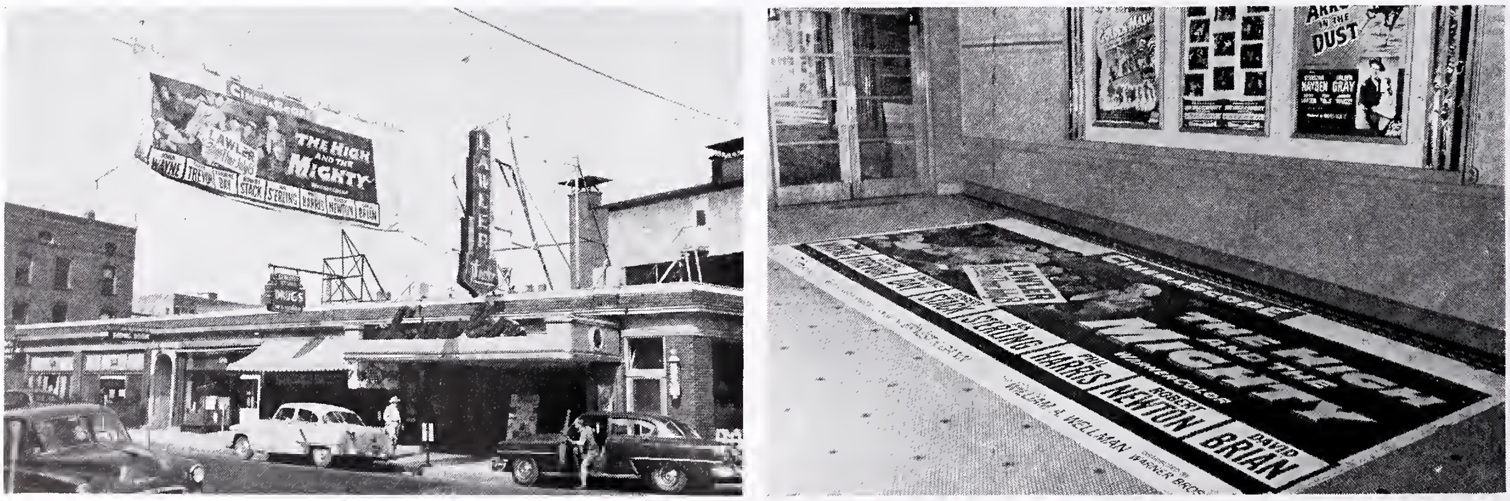
20th Century-Fox has a special flair for creating new films with big casts of men and women, such as this one, with Clifton Webb, and three couples—June Allyson and Van Heflin, Lauren Bacall and Fred MacMurray, and Arlene Dahl and Cornel Wilde. It's an amusing plot idea, with plenty of backgrounds and action that sells fashions to the ladies and ideas to the men. "It's a big wonderful 'Woman's World'—because men are in it."

Last week in the Round Table we had a sample of the double-truck advertising which Gimbel's in New York put behind the title, that means so much in merchandising. You can build on this glamorous, elegant, luxurious, delectable, lucious and gay world—for what it means in store tieups. "Glamour Magazine" for November will accent this selling approach, with a variety of fashion products inspired by the picture and created by leading manufacturers, which will be on sale in leading department stores and specialty shops. A complete list is included in the pressbook. "Seventeen" magazine—"Charm"—"Good Housekeeping" and other national magazines will carry the advertising. "Glen Raven" Hosiery have participated in this campaign with both national and local advertising, and there is a special "out front" display kit for both theatres and store managers.

PROMOTION IN THE NEW DIMENSIONS

Whether it's CinemaScope, Vista-Vision, Wide-Screen or what-have-you, all these new devices have new promotional ideas for progressive managers. 20th Century-Fox has prepared special advertising, pressbooks and especially deluxe "trailers" that are really excerpts from future films, running as long as an average short subject. There is one devoted to upcoming attractions, and another to CinemaScope and Stereophonic Sound, to explain these processes, so your audience will understand what they're getting. You will find that the technical advantages are effectively sold and that the average patron will know the difference and benefit, from his point of view.

Practically every pressbook coming through these days also has pages of special ads and slugs, to augment your advertising with accent on our new dimensions. There is a decided local and national interest in what film industry has accomplished to compete with TV, and something like 32,000,000 television set owners will be checking to find out if we really have what we're boasting about. You can be sure they will find it's true—and you can tell 'em with pride.



Ed Mason, manager of the Lawler theatre, Greenfield, Mass., is one who believes in using 24-sheets to advertise a picture. Here he has put one over the street, in front of the theatre, and on the floor, in the theatre lobby. It would be hard for anyone to miss this display, coming or going, in either direction. It's a high and mighty promotion for "The High and the Mighty."

British Round Table

John Longbottom fortunate in promoting two local men bearing a resemblance to Dean Martin and Jerry Lewis to give impersonations on stage for "Living It Up" in advance of playdate at the Odeon theatre, Middlesbrough. The act was also put on in a local factory before 750 workers at lunch time. . . . C. G. Manhire, manager of the Savoy cinema, Edinburgh, hoping for a third quarterly Quigley Award and sending additional entries for the judges' attention. . . . For "Forbidden Cargo," S. V. Murdoch, manager of the Gaumont theatre, Liverpool, had a window display of twelve model ships and a guessing contest as to which boat carried the forbidden cargo. . . . R. W. Parker building good will for the Regal cinema which he manages in Torquay by offering his cinema for a special church service to the Ancient Order of Foresters, with resulting newspaper pictures. His "Rose Marie" campaign just received is another good entry for the judging this month. . . . Manager E. H. Reed displayed an 11 foot high "thermometer" registering 90 degrees, in the lobby of the Regal cinema, Oxon, to exploit "The Big Heat" and tied up with the local electricity board in their advertising. . . . Sydney L. Sale, manager of the Granada cinema, Dover, asked his minors to submit coat of arms emblems, with an archery set promoted for first prize, in exploitation of "Knights of the Round Table." . . . Assistant manager A. L. Sargeant of the Prince of Wales cinema, Lewisham, used a man in cowboy suit carrying a guitar and vivid placard as street ballyhoo for "Johnny Guitar" and distributed 1000 bookmarks to libraries. . . . N. Scott Buccleuch, manager of the Regent cinema, Norwich, had the local newspaper publicize the coming of "Phantom of the Rue Morgue" by offering to run the picture in advance at 10:30 P.M. to a lone patron—a young woman volunteered and her picture and story also gained newspaper space.

▼ ▼

For "Kiss Me Kate," manager J. A. Gallacher of the Regal cinema, Kilmarnock, Scotland, used running footprints on the pavement all over town with the line, "I'm running to see 'Kiss Me Kate'." . . . J. Gillies, while on relief duty at the Roxy cinema in Glasgow, ran a beautiful legs contest to exploit "Red Garters" and had an usherette costumed as a "Red Garter" girl tour the streets and give out occasional passes. His enclosed photos prove good showmanship. . . . H. Hall's Saturday morning Children's Fancy Dress contest at the Cavendish theatre, Derby, rated a large picture in the local newspaper. . . . A. Heaton, manager of the Regal cinema, Beverley, offered a money prize to the most suitable caption of a scene from "Genevieve" sent in by a minor. . . . L. F. Holman, manager of the Ritz cinema, Hereford, secured about 3,000 bookings as a result of his contacting educational authorities for student morning matinees for "Julius Caesar." . . . Congratulations to D. Hughes, manager of the Cabot cinema, Bristol, for receiving his company Gold Star Certificate for consistent showmanship and good public relations. With this information also came entries for the judging to be held this month. . . . Igor Klein's 11 foot display for "Phantom of the Rue Morgue" in the lobby of the Tower theatre, Peckham, so good that seven local stores showed large photographs of it and we are saving the one sent us for a British picture page. . . . H. Laybourne, manager of the Odeon, Southsea, kept to the theme of "Caine Mutiny" with his guessing contest of ball bearings placed in a glass container.

▼ ▼

L. Battison, assistant manager of the Ritz in Edinburgh, Scotland, sent a personal letter to the commanding officer of a nearby U.S. Air Force base about "Take the High Ground," with resulting good attendance of the fliers. . . . J. W. Bonnick, manager of the Regal, Halifax, tied in with the local Road Safety Committee to display poster warnings to cross safely and live "Happy Ever After" in exploitation of the picture at his theatre. . . . R. Brighton, manager of the Prince of Wales cinema in Lewisham, utilized jig-saw puzzles to exploit "His Majesty O'Keefe." The puzzles were given out at minors' matinees and distributed by newsboys. . . . C. F. Brodie, manager of the Regal Cinema, Barrow-in-Furness, had an unusual pet shop display for "Killers from Space," with a magnifying glass placed in front of a case containing reptiles, lizards and tortoises. . . . D. M. Campbell, manager of the Regal in Stirling, Scotland, received good newspaper publicity when he played "Knock on Wood." A contest for boys to make wooden boxes with fitted lids also helped the box office. . . . R. J. Crabb, manager of the Lyric, Wellingborough, promoted a half-page ad on the front of the football program of the local club for his current program during the entire football season. . . . B. Ian Craig, manager of the Odeon theatre, Cardiff, sends photos showing the unusually large number of store and window displays he promoted for "Living It Up" and "The Seekers." . . . G. J. Derek, manager of the Grand Cinema, Exmouth, promoted a display for "The Glenn Miller Story" in the window of the largest music store in town, centrally located, and we hope to be using the photo he sends which shows an Anglo-American theme. . . . R. N. Douglas, assistant manager at the Waverley cinema, Shawlands, Scotland, promoted a caravan to exploit "The Long, Long Trailer," on display and open for inspection in his car park three days prior to playdate. —*W. T.*

Joan's Back!
WESTERN STYLE
Week of July 18th
I'll be waiting for You
WITH
JOHNNY GUITAR

Harold Shampan, manager of the Odeon cinema, Woolwich, is unsurpassed in the Round Table for the ingenuity with which he creates pictureable promotions. Here you see a poster cut-out of Joan Crawford, as the audience viewed it, going into the theatre —and coming out. Just revealing enough to be intriguing display.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Vender Group Elects Officers

All incumbent officers of the National Automatic Merchandising Association were reelected for 1954-55 at its 1954 convention in Washington, D. C. They are:

I. Hayne Houston, Rowe Spacarb, Inc., Stamford, Conn., president; *John T. Pierson,* The Vendo Company, Kansas City, Mo., first vice-president; *William S. Fishman,* Automatic Merchandising Company, Chicago, Ill., second vice-president; and *Thomas B. Donahue,* National Vendors, Inc., St. Louis, Mo., treasurer.

New directors are *Sidney Kronenberg,* The Alamat Company, Birmingham, Ala.; *Harold Gallarneau,* Gallarneau Brothers, Amarillo, Tex.; and *Bert Mills,* Bert Mills Corporation, St. Charles, Ill.

Directors who will continue to serve are *Davre Davidson,* Davidson Brothers,, Los Angeles, Calif.; *R. L. Strain,* American Locker Company, Chicago, Ill.; *Frank J. Bradley,* Automatic Equipment Corporation, Buffalo, N. Y.; *Herb A. Geiger,* Geiger Automatic Sales Company, Milwaukee, Wis.; *Maurice L. Heffer,* Johnson Tobacco Company, Chicago, Ill.; *D. C. Letts,* Chicasaw Canteen Company and Tennessee Service Company, Knoxville, Tenn.; *Richard W. Wood,* Coca-Cola Bottling Works, Gary, Ind.; and *Louis Risman,* Mystic Automatic Sales Company, Medford, Mass.

Aaron Goldman, president of the G. B. Macke Corporation, Washington, D. C., two-term former president of the N.A.M.A. and a director last year, becomes an ex-officio director.

The association's documentary film, "At the Drop of a Coin," was screened at the convention. Recently completed, it has been produced with motion picture and television personalities for use on TV and by clubs and civic groups.

•

MILLS PLANS PLANT MOVE

Mills Industries, Inc., Chicago, will move from the Fullerton Avenue plant within the next six months, according to A. E. Tregenza, president, due to termination of defense contracts which required the present large quarters. All Mills equipment and machinery for production of bottle and fruit juice dispensers, ice cream making freezers and coffee vendors will be installed in the new plant, exact location of which will be announced in about a month.

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Late Arrival in "Worlds" Campaign for the Awards

Paul Trumbell, manager of the Famous Players Granada theatre in Hamilton, Ontario, submits his original campaign on "War of the Worlds" as an entry in the third quarter for the Quigley Awards, and it will appear as a domestic entry against the several overseas contest entries which have been received from Paramount field men in various countries. Actually, there will be one overseas winner in the quarter, against two domestic winners, including Canada, for both large and small situations. Paul says he had no help from Paramount or his home office, but had an additional $100 appropriation above the usual budget for this "action" house, seating 983. The usual double-bill policy was suspended for this occasion, to concentrate attention on the special picture, and the exception was requested by the theatre, to obtain greater recognition with the campaign.

Philadelphia Awarded the "Beau Brummell" Premiere

Following a couple of months of promotion and publicity originating in certain ivory towers within rifle shot of this desk—Philadelphia, of all places, has been given the honor of the "Beau Brummell" premiere, apparently for having the best dressed men. We consider Philadelphia one of our old home towns, and remember well the men's wear stores on Chestnut Street, but darned if we thought they would land this distinction against the field, with Boston, New Haven, Houston, Chicago and elsewhere filing claims and counter-claims. The press release at hand says that "Houston threw its Stetson into the ring"—and that's one thing we do know. Stetson Hats originally came from Philadelphia, or we have forgotten the lay of the land, after forty years. There was just one little thing that might have had a remote bearing on the transaction—Philadelphia will celebrate the 250th Anniversary of the Men's Apparel Industry this fall, and they offered vast cooperation to the motion picture promotion. The "haberdashery handicap" can be celebrated elsewhere and with argument, pro and con, with or without matching vest.

Legion Approves Two of Five Productions

The National Legion of Decency this week reviewed five films, putting two in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section II are "Bamboo Prisoner" and "Unchained." In Class B are "Carmen Jones" because of "suggestive costuming, dialogue and situations"; "So This Is Paris" because of "suggestive dancing and costuming," and the reissue "Tarzan, The Ape Man," because of "suggestive costuming and situations."

Image and Sound Service Files Two Trust Suits

In two separate anti-trust actions filed this week in the Federal District Court at Boston, the Image and Sound Service Companies alleged in one complaint that Radio Corporation of America and R.C.A. Service Company combined and conspired to eliminate Image and Sound from the motion picture sound service business in New England and throughout the United States, and in the other complaint similarly charged Altec Service Corporation and National Simplex Bloodworth, Inc. The damages claimed in each action before trebling exceeded $1,750,000. Both complaints specified that the defendant corporations attempted to monopolize the sound service field.

Thomas W. Gilboy Dies

SAN FRANCISCO: Thomas Whalon Gilboy, 65, San Francisco film distributor, died October 11 at Mount Zion Hospital here. A native of San Francisco, he is survived by his wife, Ada T. Gilboy, and four children.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 4,753 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	7	8	2
Adventures of Robinson Crusoe (U.A.)	4	12	6	–	2
Apache (U.A.)	5	15	12	12	3
†Arrow in the Dust (A.A.)	–	–	–	–	5
Beat the Devil (U.A.)	19	2	3	16	18
Betrayed (MGM)	2	17	5	3	–
Black Horse Canyon (U-I)	1	11	28	22	3
Black Shield of Falworth, The (U-I)	–	5	9	5	–
†Bounty Hunter, The (W.B.)	–	–	7	–	–
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
Broken Lance (20th-Fox)	20	11	7	–	–
Bullet Is Waiting, A (Col.)	–	1	4	7	5
Caine Mutiny, The (Col.)	20	10	2	–	–
Captain Kidd and the Slave Girl (U.A.)	–	–	2	1	3
Carnival Story, The (RKO)	7	30	28	29	14
Casanova's Big Night (Par.)	–	3	10	29	34
Conquest of Mt. Everest (U.A.)	1	1	–	6	1
Creature from the Black Lagoon (U-I)	6	27	33	14	4
Crime Wave (W.B.)	–	–	5	7	8
Dangerous Mission (RKO)	–	5	14	17	7
Dawn at Socorro (U-I)	–	8	4	6	2
Demetrius and the Gladiators (20th-Fox)	27	14	9	2	–
Dial M for Murder (W.B.)	4	49	28	17	6
Dragnet (W.B.)	14	11	2	1	1
Drive a Crooked Road (Col.)	–	7	3	13	5
Drums Across the River (U-I)	–	15	35	7	–
Duel in the Jungle (W.B.)	–	3	11	4	4
Duel in the Sun (SRO-reissue)	–	8	8	7	1
Egg and I (U-I reissue)	–	–	3	9	5
Egyptian, The (20th-Fox)	4	10	2	6	1
Elephant Walk (Par.)	15	49	27	4	–
Executive Suite (MGM)	10	36	46	24	7
Fireman, Save My Child (U-I)	–	2	6	9	16
Flame and the Flesh (MGM)	–	14	28	39	13
Francis Joins the Wacs (U-I)	17	13	14	–	1
Gambler from Natchez (20th-Fox)	–	2	13	7	1
Garden of Evil (20th-Fox)	15	24	8	4	1
Geraldine (Rep.)	–	–	–	2	10
Gone With the Wind (MGM reissue)	32	16	9	4	–
Gorilla at Large (20th-Fox)	1	4	6	9	1
Greatest Show on Earth (Par. reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	20	29	9	2
Hans Christian Andersen (RKO)	1	–	3	5	3
Heidi (U.A.)	3	6	7	1	6
Hell Below Zero (Col.)	–	12	36	12	7
Hell's Half Acre (Rep.)	–	2	19	6	5
Her Twelve Men (MGM)	–	6	8	10	1
High and the Mighty, The (W.B.)	47	33	3	–	–
Indiscretion of an American Wife (Col.)	–	1	7	5	8
It Should Happen to You (Col.)	2	3	25	16	25
Johnny Dark (U-I)	5	42	31	13	4
Johnny Guitar (Rep.)	27	43	27	2	4
Julius Caesar (MGM)	9	16	4	–	–
Jungle Man-Eaters (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	3	6	6
Knock on Wood (Par.)	7	6	14	16	8
Laughing Anne (Rep.)	–	–	6	4	5
Law vs. Billy the Kid (Col.)	–	5	5	3	–
Living It Up (Par.)	22	22	8	6	–
Lone Gun, The (U.A.)	–	2	9	2	3
Long Wait, The (U.A.)	–	11	14	12	3
Lucky Me (W.B.)	2	8	22	34	8
Ma and Pa Kettle at Home (U-I)	42	59	24	5	6
Mad Magician, The (Col.)	–	1	6	2	4
Magnificent Obsession (U-I)	45	38	4	1	–
Man with a Million (U.A.)	–	4	8	15	8
Massacre Canyon (Col.)	–	–	1	6	3
Men of the Fighting Lady (MGM)	5	17	37	12	4
Miami Story, The (Col.)	–	4	15	12	5
†Naked Alibi (U-I)	–	2	–	1	2
On the Waterfront (Col.)	3	4	5	4	–
†Outcast, The (Rep.)	–	1	4	1	1
Phantom of the Rue Morgue (W.B.)	17	12	25	12	9
Pinocchio (Disney-RKO reissue)	27	19	15	10	1
Playgirl (U-I)	–	–	10	18	27
Pride of the Blue Grass (A.A.)	–	1	–	8	4
Prince Valiant (20th-Fox)	14	18	18	6	10
Princess of the Nile (20th-Fox)	–	1	10	5	8
Prisoner of War (MGM)	1	10	18	7	6
Pushover (Col.)	–	–	3	5	3
Raid, The (20th-Fox)	–	3	10	13	5
Rails into Lamarie (U-I)	1	1	19	20	11
Rear Window (Par.)	3	4	1	–	–
Return to Treasure Island (U.A.)	–	–	1	1	5
Rhapsody (MGM)	1	20	17	25	13
Ride Clear of Diablo (U-I)	7	9	34	11	5
Riding Shotgun (W.B.)	–	10	21	28	6
Ring of Fear (W.B.)	2	5	6	4	5
River of No Return (20th-Fox)	63	16	19	1	2
Rocket Man, The (20th-Fox)	–	–	1	6	5
Rose Marie (MGM)	24	14	19	3	2
Saracen Blade, The (Col.)	1	–	3	5	1
Saskatchewan (U-I)	21	59	60	9	7
Secret of the Incas (Par.)	1	10	20	26	11
Seven Brides for Seven Brothers (MGM)	31	8	5	–	2
Siege at Red River (20th-Fox)	1	6	24	17	3
Silver Lode (RKO)	1	2	20	10	1
Southwest Passage (U.A.)	–	1	13	16	5
Student Prince, The (MGM)	6	9	22	12	–
Susan Slept Here (RKO)	10	30	–	–	1
Tanganyika (U-I)	–	6	27	12	13
Them (W.B.)	3	16	14	17	14
Three Coins in the Fountain (20th-Fox)	43	31	6	2	–
Untamed Heiress (Rep.)	–	2	–	13	1
Valley of the Kings (MGM)	–	10	34	14	2
Weak and the Wicked, The (A.A.)	5	2	3	1	2
Witness to Murder (U.A.)	–	4	12	6	7
Yankee Pasha (U-I)	2	17	35	19	7
Yellow Tomahawk (U.A.)	–	2	17	3	2

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MOTION PICTURE HERALD

TOA Gathers for Record Convention and Trade Show

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Relief for Small Situations

—An Editorial

▼

BETTER REFRESHMENT MERCHANDISING: Buyers Number

INCLUDING

Better Theatres for NOVEMBER

Fall Buyers Number—*with Buyers Index*

TESMA-TEDA-TOA-IPA Trade Show Directory . . . Page 34

Plaza, Burlington, Wisc. – A Study of Small Town Operation

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy 25 cents. All contents copyrighted 1954 by Quigley Publishing Company, Inc.

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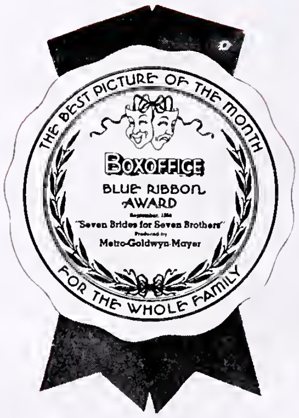
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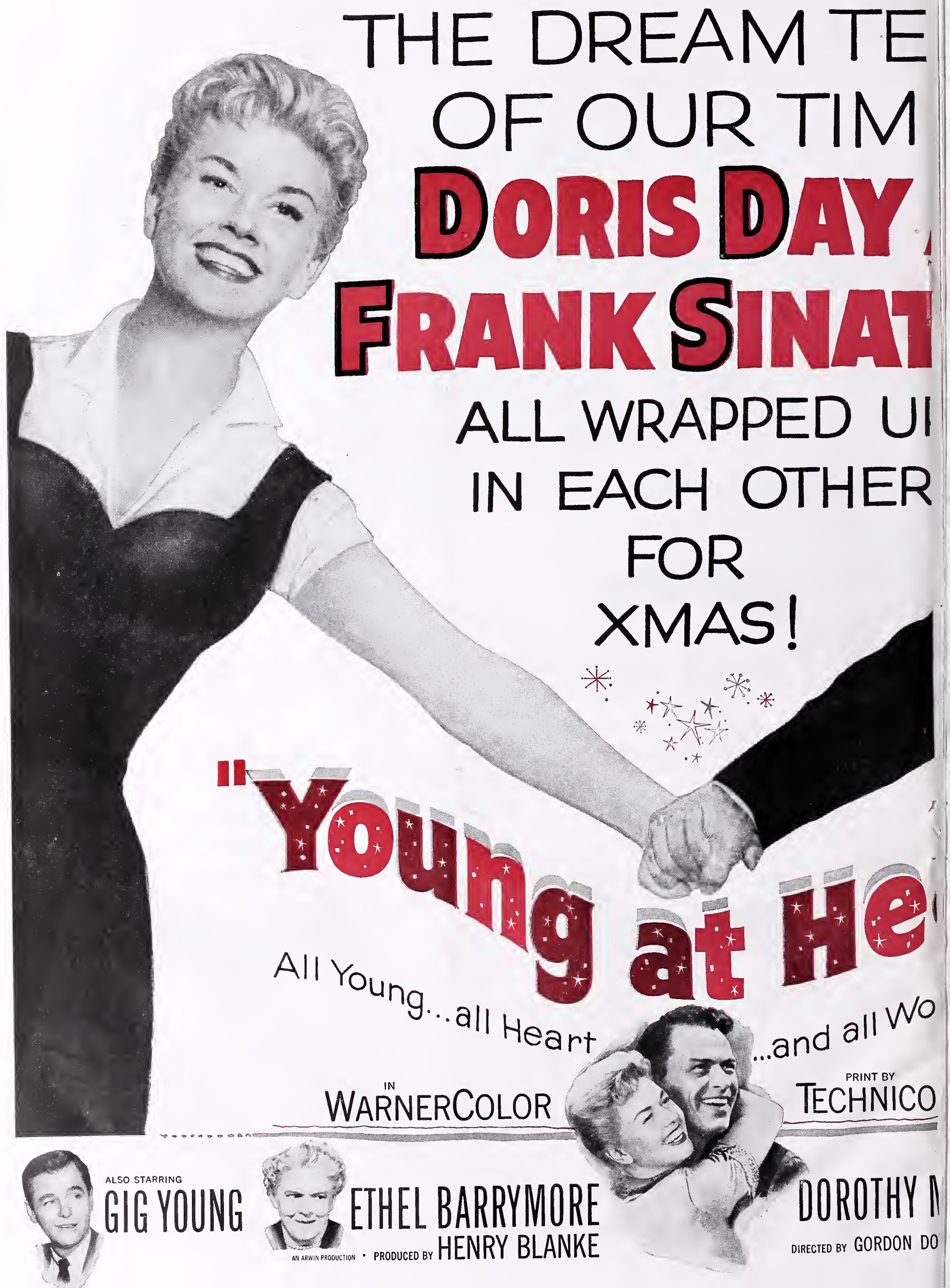

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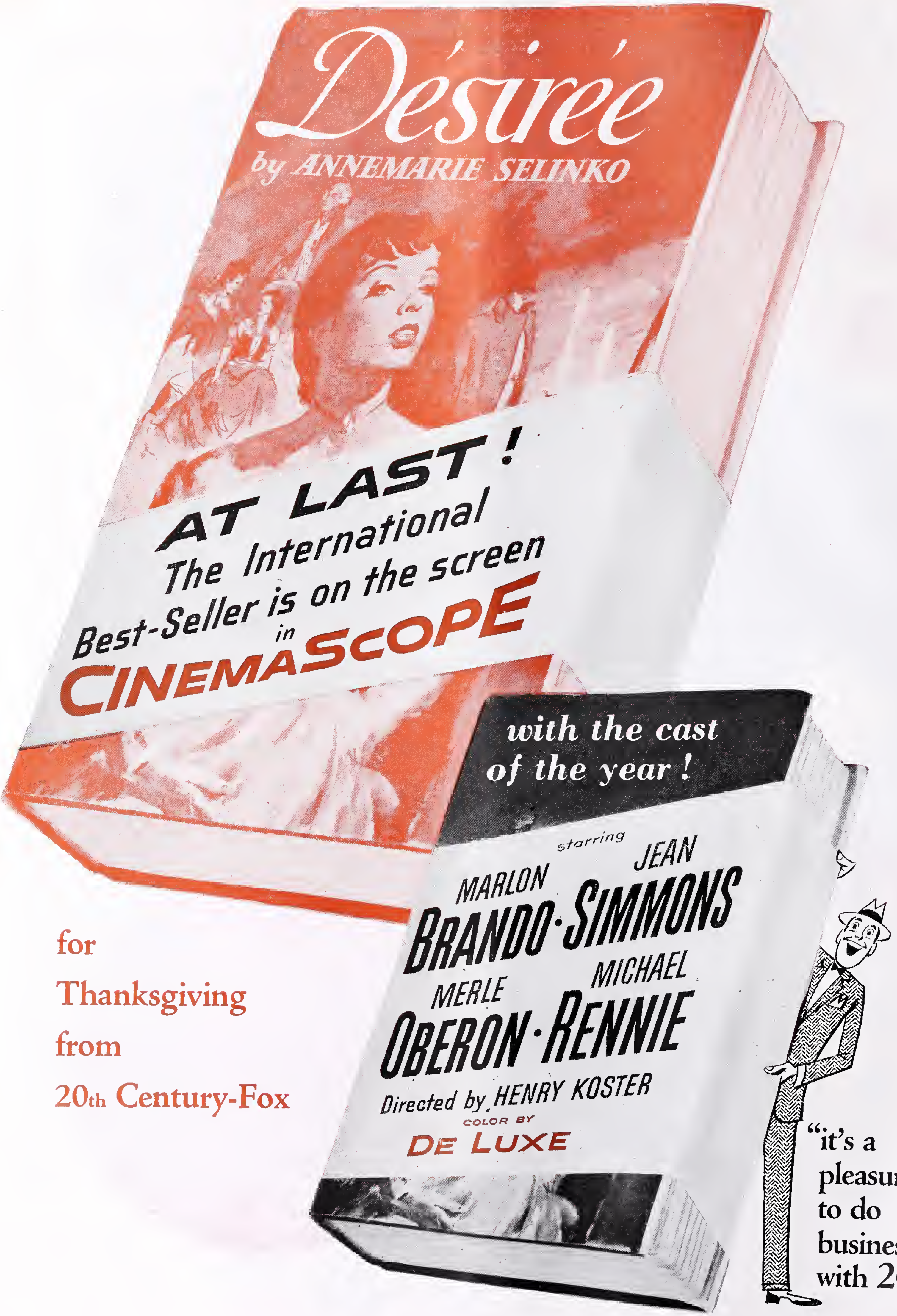
'READY WILLING AND ABLE'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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 5

October 30, 1954

Relief for Small Situations

A PRINCIPAL support for Allied's proposal for Federal regulation of rentals comes from exhibitors operating theatres with small grossing potentials. These exhibitors wield political influence far out of proportion to the rentals earned in their theatres. And this is as it should be. There are thousands of these small situations and every one of them is a "grass root," close to the heart of members of Congress. Moreover, most of these theatres are vital to the business life of the small communities which they serve.

Rental term relief should be considered for some of these small theatres, not because Allied is agitating on the subject but because the best welfare of the industry requires that the grass roots be in a healthy condition financially. Any further withering away at the broad base of the exhibition structure in America is a grave threat to all theatres of whatever size. The individual who does not have the opportunity to attend a theatre this year in a small community may eventually be living in a large town or city. Once deprived of the opportunity of regularly attending a theatre, the inclination to moviegoing may die altogether. This is a fundamental factor that must be taken into account, irrespective of any threat of an Allied campaign for Federal control of distribution.

Conditions in a number of localities apparently cry out for a policy decision that an attempt be made by each of the major distributing companies to try to keep in operation as many of the small grossing theatres as possible. This is a decision that in the case of some or all of the companies may lie outside the sphere of the sales department. Wherever a "liberal" sales policy for the small class of theatres requires a directive from the company president and the concurrence of the board of directors, it should be sought.

THE distributing companies obviously and properly are in business to make money. Their continuing obligation to the studios and to independent producers, as well as to stockholders, necessitates that the maximum earnings consistent with good business practice be obtained. Clearly the requirements of production—on which every branch of the industry depends—may not be served through any decrease in over-all film rentals. Quite the contrary, all present indications point to the necessity of constantly making pictures of greater box office appeal in order to maintain the theatres' position against television and all other form of competition. This means "better" films are required and frequently "better" also means more costly.

No successful attempt can be made to keep alive theatres that are truly economically expendable. There is a wide area of debate on what type of theatre is or is not economically expendable. Certainly the only theatre in a town—or the theatre or drive-in wherever situated which does not have substantial exhibition competition—should never be viewed as expendable.

One concrete suggestion that may deserve consideration is that all theatres which do a weekly gross under some established figure be sold film on a special basis, independent of the regular sales policies of the particular distributor. The special basis should be enough to provide recovery of the distributor's actual costs attributable to each particular contract and, where feasible, a small "distribution profit" to apply toward an infinitesimal part of the production cost. No exchange or home office overhead or other indirect charge should be figured when setting terms for the theatres in the lowest grossing category. The exact figure that would qualify a theatre for the special category might vary from company to company, and to a lesser extent be subject to some geographical fluctuation. It might be as high as $1,000 weekly or as low as $500.

THE ultimate benefits of such an approach to relief for small situations would be several: 1) A few thousand small theatres would be removed permanently from the field of trade practice strife, in which they have no proper place; 2) Some of the situations thus assisted eventually would prosper and become subject to regular selling terms; and 3) Those theatres that never built up average grosses over the lowest category would at least continue to bring the best screen entertainment to millions of customers who otherwise would be lost to the industry. Those same patrons or their children over a period of time would pay into box offices of theatres in larger communities enough to return to the distributors tenfold what might be "lost" in working out relief for small situations.

In fact, if the time and trouble—and threats of court and Congressional attacks are taken into consideration, it is possible, perhaps even probable, that the removal of several thousand theatres in the bottom group from normal selling efforts would result in an immediate, definite, dollars and cents, net profit to distribution.

■ ■ ■

¶ To exhibitors who might think far off hills are green the current situation in the automobile industry may be food for thought. That is an industry that has not had a "product shortage" but a "product longage." Although Ford has had its best record in years, if not ever, Henry Ford, Jr., this week said that eight percent of his dealers are operating in the red!

—*Martin Quigley, Jr.*

Letters to the Herald

Product Needed

To the Editor:

Every encouragement toward greater production should be made by exhibitors. To restrict the Paramount anti-trust defendents, or anyone else, from supplying the urgent need for more releases would be a crime against our industry.

With the trend to curtailment, print shortages and unreasonable percentages, it is becoming a question of theatre survival. The previous full supply of features and shorts with their wide appeal to the masses has changed so that our business is becoming limited—and if this continues, only class houses will survive.

Eagerness and greed—and the pursuit of a quick dollar can spell our doom. Despite the fact that theatre investments far exceed production investments, theatre owners in their panic are encouraging an unequal partnership by accepting unreasonable terms. Both sides should review the experience of vaudeville and the legitimate stage, which diminished themselves almost to extinction. Ours is a business founded upon widest public acceptance. Cake is fine but the "meat and potatoes" (the average Western and family type film) will still sustain us as an industry.

May I suggest as a remedy that the spendid actors and directors who today await periodical summons to production be given exhibitor guarantees by cooperative planning and competent directors likewise be reemployed, to resume the flow of film and keep a maximum of theatres running.

Let's don't die on the vine! The Makelim plan and other production efforts are fine as far as they go—but our theatres need an ample supply and they're valuable enough for every owner to invest in protection rather than depend upon a competition which has lost sight of its future.—*M. LOWENSTEIN, President, The Theatre Owners of Oklahoma, Inc., Oklahoma City.*

Serials—New Idea

To the Editor:

The letter on the subject of "Old Time Serials" sent by Eldon Coffman, of the Saenger theatre, Hope, Ark., in the August 28 issue, has prompted me to write on the same subject. At present the serial in this country is mainly confined to children's matinee performances and spotlights on "Flash Gordon," "Spaceman," "Rocket Man" and similar subjects dear to the heart of small fry. I see no reason why the chapter-play, treated more to the adult palate, cannot be used for "come-every-week" bait.

Surely some of the great and lengthy productions could be chopped into chapters and treated with such prestige as deserved. I have no intention of submitting an ideas guide, but I'll take a bet that millions of movie-goers, both sides of the Atlantic, would more than appreciate this form of reissue, call it that, of some of the great films now in the storehouse in addition to any original material thus treated.

Going back several years, and I mean several, I can, as a youngster, well remember a romantic serial titled "Gloria's Romance" which starred the very young Billie Burke. I cannot remember the producing company but I well recall that it was printed on sepia stock. This was 'round about the "Exploits of Elaine" period, but in its story form it took out a very good page from the weekly magazine idea in selling the magazine via its serial love stories. Yes, try the idea in Hollywood, Calif., or London, England. I guess you would both be surprised by the golden result.

It might be a better gimmick even than 3D, wide screen or any other 'scope. It might even put new life into the ticket issuing machines but handle it the right way—do it the way a great producer would like, not something to fill out the program every week. Go to it, Production Chief. In closing, many thanks for the Herald. I look forward to reading it each weekend.—G. J. Derek, *Manager, Grand Cinema, Exmouth, Devon, England.*

EXHIBITOR CITES 'HERALD' IMPORTANCE

To the Editor:

As a new member of The HERALD's Managers' Round Table, I would like very much to tell you how important your book is to me in the various exploitation stunts I have been using at my theatre. I have been in the theatre business almost all my life and finally became proprietor of the beautiful Zenith theatre here in Milwaukee. — THOMAS MACK, JR., Milwaukee.

Price of Film

To the Editor:

The price of film is so high and out of line I am not showing any more profit now than I did when the Federal tax was on. We need more pictures badly, we need little pictures for the second half of double bills, we need anti-trust laws enforced for the good of the entire industry. We need more advertising help from the distributors; trade papers should begin to be fair and impartial to both the exhibitors and film companies.—*JACK A. FARR, Farr Amusement Co., Trail Drive-in Theatre, Houston 21, Texas.*

WHEN AND WHERE

October 31: Ninth annual film industry ball, sponsored by Famous Players Theatre Managers Association of British Columbia, Commodore Cabaret, Vancouver.

October 31-November 4: Annual combined convention of the Theatre Owners of America Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago, Illinois.

November 1: Washington Variety Club luncheon for the election of officers for 1955, Willard Hotel, Washington, D. C

November 3: Quebec Allied Theatrical Industries, annual meeting, Toronto.

November 8-9: Missouri-Illinois Theatre Owners, annual convention, Chase Hotel, St. Louis, Mo.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 19-20: Colosseum of Motion Picture Salesmen of America, annual convention, Drake Hotel, Chicago, Illinois.

November 20: Variety Club of Washington's 19th annual dinner dance and presentation of "Personality of Year" Award to Eddie Fisher, Statler Hotel, Washington, D. C.

November 21: Screen Producers' Guild, annual milestone dinner, honoring Nicholas and Joseph Schenck, Statler Hotel, Los Angeles.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

November 22: Annual meeting of the National Committee of the Motion Picture Exhibitor Associations of Canada, Toronto.

November 25: Annual dinner of the Canadian Motion Picture Pioneers to honor Jack Arthur as "Pioneer of the Year," Toronto.

December 5-7: Theatre Owners of Oklahoma, annual state convention, Biltmore Hotel, Oklahoma City.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone FInancial 6-3074: Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitols of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

On the Horizon

ALLIED SOUND

Ben Marcus, president of National Allied, said in Hollywood Tuesday that within 60 days it would show in Chicago and New York, a "superior-quality, full stereophonic sound" system. This will carry the Allied label. Saying some exhibitors were ruined by the exorbitant costs of the new processes, he added Allied is "determined that never again will its exhibitors be caught in a vise." The system, he pointed out, will cost 25 per cent less than others, and non-Allied showmen may buy.

SALE TO TV

Columbia sees no reason to refuse money for its "out-of-date" cartoons and westerns, and therefore has sold them to Hygo Corporation, which provides films for television. "This in no way alters our company's policy of not releasing our features for television showing," Jack Cohn, executive vice-president, commented. The films have "no further potential for reissues," he said. The company stated the westerns, among which the stars are Bill Elliot and Russell Hayden, are 15 or more years old.

ADMISSIONS UP

Theatre admissions rose during August and September, the Bureau of Labor Statistics said the other day, and pointed out this rise almost offset a reduction of the cost of living resulting from the decline in television receiver prices.

MICKEY ON TV

That unique show which will benefit films as well as television, opened over the American Broadcasting Company network Wednesday evening. It is the Disneyland show, which was "introduced by Walt Disney and Mickey Mouse". Not only will the Disney show enhance the popularity of the filmed cartoon series, and the features which the company is finding so successful it has become its own distributor under the name, Buena Vista Productions; it also assures success for the Disney program of films for television, and for that entrancing new project, the potentiality of which appears limitless--Disneyland, the huge new amusement park in California.

MISTRIAL

The major companies won a victory Monday in Miami Federal Court. A jury failed to agree about the $9,450,000 treble damages suit by Claughton Theatres, and the judge declared a mistrial. The trial consumed six weeks. The jury deliberated seven hours. It was said to be eleven to one for acquittal. Six majors were defendants.

FOR NEW TALENT

To develop its new faces each year costs Universal $1,000,000. This is the figure given by Robert Palmer, studio talent executive, during a breakfast interview in New York Tuesday morning at which candidates for "Mary Magdalene" in the forthcoming "The Galileans" were introduced to the press.

BAD TIMING

The request of National Theatres to get into film production and distribution is badly timed, some anti-trust law students believe. The Justice Department is under close scrutiny at the moment for its actions on mergers and other anti-trust problems, and the public attention on the topicis considered likely to act against the National Theatres' request.

CHANGES

Democratic control of Congress would bring some committee chairmen very friendly to the film industry, as for example, Rep. Cooper of Tennessee to be chairman of the important House Ways and Means Committee. He led the fight for greater admissions tax relief in the past Congress.

Vincent Canby--Floyd E. Stone--J. A. Otten--
Samuel D. Berns

This week in pictures

Photos by the Herald

A TRIBUTE to Charles Boasberg, who came from RKO Radio to head sales at Distributors Corporation of America. Above, at the New York luncheon attended by 600 of the local industry, Walter Reade, Jr., hands Mr. Boasberg a silver tray.

At the right, Brooklyn exhibitor Sam Rinzler, "the Mark Twain of the industry," ad libs as expected. Watching are Mr. Boasberg; Robert J. O'Donnell, m.c.; Fred Schwartz, president; and Irving Wormser, new general sales manager.

by the Herald

AN ANNIVERSARY and a plea. Walter Lantz, center, Universal cartoon producer for 25 years, met news men at luncheon in New York last week and told them he believes cartoons don't "get a fair shake" from theatres. He noted in his recent European travels that exhibitors there exploit shorts. He also pointed at huge increases in costs for animators, and said a cartoon producer must wait four years for a profit. With him, above, are Irving Sochin, short subjects sales manager, and Budd Rogers, Mr. Lantz' representative.

LOWELL THOMAS
CINERAMA
3rd YEAR

CINERAMA begins its third year on Broadway. Sam Rosen, executive vice-president, assists Jan Crockett, performer in the Cypress Gardens sequence, in hoisting the "3rd Year" sign onto the Warner Theatre.

NOTABLES, at the premiere of Allied Artists' "The Human Jungle," at the Keith's Theatre, Baltimore. Jan Sterling, star, poses with Jack Fruchtman, left, the theatre's owner, and Maryland Governor Theodore R. McKeldin.

PLANNERS. Meeting at the RKO Radio New York office following that company's acquisition of Michael Myerberg's "Hansel and Gretel" are Mr. Myerberg; Herbert Greenblatt, RKO Radio domestic sales manager; Arthur Gray, Jr., Myerberg Productions president; and John J. Bergen, vice-president.

THE OLDEST CASHIER was honored by the ladies at the recent National Allied Milwaukee convention. She is Kate Gould, center, of the Crystal Theatre, Glencoe, Minn. With her are Mrs. C. R. Quincer, Mrs. Dolores Cassidy, Mrs. Louise Bergtold, Mrs. Evelyn Gutenberg, Mrs. Ben Marcus, and Mrs. Sig Goldberg. Mrs. Gould marked her birthday at the luncheon.

by the Herald

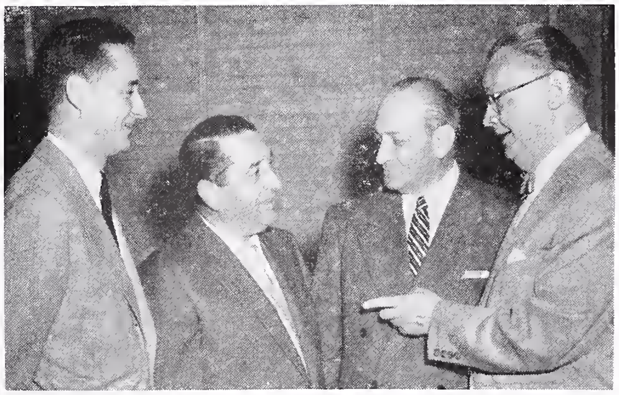
CARLOS COURET, of Madrid, is here on business. He is president of Espectaculos Callao, owning 12 Madrid theatres and two in Valencia; and president of Hesperia Films, Madrid, producers.

RALPH KAUTZKY this week became acting manager of Altec Service's northeastern division, succeeding O. S. Perkins who moved up to operating manager.

FIRST ANNUAL CRITICS' AWARD, for the American Cinema Editors. Samuel D. Berns, the HERALD's Hollywood manager holds an award for absent editor Lynn Harrison; Robert Leeds holds his own; Frank Gross is a spectator; and Francis Lyon accepts for absent editor Gene Milford.

Critics Award
Film Editing
Critics Award
Film Editing

SOUTHERN CALIFORNIA'S "BEST DRESSED WOMAN," Warner star Virginia Mayo, is interviewed by Armed Services Radio's Bud Widom at the opening of Glamorama, Hollywood fair of fashion and beauty.



THE DISCUSSION is about the Selznick Releasing Organization's next package: "Notorious" and "The Farmer's Daughter." The men, at the SRO New York office, are Frank I. Davis, Jr., SRO president; Joseph Levine, Embassy Pictures, Boston; Budd Rogers, SRO sales manager; and Terry Turner, exploitation chief.

TRADE NOT FOR CONTROL BILL

Field Check in East Finds Allied Regulation Plan Not Well Received

Two weeks after the close of the Allied States Association's Silver Anniversary convention in Milwaukee there still seems to be little enthusiasm in any branch of the industry for the convention-endorsed bill calling for Federal regulation of film rental terms.

The HERALD's correspondents reported this week that there was little if any enthusiasm for the bill among exhibitors in the medium-sized cities of the east coast. Barney Balaban, president of Paramount Pictures, in an interview cautioned exhibitors with the reminder that "when you call a cop, both parties are taken into the station house." In Pittsburgh, meanwhile, Allied of Western Pennsylvania, voting on the regulation resolution of the national convention, approved the bill only if there was no progress in bettering intra-industry relations between now and February.

Ted Grace, president of the Tri-State Drive-in Association, asserted simply that "no exhibitor wants Government control, but it surely is better to have such control than for the small exhibitors to be forced against the wall."

Allied officials in New York continued to express hope privately that distribution leaders would seek to iron out differences with Allied leaders at some sort of round-table discussions before the February deadline. A meeting of the executive committee of the Council of Motion Picture Organizations in mid-November was seen as a fine opportunity for such a meeting, although one distributor spokesman said it would be unlikely that an invitation to such a conference would come from distribution. It would then appear, he said, that distribution was bowing to pressure, although distribution is not adverse to such a talk under other circumstances.

Should Settle Around Table

Exhibitors contacted by The HERALD in Utica, Hartford, Fall River, Schenectady, East Hartford and several other small towns in the upper east coast territory all expressed sharp opposition to Government regulation under any circumstances.

Their opinion was summed up in the statement of Charles A. Smakwitz, Stanley Warner zone manager in Albany, who commented: "I would be against it at any time because I do not think the industry should turn to the Government for a solution of its problems. The industry has the manpower, the intelligence and the experience to settle all of its problems around the table, without Government intervention." Harry Lamont, of Lamont Theatres in Albany, suggested arbitration as an alternative, adding, however, that he thought Allied was right in holding out for arbitration which included film rentals.

Mr. Balaban declared that there is no substitute for a free competitive market in the motion picture industry. Concerning the bill for Federal regulation, he said, "I can't seriously believe that such a move will solve exhibition's problems. There is plenty of experience to the contrary." The Paramount chief said further that "film rental terms, since I've been in the business, always have been 'onerous' from exhibition's point of view, and not enough from the point of view of production-distribution."

Ben Marcus, Allied president, this week released the text of a letter he had written to Harry Brandt, president of the Independent Theatre Owners Association, New York, commenting on Mr. Brandt's remarks earlier as to the reasons behind Allied's drastic convention action.

Praises Myers' Work

Mr. Marcus said that while Abram F. Myers (Allied general counsel who drafted the proposed Allied bill) "does not own a single theatre, I must say for a man who has no personal holdings in our industry, he has contributed more than any other individual during the past 25 years to the welfare of the independent exhibitor and the industry as a whole.

"I want to assure you that all the Allied leaders have acted upon this measure, only after many tedious hours of careful deliberation, and were not taken in by anybody nor had been influenced by any professional policy makers as per your statement.

"None of us were, or are now, overly eager for Government control, but as an exhibitor, you should know that we have tried every avenue of approach, but distribution to this day refused to give us any worthwhile relief. I think it behooves all of us independent exhibitors to get together and back whatever measure the majority of the exhibitors think is best to avoid our economic destruction."

Tennessee Theatre Owners Fighting State Tax

The Tennessee Theatre Owners Association plans to combat three per cent tax on gross receipts of motion picture theatres proposed by the Tennessee Legislature Council Committee last week. Stacy Wilhite of Cookeville, Tenn., president of the association, said a series of regional meetings in November will launch their campaign.

MGM Starts Workshop in Pittsburgh

MGM's initial Ticket Selling Workshop, which was to be held at the William Penn Hotel, Pittsburgh, Thursday of this week, was to be led by Ervin J. Clumb, manager of the Riverside theatre, Milwaukee, and Herbert I. Brown, operator of the Victoria, Greenfield, Mass.

They were to represent big city and small town theatres, respectively. Also scheduled to take a leading role were Dale F. Tysinger, manager of Shea's theatre, Ashtabula, Ohio, and Fenton Scribner, manager of Shea's Daniel Webster theatre, Nashua, N. H. They were to be among the 30 representatives of the Shea organization which had a business meeting at the Hotel Roosevelt, Pittsburgh, prior to the Workshop meeting.

More than a dozen managers and executives of the Stanley Warner company in the Pittsburgh zone were to attend, as well as M. A. Silver, zone manager. Other independent groups, including the Manos circuit, were expected.

Emery Austin, MGM's exploitation manager, was to give a complete report on exhibitor aids furnished by the company. Mr. Austin was to be aided by E. C. Pearson, central division press representative for MGM, Cleveland, and John L. John, Pittsburgh field press representative.

The Workshop would not be confined to exhibitor and distributor analyses, but it would also be extended to presentations of allied interests such as newspapers, radio and television promotion of motion pictures. Edward M. Hyde, chairman-elect for 1955 of the Advertising Committee of Pennsylvania Newspaper Publishers' Association, was to head a seminar on newspaper advertising. Max Riley, advertising manager of Station WDTV, Pittsburgh, and his associate, William Kelly, were to talk on radio and television promotion.

It was also announced by Charles M. Reagan and Howard Dietz, MGM vice-presidents, that two more Ticket Selling Workshops have been scheduled, one to be held in Columbus, Ohio, March 1, in cooperation with Allied of Ohio, and the other in Billings, Mont., May 10, at the request of the Montana Theatres Owners' Association. This brings to a total of five the number of Workshops scheduled. Two previous ones announced will be held in Indianapolis, November 16, and in Boston, December 6. Mike Simons, in charge of customer relations for MGM, will conduct them.

"Introduction to 3-D"

The Macmillan Company, New York publishing house, this week announced the publication of "Introduction to 3-D," by H. Dewhurst of England. The book discusses three dimensional photography in motion pictures and has additional chapters on wide screen, CinemaScope and Cinerama.

IT'S "LAY ON, MACDUFF" IN FILMS' TOLL TV TILT

Exhibition Edging Sword As Subscription TV's Forces Counterattack

The teams already picked, the strategy was being mapped this week for the forthcoming duel over subscription television. The weapons, at least until formal arguments get under way before the Federal Communications Commission, will be press releases at 50 paces.

Statements Issued by McDonald And Exhibition Group

The week's first move was in the form of a statement from Commander Eugene F. McDonald, president of the Zenith Radio Corporation and promoter of Phonovision, one of the three toll TV systems (the other two being Paramount's Telemeter and Skiatron's Subscriber Vision). This was followed by a point-by-point rebuttal in the shape of a joint statement by Alfred Starr and Trueman Rembusch, co-chairman of exhibition's recently formed joint exhibitors' committee on subscription TV.

Also available were statements from Arthur Levy, president of Skiatron Electronics and Television Corporation, and from an unidentified participant in the Chicago meeting at which the Theatre Owners of America and Allied States Association and other exhibitor organization representatives formed their committee to fight pay-as-you-see TV. At this vantage point it appears that the following two arguments will spearhead the respective campaigns:

For exhibitors. Toll TV violates the principle of freedom of the air and would eventually result in the control of several communications media by one group.

For the toll TV interests. Toll TV is inevitable progress designed to take television into areas which now cannot support it because of lack of advertising revenue.

Something of the campaign planned by exhibition was revealed by the participant in the Chicago talks. Now being set up, he said, are a series of meetings in which groups outside of exhibition who have a stake in the demise of free television as such, would take part. These might include representatives of the free TV networks, advertising agencies, newspapers, as well as numerous businesses at a community level.

The role of exhibition coming to the aid of free home television was frankly explored by the informant. He saw no contradiction in such a role, pointing out that beyond the economic interest, exhibition has a stake in maintaining the theatre as a separate means of communication in this country, a means which he claimed would be closed if toll TV should gain wide acceptance. Further, he reported the joint committee saw no reason why the Government through the allotment of air time should subsidize subscription TV, while other entertainment media conform to the free enterprise system.

by the Herald

OUTLINING the arguments. Julius Gordon, above, head of the Jefferson Amusement Company of Texas and a member of the Theatre Owners of America-Allied States committee on toll TV, said in New York last week that Commander Eugene F. McDonald, president of Zenith Radio Corporation, was doing a disservice to earlier Zenith customers who purchased Zenith TV sets with free TV in mind. Mr. Gordon said the Commander must know that the creation of subscription TV would give a monopoly to the current seven channels and that the Commander must also be aware of the fact that to cripple any other means of public communication for the benefit of the few would result in the few controlling all outlets.

In his statement Commander McDonald said, in part: "There is no connection whatsoever between the stopping of subscription television and preservation 'of free home television for the American people.' The contrary is true. Already 30 operating TV stations have gone off the air, and nearly 100 holders of construction permits have surrendered before ever going on the air, for the simple reason that there was not sufficient advertising revenue to support their TV operation."

The Commander, who also commented at one point that "the American people will not for long throw away their leisure time watching stupid television programs because they happen to be free," concluded on a comparatively conciliatory note: "This does not mean that we expect subscription television to replace the movie theatre. In my opinion, there is room, need and public demand for both."

In their answering statement, Mr. Rembusch and Mr. Starr said they are supported in their contention that toll TV would kill free TV by the majority of the present V. H. F. television broadcasting stations and by "the historical postion taken by our Government in 1929 through the former air wave regulatory body, the United States Department of Commerce, denying permission for fee broadcasting."

Cite Loss of TV for One-Station Markets

Mr. Rembusch and Mr. Starr continued: "Commander McDonald states that toll TV would bring about the strengthening of free television. However, the Commander does not explain what listeners seeking free TV would do for entertainment in a one-station market when that station was being used by toll TV operators. Nor does he explain what would happen to free television in a two or three-station market when, through competition, all stations would be forced into toll TV at choice broadcasting hours, depriving listeners of meager means of all available broadcast channels."

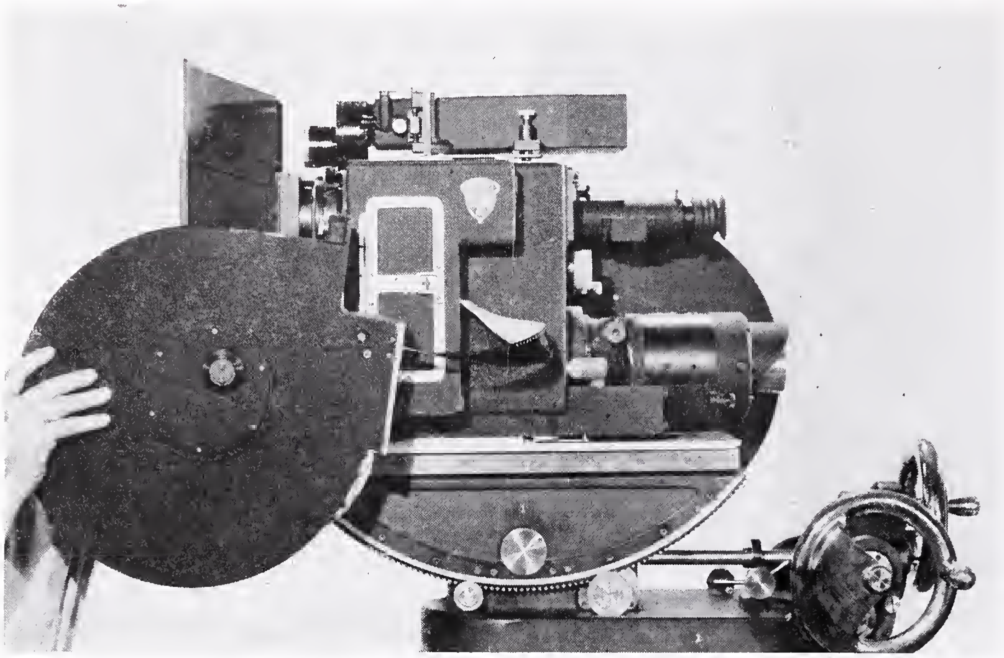
The Rembusch-Starr statement concludes: "Now Commander McDonald would set aside the principle of freedom of the air waves and substitute slot machine television, which slot machine television would inevitably bring about under one group the concentration and control of several communications media." Such concentration, they said, is "unthinkable."

Immediately upon release of the Starr-Rembusch statement, Commander MacDonald released a second lengthy press statement in which he said of the joint committee communique: "Most of the Starr-Rembusch statement is a rhetorical smoke screen, with Tweedle-Dum and Tweedle-Dee about imaginary situations, designed to prove that subscription TV would harm, rather than benefit home TV." The metaphor is mixed and the battle joined.

Subscription TV Advocates Also Wave "Free" Flag

The banner of freedom also was waved in the ranks of subscription television. Skiatron's Mr. Levy, commenting on the formation of the exhibitors' joint committee, said, "In our opinion it is against progress in the entertainment field and against freedom of choice on the part of television home viewers." Out in Illinois, George Kerasotes, TOA leader, speaking before a regional meeting in Peoria, urged independent exhibitors to join the ranks of an association like TOA so as to effectively combat toll TV which, he said, would create a new communications monopoly which "most assuredly would soon put motion pictures under the supervision of the Federal Government."

HORIZONTAL FEED FEATURE OF VISTAVISION'S CAMERA



THIS IS the VistaVision camera, made by Mitchell. It has the left side magazine removed to show how film is fed horizontally into the photographing track. The projectors which now are specially made also have magazines located so the film may be run horizontally. For pictures of this mechanism, with its necessary special looping, and an explanation in some detail, turn to Better Theatres, page 32.

Hyman Sees Product, Says Industry Will Keep Lead

The motion picture industry will lead all forms of entertainment, Edward L. Hyman, vice-president of the American Broadcasting-Paramount Theatres' circuit, said this week, while visiting the studios, where he saw the latest pictures. He said, in particular, "There is nothing on the market today in any device that the magnificence and scope of our wide screens, color and fine sound cannot equal or surpass." Mr. Hyman also advocated a "continuity" of publicity, with publicity men assigned to a picture from its inception, and pointed out that particularly important was to keep a picture "alive" during its life "on the shelf".

Manitoba Exhibitors Plan Tax Repeal Rally

TORONTO: A mass rally at the Manitoba Legislature Buildings in Winnipeg is planned for November 1 by the Manitoba Motion Picture Exhibitors' Association which is seeking tax relief. In a letter from the committee organizing the mass rally, Ben Sommers said exhibitors are on the verge of bankruptcy because of the local recession caused by crop conditions and TV. The only salvation for exhibitors at this time, he said, was the retention by exhibitors of the weekly tax remittances.

"This would be enough to make the difference between profit and loss, a needed improvement in financial position" if the exhibitors will co-operate "in the most important rallies in the history of our business," said Mr. Sommers.

The exhibitors will press for the elimination of the amusement tax on all tickets priced 50 cents and under. Mr. Sommers, owner of the State, Winnipeg, will lead the delegation and act as its spokesman after a meeting at the Marlborough Hotel, Winnipeg. In connection with the meeting Paramount will hold a trade screening of "White Christmas."

"Pagan" and "Paris" Set As Holiday Releases

Universal-International has set "Sign of the Pagan" and "So This Is Paris" as its Christmas-New Year releases, it is announced by Charles J. Feldman, vice-president and general sales manager. "Sign of the Pagan," said by Universal to be its most costly negative, tells the story of Attila the Hun and was produced in CinemaScope and Technicolor. It stars Jeff Chandler and Jack Palance. "So This Is Paris" is a Technicolor musical featuring Tony Curtis, Gloria deHaven and Gene Nelson.

Sley Building Two More

Harry Sley, who renovated the Viking, Philadelphia, after taking it from Warners, plans two more in the center of the city. Mr. Sley owns the Sley Garages, in that city, and only reecntly entered the motion picture industry.

Outside Ad Code Killed

The possibility of a voluntary code for exterior advertising in New York City disappeared this week when representative city exhibitors and License Commissioner Edward T. McCaffrey, along with religious, civic and business leaders, rejected the suggested plan as a form of censorship which may appear to be harmless now, but in the future may be dangerous.

The group, meeting in the commissioner's office, received a pledge from two theatres of the Times Square area, which had earlier been brought in on "indecency" and "immoral" complaints, for further cooperation in self-regulating advertising in lobby displays and theatre marquees. Exhibitors in attendance rejected any sort of exterior advertising code, pointing out that "there is no need for censorship as theatres are self-regulating in use of advertising."

Commissioner McCaffrey, it was reported, said that any statements emerging from his office as to the proposed exterior advertising code were misinterpreted and it was his intention just to suggest some form of self-regulation.

Dr. Lawrence Receives Patent For Color Television Tube

WASHINGTON: The United States Patent Office this week granted Dr. Ernest O. Lawrence, Nobel Prize physicist, a patent covering a basic invention for what is described as "better and less expensive color television picture tubes." Dr. Lawrence developed the Chromatron or Lawrence color tube as a member of the board of and a consultant to Chromatic Television Laboratories, a subsidiary of Paramount Pictures. Chromatic will not manufacture the tube or receiving sets in quantity, but will make licensing agreements with cathode ray picture tube manufacturers who in turn provide tubes for set manufacturers.

Magnetic Sound Developed For Color TV Films

The development of a 16mm magnastriper which permits magnetic sound for color television films was reported to the Society of Motion Picture and Television Engineers at its 76th semi-annual convention last week by Edward Schmidt of Reeves Soundcraft, Inc., New York. It was described as a 16mm version of the 35mm equipment which produces magnetic stereophonic sound on CinemaScope films. Besides television, other users would include producers of educational, commercial and training films.

Two Drive-ins Sold

Sale of two drive-in theatres in the San Antonio, Tex., area, the backland and the Kelly, is announced by Thuman Barrett, Jr., for a reported $275,000. Buyer is Lone Star Theatres, Inc., of Dallas, owned by the Pack-Murchison interests.

SEE RECORD TURNOUT AT TOA CHICAGO MEETING

Concurrent Equipment and Popcorn Sessions Draw Hundreds of Showmen

CHICAGO: Advance registrations at mid-week indicated that the Theatre Owners of America convention and the TESMA-TEDA-TOA-IPA trade show, getting under way here at the Conrad Hilton Hotel, Sunday, and running through Thursday, will be one of the biggest in history. More than 380 persons had registered through the New York office, with more registration coming in daily, for an advance registration twice as big as that for last year's show one week before convention time.

Equipment Exhibits Will Be Open Every Day

The convention's co-chairmen, Roy Cooper, George G. Kerasotes and Horace Denning, this week released a day-by-day schedule of activities for the delegates. Open each day of the meeting, of course, will be the theatre equipment exhibits of the Theatre Equipment and Supply Manufacturers Association, the Theatre Equipment Dealers Association and the International Popcorn Association.

Highlighting various activities outside the Conrad Hilton Hotel will be a special demonstration of Perspecta Sound at the State Lake theatre Monday morning. Three film companies, Columbia, 20th Century-Fox and Allied Artists, also will screen their current and future product for the theatre men in attendance.

The following is the calendar of events now scheduled:

Sunday. In the morning general registration and a meeting of the Finance Committee with S. H. Fabian, treasurer, presiding. The convention committee luncheon at noon, to be followed by a meeting of the executive committee and board of directors in the afternoon.

Monday. Convention's formal opening in the afternoon, with a keynote address by Pat McGee. Speak-your-mind session. In the evening the TESMA-TEDA open house.

Tuesday. In the morning a film problems forum, open to exhibtors only. Luncheon, with hosts the Motion Picture Advertising Service Company and the United Film Service Company. In the afternoon, open discussion, and in the evening the Coca Cola party. The ladies that afternoon will be entertained at a fashion show and art exhibit at the Ambassador East Hotel.

Wednesday. Morning, drive-in forum. Luncheon sponsored by Motiograph, Inc., the Nestle Company, Radio Corporation of America, National Theatre Supply, the Charles E. Hires Company, and Radiant Manufacturing Corporation. In the afternoon, the TESMA-TEDA-TOA equipment and new processes forum. In the evening, a supper and square dance at the Tam-O-Shanter Country Club sponsored by the Pepsi-Cola Company. That afternoon the ladies will be guests at a matinee of the stage musical, "Wonderful Town."

Thursday. In the morning, the IPA-TOA concessions forum. In the afternoon, a meeting of the executive committee and board of directors. In the evening, the National Carbon Company's cocktail party preceding the president's banquet. In the morning the ladies will be guests at the "Welcome Traveler" television show at the Hotel Sherman.

TESMA TO ASK JOINT SHOW WITH TOA, ALLIED IN 1955

Fred C. Matthews, president of the Theatre Equipment and Supply Manufacturers Association, this week announced that his association intended to issue an invitation to TOA, Allied States Association, the International Popcorn Association and the Theatre Equipment Dealers Association to meet in industry-wide convention in 1955.

"We hope," said Mr. Matthews, "that Allied and TOA can resolve such differences as they may now have and join with TESMA, TEDA and IPA in an all-industry trade show in 1955." Mr. Matthews' statement was issued on the eve of the opening of the 1954 TESMA convention and trade show, being held in conjunction with TOA, TEDA and IPA, at Chicago's Conrad Hilton Hotel Monday through Thursday.

Not "Wed" to Anyone

Although TESMA has for the last two years held its convention and trade show in conjunction with the Theatre Owners of America, Mr. Matthews said his organization was "not wedded to a meeting with any particular exhibitor organization."

The TESMA chief predicted that theatre owners who attend this year's show will be in a much more optimistic frame of mind than those who were on hand last year. "Exhibitors now realize," he said, "that the movie industry is very much alive, as they know most theatres have not only regained their lost patrons but have also gained thousands upon thousands of new ones." The economic resurgence he attributed to a large extent to "the bigness and granduer of modern motion picture presentation."

Mr. Matthews also answered some theatre owner-critics who have asserted the equipment manufacturers and dealers have made "phenomenal and uncalled for" profits on equipment. "The officials of one association of theatre owners," said Mr. Matthews, "even seemed so certain of this that they proposed the entrance of their association into the manufacture and distribution of projection and sound equipment."

The TESMA president explained: "It is true that when a new item of equipment is introduced the price is higher than that which invariably prevails at a later time. This high price, however, does not make for an extraordinary profit to the manufacturer, rather it only partially covers the high cost of research, development, engineering and tooling needed to make the equipment.

"Today there is plenty of competition for the theatre man's equipment business whether it be for projectors, sound equipment, arc lamps, rectifiers, generators, screens or lenses. As a consequent result, the theatre owner can buy equipment at a price that produces but a minimum profit for both manufacturer and dealer.

"The individual companies that make up the membership of TESMA have done their part in helping to bring about the resurgence of good times in the motion picture exhibition and they can be counted upon to carry on research and development programs that will keep the motion picture industry predominant in the entertainment field."

All Is Under One Roof

Mr. Matthews pointed out that the TESMA trade show, which has been held annually for the past 10 years, brings under one roof virtually every make and model of theatre equipment that is used in the motion picture theatre. "This showing," he said, "gives the exhibitor the opportunity of leisurely examining ever item of equipment that he might conceivably use in his theatre."

During the coming year, Mr. Matthews promised, both TESMA and TEDA and its individual members will compaign for the modernization of motion picture theatres. The advent, he said, of wide screen and stereophonic sound has brought exhibition back to a more profitable level, but it is felt by TESMA that the course to better and continuing profits is to improve the beauty and comfort of theatres.

1953 Gross Declined, U.S. Says

WASHINGTON: American moviegoers spent $1,252,000,000 on motion picture theatre admissions in 1953, the Commerce Department reported this week, a drop of $32,000,000 from the 1952 figure of $1,284,000,000. In 1946, $1,692,000,000 was spent on motion picture admissions and $1,594,000,000 in 1947.

National spending in the overall category of recreation increased in 1953, however, the Department said, as did spending for radio and television receivers. Total 1953 recreation spending rose over $500,000,000, from $11,368,000,000 in 1952 to $11,892,000,000 in 1953. And Americans spent $2,176,000,000 on radio and television sets in 1953, as compared with $2,100,000,000 in the previous year. Spending for total recreation, including spending on radio and television sets, has increased steadily since 1946, with almost all categories except motion picture admissions within the overall recreation group showing a continuing rise.

For the first time this year the Department did not release any corporate income and sales figures, which are usually made public at this time. Department spokesmen said they used the 1951 Internal Revenue Bureau figures as a basis for extrapolating income figures for 1952. They found, they said, that although this method was valid for figuring in broad categories of industrial income, it didn't work out accurately for breakdowns by industry. The department has consequently discontinued publishing annual figures on corporate income of individual industries.

In addition, the Department has revised all of its consumer spending figures for the past ten or 12 years. The revised figures for motion picture admissions which the Department has just put out are slightly higher than those published each year for the industry. The trend down from the peak years, however, remains the same.

The industry paid $711,000,000 in wages and salaries in 1953, compared to $721,000,000 in 1952, the Department rported. The number of persons working in the industry last year was the equivalent of 209,000 full-time employes, a drop from the 1952, reported figure of 216,000. The industry's full-time workers earned an average of $3,244 in 1953, compared with an average of $3,190 the previous year. Some 220,000 people were engaged in production in 1953, a drop from 1952's total of 227,000.

Plan New Drive-in

PHILADELPHIA: Application for zoning variances to build a 1,500-car drive-in on Roosevelt Blvd. has been made by A. M. Ellis Theatre Co. Proposed cost is $500,000. A member of the firm, Martin B. Ellis, told the Board of Adjustment that the company owns 20 conventional theatres.

Advises Extension of City Tax Laws in Oklahoma

Oklahoma cities and towns would be empowered to levy any type of local tax, except ad valorem, inheritance, estate or gift taxes, under a proposal submitted to the State Legislative Council by its committee on municipal government. Under the proposed state enabling legislation, no local nonproperty tax ordinance could become effective until approved at a local referendum. It also would be required that 25 per cent of all taxes collected must be deposited and credited to the local sinking fund so long as the city or town has sinking fund requirements. In its report, the municipal government committee noted that cities in other states are levying taxes on such things as sales, motor vehicles and motion picture theatre admissions.

Roy Boomer Resigns TESMA Secretary-Treasurer Post

HOLLYWOOD: Roy Boomer this week resigned as secretary-treasurer of the Theatre Equipment and Supply Manufacturers' Association due to ill health. He has held the post for the past eight years. Indications are that his successor will be named at the TESMA convention to be held in Chicago next week. Mr. Boomer has been in the industry as an exchange manager and theatre executive since 1922.

Popcorn Association Reports 500 Advance Registrations

CHICAGO: The International Popcorn Association reported here this week that its 500 advance convention registrations top by 50 per cent the total advance registrations of last year. The largest attendance in theatre history is expected for its IPA-Theatre Owners' of America theatre concession forum, November 1-4.

More Than $10,000,000 In "Hansel" Tieups

Promotion tieups totaling more than $10,000,000 worth of national and local advertising have been set for "Hansel and Gretel," it was announced by Walter Branson, RKO's world wide sales manager, this week. All tieups will be ready for local level promotions in time for Christmas release of the Technicolor film. One of the tieups will be with the National Biscuit Company, which distribute 90,000,000 packages of a new "Hansel and Gretel" cookie.

Film Among Top Cargo Items Carried by United Air Lines

Motion picture film was among the 10 top cargo items carried by United Air Lines during the first eight months of 1954, according to a survey by the company. R. L. Mangold, superintendent of cargo sales, said 1953 marked the first year film was included in the top tonnage bracket. He attributed its high standing to the wider use of film by television stations throughout the nation and releases of many new feature films.

Cinerama to Be Exempted From Quota

by PETER BURNUP

LONDON: Cinerama screenings at the London Casino will escape the obligations of the Quota Act; the Board of Trade being satisfied that circumstances of screenings there make it impracticable to fulfill the conditions of the Act of Parliament. A certificate of exemption to that effect will be issued by the board.

The authorities have only now got around to dealing with Quota defaulters in the year 1951-2. After taking the advice of the Cinematograph Films Council, the Board of Trade launched prosecutions against 25 exhibitors. Eight have already been heard in England and 11 are pending. Five are outstanding in Scotland.

A spokesman at the board made it clear that lack of British CinemaScope features will not secure a Quota exemption for exhibitors who have installed CinemaScope. They can screen Quota pictures in conventional shape, the spokesman declared.

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Returning from his Perspecta Sound demonstration at the Adelphi, Dublin, Charles Goldsmith, MGM's London managing director, describes the occasion as "a sensational success." Ninety per cent of the exhibitor interests of Eire and Northern Ireland attended the demonstration.

"Orders for equipment have already been placed by Cork, Limerick and Waterford," Mr. Goldsmith announced, "and there was a great number of enquiries in regard to the acquisition of equipment." He said he did not think there was the slightest doubt that Ireland was highly in favour of Perspecta.

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Twentieth Century-Fox reports that "The Robe" has now played to 6,926,714 paying customers in Great Britain and Eire in only 212 situations. That is claimed to be an all-time record.

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London was subjected this week to an unprecedented example of high pressure salesmanship in the Italian Film Festival promoted by Unitalia. On each day of the week a different film made in Hollywood-on-the-Tiber was screened in the Tivoli on the Strand, London. By some consummate diplomacy the Queen and the Duke of Edinburgh were persuaded to attend the opening performance Monday of "Neapolitan Fantasy."

Academy Names TV Liaison

The Academy of Motion Picture Arts and Sciences in Hollywood on Friday selected a four-man committee headed by Young & Rubicam's Bob Hussey to receive and study all proposals from television quarters regarding Academy operations and interests.

SKOURAS' DEATH TAKES DYNAMIC TRADE FIGURE

The death last Friday of Charles P. Skouras in his 66th year ended one of the most remarkable motion picture industry success stories within the framework of the American dream. News of his passing, at Los Angeles' Cedars of Lebanon Hospital following his third serious heart attack within 18 months, saddened leaders of exhibition and production as well as other national figures.

Some 4,000 persons paid tribute to Mr. Skouras at the funeral, held Monday in St. Sophia's Greek Orthodox Cathedral in Hollywood. The assemblage overflowed the cathedral. The eulogy was read in Greek by Archbishop Athenagoras and spoken in English by Dean Leonidas C. Contos. Burial was in the Skouras mausoleum adjoining the cathedral.

Tribute Published in New York Newspaper

Tributes came from all sections of the country. The *New York Herald Tribune,* on the editorial page of its October 23 issue, stated that his career "is a very American story, including the fact that it began on a farm in Skourohorian, Greece" and noted:

"His charitable works were many; his greatest source of satisfaction was the Cathedral of St. Sophia, largest Greek Orthodox church in America, in the construction of which he and his brothers had a major share. That may well be considered his monument, a symbol in stone of successful striving, coupled with an abiding sense of responsibility and gratitude. America is fortunate to have won the loyalty and the skillful toil of such men as Charles P. Skouras."

Mr. Skouras, president of National Theatres and brother of Spyros P., president of 20th Century-Fox Film, and George, president of the United Artists Theatres, became ill Monday. At his bedside at his death were his wife, Florence; his son, Charles, Jr.; his two daughters, Mrs. Margi Curti and Mrs. Edith Jungmeyer. Also surviving are six grandchildren.

CHARLES P. SKOURAS

The eldest of the three Skouras brothers, whose careers are identified with the various fortunes which have overtaken the film industry since before the first World War, Charles came to this country in 1908 a penniless immigrant from Greece. For several years in the 1940s he was listed by the Treasury Department as the nation's highest paid corporation executive.

Mr. Skouras' first job in the United States was as a restaurant worker, for a wage of 50 cents a day plus all he could eat. He soon moved to St. Louis where he worked in a hotel as, variously, a bus boy, waiter and bartender. Out of his earnings he saved enough eventually to send for his brothers Spyros and George with whom, in 1914, he purchased the Olympic theatre, a decrepit, 800-seat St. Louis nickelodeon.

Within a few years, the Skouras' first film industry venture had grown into a circuit of 36 theatres throughout Missouri. As the flagship of their fleet they built the multi-million-dollar Ambassador theatre and office building in downtown St. Louis, the first theatre to be built in that locality exclusively for the showing of motion pictures. In the late 1920s the brothers accepted an attractive offer by Warner Brothers and sold their interests in the circuit on the condition that they continue the management of not only the St. Louis but of all the Warner houses. This was the beginning of the big time.

Although they received a setback in the 1929 crash, the brothers began anew and in 1931 saw another opportunity to go into business for themselves again. They signed to manage 47 bankrupt Fox Metropolitan theatres in New York. Reorganizing the circuit under the name of Skouras Theatres, of which his nephew Sypros Skouras, Jr., is now president, the operation was so successful that in 1932 the brothers entered into a management contract for the operation of another string of 450 theatres throughout the country.

Concurrently Charles Skouras was placed in management charge of Fox West Coast Theatres with headquarters in Los Angeles. In 1942 he became president of National Theatres and subsidiaries, parent company for all of 20th Century-Fox's theatre properties which, at their peak, numbered approximately 700 theatres, including the Roxy theatre, New York.

Following the theatre company's divorce from 20th-Fox in 1952, Mr. Skouras was continued as president of National Theatres. Only a few days before his most recent illness Mr. Skouras had returned to Los Angeles from a strenuous business trip to New York on behalf of the financial affairs of National Theatres. Mr. Skouras also was chairman and a founder of Theatre Owners of America.

Well Known for Civic and Philanthropic Efforts

The dynamic executive was known for his philanthropic and civic endeavors to advance the cause of the American way of life and to aid the underprivilged both at home and abroad. For many years he was involved in a wide variety of charitable causes and during the war directed the sale of more than $2,000,000,000 worth of "E" war bonds in National theatres.

Among the film industry figures who joined this week in paying tribute to Mr. Skouras were Nicholas M. Schenck, president of Loew's; Charles M. Reagan, Loew's vice-president and sales manager; Eric A. Johnston, president of the Motion Picture Association of America; Leonard Goldenson, American Broadcasting-Paramount Theatres; Barney Balaban, Paramount Pictures president, and others.

IT would take one with the gift of a Homer to tell in full the truly epic role Charles Skouras played in the rise of American motion picture exhibition. Some day the story of his life should be made into a great film. His was an Horatio Alger story—plus plenty. If he had just made a lot of money, his life would have been common to a number of others in the economic history of the United States. However, his life was marked by a most uncommon vision. He was quick to help his brothers come and share with him the opportunities of the New World. He immediately grasped the future possibilities of motion picture exhibition. His faith in the role of the theatre in American life persisted through days of boom, depression, war, television and divorcement. For him the term "rugged individualist" might have been first coined. Yet his closeness to his brothers, his family and friends was likewise notable. While he had caused hundreds of theatres to be built, his understanding of ultimate values was indicated by the fact that the structure to which he was most dedicated was the Greek Orthodox Cathedral of St. Sofia at Los Angeles where his body was laid to rest October 25. His spirit will continue to be a force in the destiny of National Theatres and in American exhibition.—*M.Q., Jr.*

People in The News

Sidney C. Bell, head of the contract department of National Screen Service, is transferring to the company's Hollywood studios where he will represent it in television film commercial sales.

Nick Pery, Columbia Pictures International's managing director for Europe and the Near East, has been elected a vice-president of the company.

Harry Mandell, Filmakers vice-president and general sales manager, and Charles Krantz, distribution-production executive, have been named to the board of Filmakers Releasing Organization.

Howard Pettengill, home office executive of Florida State Theatres, has been promoted to advertising and publicity manager.

Norman Siegel has been named vice-president and a director of International Affiliates, active in the production, financing and distribution of pictures here and abroad. He will continue to represent the Screen Directors Guild, Transcona Enterprises and International Productions.

Al Cohan has been named national magazine contact in the eastern advertising and publicity department of Universal Pictures, replacing Lowell Benedict, resigned.

Fanshawe Lindsley has been appointed general sales manager of TNT Tele-Sessions, business and industrial division of Theatre Network Television. He has been with *Fortune Magazine* for the past 13 years as an advertising executive of that publication.

David A. Lipton, vice-president of Universal Pictures, was due in New York from Hollywood this week for 10 days of conferences with home office executives.

John Rust has resigned from the staff of United States Steel Corporation's public relations department to form John Rust Productions, Inc. He is co-producer of the television show, "Justice."

Don Hartman, Paramount executive producer, has been elected to the board of directors of the Southern California Society for Mental Hygiene.

Famous Players Circuit Lauds Old Employees

TORONTO: At a dinner here, 26 Ontario employees of Famous Players Canadian Corp., Ltd., were inducted into the company's 25-Year-Club. Old and new members of the club were praised by a group of company executives and after induction by R. W. Bolstad, vice-president, John J. Fitzgibbons, president, presented each with diamond-studded memberships. Speakers included Mr. Bolstad, Norman Robertson, company counsel, Morris Stein, Eastern Division general manager; and Leonard Bishop, manager, Shea's, Toronto, expressed the thanks of new members.

Testimonial Dinner for Fitzgerald November 11

MILWAUKEE: Harold J. Fitzgerald, retiring president of Fox Wisconsin Amusement Corp., will be honored at a testimonial dinner to be held in the Crystal Ballroom of the Schroeder Hotel, Milwaukee, November 11. V. T. Touchett, chairman of the dinner committee, said more than 600 friends and associates of Mr. Fitzgerald would attend.

COMPO Ad Quotes Editor Of "American Weekly"

The 29th in the series of Council of Motion Picture Organizations' ads in *Editor & Publisher*, which appeared Octobebr 23, quotes a letter from James Gediman, executive vice-president of *The American Weekly*, in which he states that "movie material goes over big with our audience" and "that's why we play it up all year round." Mr. Gediman says further: "We don't know or pretend to know what the producers and exhibitors ought to do or ought not to do. We're interested and enthusiastic about what's right and good about the movies. . . . Bright, colorful news and pictures about enjoyable productions, glamorous glimpses of anticipated hits, will excite and activate the American people."

Dr. Mees Is Honored at Franklin Institute Dinner

Dr. C. E. Kenneth Mees, vice-president in charge of research of the Eastman Kodak Company, was honored at a dinner given by the Franklin Institute in Philadelphia October 20. He received the Franklin Medal, highest scientific honor of the society, in recognition of his contributions to the advancement of photography. Dr. Mees paid tribute to the importance of scientific research in modern industry. Eleven other scientists also received awards.

Nielsen in New York

Egon C. Nielsen has returned to New York from Denmark, where he produced "Edge of Tomorrow" starring Jackie Coogan, to arrange for the distribution of the feature. George Coogan, the director, is still in Copenhagen attending to the final details of music scoring. Denham Laboratories in London are processing the negative.

TV Revenue Up a Third, FCC Reports

WASHINGTON: The television industry's total broadcast revenues in 1953 rose 33 per cent over the 1952 total, the Federal Communications Commission has announced in a report.

Total television revenues before Federal income tax were $432,700,000 in 1953, as compared with $324,200,000 in 1952. Television broadcast income—net income after deduction of expenses but before payment of Federal income tax—was $68,000,000 in 1953 the FCC reported, a 23 per cent rise over the 1952 figure of $55,500,000.

The 1953 figures for television broadcast income cover 4 networks owning and operating 16 stations, 92 pre-freeze stations and 226 post-freeze stations. The 1952 income figures cover 4 networks owning and operating 15 television stations, 93 pre-freeze and 14 post-freeze stations.

The 16 network stations reported a total 1953 income of $18,000,000, almost double their 1952 total of $9,900,000 for 15 stations. The 92 pre-freeze stations reporting in 1953 showed a total income of $60,500,000, as compared with a 1952 figure of $45,800,000 for 93 stations.

By the end of 1953, the FCC said, 240 post-freeze stations were on the air. Of these, 114 VHF stations reported a total loss of $4,200,000 and 112 UHF stations a loss of $6,300,000. The average post-freeze station had been on the air six months by the end of 1953, the commission said. Of the country's 108 pre-freeze stations, 97 reported profitable operations during 1953. Eight of the eleven stations reporting a loss for the year were located in New York City and Los Angeles—the two seven station markets.

Most of the 40 pre-freeze stations which were the only station in their market in 1952 reported a substantial increase in 1953 total revenues, the FCC said. Half of these stations continued to be the only outlet in their area for all of 1953.

JDA Honors Trade Paper Publishers for Role

Motion picture industry trade paper publishers were honored Wednesday, during luncheon in New York, by the Joint Defense Appeal motion picture division and the Cinema Lodge, B'nai B'rith. The men were cited for their support of JDA agencies in the fight against bigotry and for their contributions to "the American ideals of freedom, equal opportunity, and fair play". The men are Martin Quigley, Jr., Motion Picture Herald; Ben Shlyen, *Boxoffice;* Jay Emanuel, *The Exhibitor;* Mo Wax, *Film Bulletin;* Jack Alicoate, *Film Daily;* Morton Sunshine, *Independent Film Journal;* Marvin Kirsch, *Radio Daily,* and Mrs. Margie Lewis, *Showmen's Trade Review.*

THE BEST TIME FOR GREAT PICTURES IS HOLIDAY TIME!

FOR THANKSGIVING

M-G-M PRESENTS

"THE LAST TIME I SAW PARIS"

FOR CHRISTMAS-NEW YEARS

M-G-M PRESENTS

"DEEP IN MY HEART"

TO LIFT YOUR HOLIDAY BUSINESS — LIFT HERE ➡

TO GET THE MOST OUT OF THANKSGIVING TIME!

Inspired by F. Scott Fitzgerald's most daring story of a great love.
Filmed in authentic Paris locations.

M-G-M
Presents

Color by
TECHNICOLOR

The Last Time I Saw Paris

Starring
ELIZABETH TAYLOR
VAN JOHNSON
WALTER PIDGEON
DONNA REED
ACADEMY AWARD WINNER "FROM HERE TO ETERNITY"
With
EVA GABOR · KURT KASZNAR

Screen Play by
JULIUS J. & PHILIP G. EPSTEIN
and RICHARD BROOKS

Based On a Story by
F. SCOTT FITZGERALD

Directed by RICHARD BROOKS · Produced by JACK CUMMINGS

PROTECT YOUR CHRISTMAS-NEW YEARS TIME!

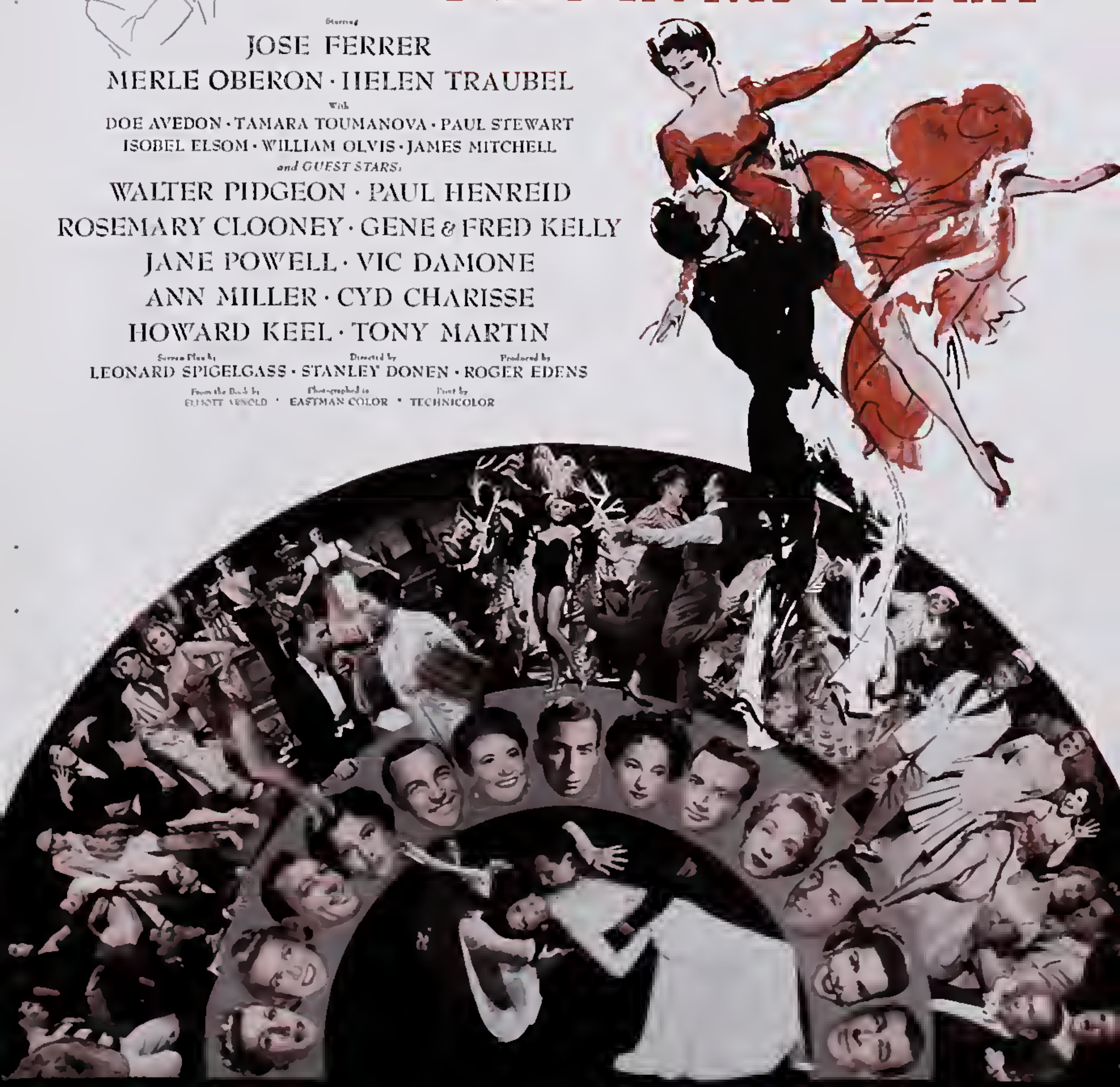
M-G-M
Presents

The life and songs, the exciting times and the endearing romance of the famed composer Sigmund Romberg.

DEEP IN MY HEART

Starring
JOSE FERRER
MERLE OBERON · HELEN TRAUBEL
With
DOE AVEDON · TAMARA TOUMANOVA · PAUL STEWART
ISOBEL ELSOM · WILLIAM OLVIS · JAMES MITCHELL
and GUEST STARS:
WALTER PIDGEON · PAUL HENREID
ROSEMARY CLOONEY · GENE & FRED KELLY
JANE POWELL · VIC DAMONE
ANN MILLER · CYD CHARISSE
HOWARD KEEL · TONY MARTIN

Screen Play by LEONARD SPIGELGASS · Directed by STANLEY DONEN · Produced by ROGER EDENS
From the Book by ELLIOTT ARNOLD · Photographed in EASTMAN COLOR · Print by TECHNICOLOR



Lincoln's Birthday • Washington's Birthday

M-G-M PICTURES HAVE THAT HOLIDAY LOOK!

Easter

"BRIGADOON" *(CinemaScope-Color)*

M-G-M presents in CinemaScope • "BRIGADOON" • starring Gene Kelly • Van Johnson • Cyd Charisse • with Elaine Stewart Barry Jones • Albert Sharpe • Screen Play, Book and Lyrics by Alan Jay Lerner • Music by Frederick Loewe • Color by Ansco Directed by Vincente Minnelli • Produced by Arthur Freed

"BEAU BRUMMELL" *(Color)*

M-G-M presents "BEAU BRUMMELL" starring Stewart Granger • Elizabeth Taylor • Peter Ustinov • with Robert Morley • Screen Play by Karl Tunberg • Based on the Play written for Richard Mansfield by Clyde Fitch • Photographed in Eastman Color • Print by Technicolor • Directed by Curtis Bernhardt • Produced by Sam Zimbalist

"ATHENA" *(Color)*

M-G-M presents "ATHENA" starring Jane Powell • Edmund Purdom • Debbie Reynolds • Vic Damone • Louis Calhern with Linda Christian • Evelyn Varden • Ray Collins • Written by William Ludwig and Leonard Spigelgass • Songs: Hugh Martin and Ralph Blane • Photographed in Eastman Color Print by Technicolor • Directed by Richard Thorpe • Produced by Joe Pasternak

"BAD DAY AT BLACK ROCK" *(CinemaScope-Color)*

M-G-M presents in CinemaScope • Spencer Tracy • Robert Ryan in "BAD DAY AT BLACK ROCK" co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine • Lee Marvin • Russell Collins • Screen Play by Millard Kaufman • Adaptation by Don McGuire • Based on a story by Howard Breslin • Photographed in Eastman Color Directed by John Sturges • Produced by Dore Schary

"JUPITER'S DARLING" *(CinemaScope-Color)*

M-G-M presents in CinemaScope • "JUPITER'S DARLING" starring Esther Williams • Howard Keel • Marge and Gower Champion • George Sanders • with Richard Haydn • William Demarest • Screen Play by Dorothy Kingsley • Based on the Play "Road to Rome" by Robert E. Sherwood • Songs: Burton Lane and Harold Adamson • Choreography by Hermes Pan Photographed in Eastman Color • Directed by George Sidney Produced by George Wells

"GREEN FIRE" *(CinemaScope-Color)*

M-G-M presents in CinemaScope • Stewart Granger • Grace Kelly • Paul Douglas in "GREEN FIRE" co-starring John Ericson • with Murvyn Vye • Written for the Screen by Ivan Goff and Ben Roberts • Photographed in Eastman Color Directed by Andrew Marton • Produced by Armand Deutsch

"THE GLASS SLIPPER" *(Color)*

M-G-M presents "THE GLASS SLIPPER" starring Leslie Caron • Michael Wilding • with Keenan Wynn • Elsa Lanchester Barry Jones • Ballet Librettos, Lyrics and Screen Play by Helen Deutsch • Ballets by Roland Petit Featuring Ballet de Paris • Photographed in Eastman Color • Directed by Charles Walters • Produced by Edwin H. Knopf

"MANY RIVERS TO CROSS" *(CinemaScope-Color)*

M-G-M presents in CinemaScope • "MANY RIVERS TO CROSS" starring Robert Taylor • Eleanor Parker • with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness Screen Play by Harry Brown and Guy Trosper • Based on a Story by Steve Frazee • Photographed in Eastman Color Directed by Roy Rowland • Produced by Jack Cummings

"MOONFLEET" *(CinemaScope-Color)*

M-G-M presents in CinemaScope • "MOONFLEET" starring Stewart Granger • Viveca Lindfors • George Sanders • Joan Greenwood • with Jon Whiteley • Melville Cooper • Play by Jan Lustig and Margaret Fitts • Based on the Novel by J. Meade Falkner • Photographed in Eastman Color • Directed by Fritz Lang • Produced by John Houseman

"HIT THE DECK" *(CinemaScope-Color)*

M-G-M presents in CinemaScope • "HIT THE DECK" starring Jane Powell • Tony Martin • Debbie Reynolds • Walter Pidgeon Vic Damone • Gene Raymond • Ann Miller • Russ Tamblyn with Kay Armen • J. Carrol Naish • Richard Anderson • Jane Darwell • Written by Sonya Levien and William Ludwig Based on the Musical Play "Hit The Deck" by Herbert Fields Presented on the stage by Vincent Youmans From "Shore Leave" by Hubert Osborne • Music by Vincent Youmans • Lyrics by Leo Robin, Clifford Grey and Irving Caesar • Choreography by Hermes Pan • Photographed in Eastman Color • Directed by Roy Rowland • Produced by Joe Pasternak

"IT'S ALWAYS FAIR WEATHER" *(CinemaScope-Color)*

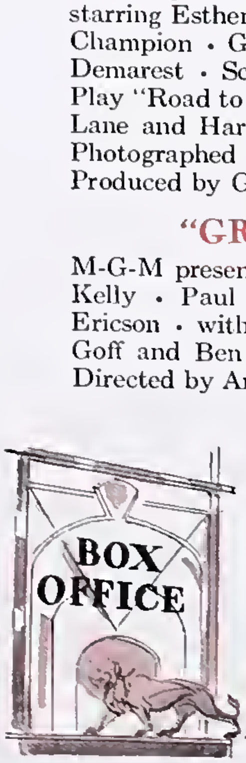
M-G-M presents "IT'S ALWAYS FAIR WEATHER" in CinemaScope • starring Gene Kelly • Dan Dailey • Cyd Charisse Dolores Gray • Michael Kidd • Directed by Gene Kelly and Stanley Donen • Produced by Arthur Freed • Written by Betty Comden and Adolph Green • Photographed in Eastman Color

"INTERRUPTED MELODY" *(CinemaScope-Color)*

M-G-M presents in CinemaScope • "INTERRUPTED MELODY" starring Glenn Ford • Eleanor Parker • with Roger Moore • Cecil Kellaway • Screen Play by William Ludwig and Sonya Levien • Based on her life story by Marjorie Lawrence Photographed in Eastman Color • Directed by Curtis Reinhardt Produced by Jack Cummings

"THE PRODIGAL" *(CinemaScope-Color)*

M-G-M presents in CinemaScope • "THE PRODIGAL" starring Lana Turner Edmund Purdom • Louis Calhern • with Audrey Dalton • James Mitchell • Neville Brand • Walter Hampden • Taina Elg • Francis L. Sullivan • Joseph Wiseman Sandra Descher • Screen Play by Maurice Zimm • Adaptation from the Bible story by Joe Breen, Jr. and Samuel James Larsen • Photographed in Eastman Color Directed by Richard Thorpe • Produced by Charles Schnee



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Arnall Drops Export Unit Complaint

Independent producers last week withdrew from the Federal Trade Commission their complaint, filed July 8, against the Motion Picture Export Association of the Motion Picture Producers Association of America.

Ellis Arnall, president of the Independent Film Producers Export Corporation, affiliate of the Society of Independent Motion Picture Producers, said the withdrawal was based upon assurances by Eric A. Johnston, MPAA president, that any agreements now or in the future would not contain subsidies to foreign producers; that Mr. Johnston personally opposed subsidies, and that now he had support from the MPEA directors. Mr. Arnall added:

"Now that Mr. Johnston has stated his position, there is no difference existing between us. If private film subsidies in violation of the Webb-Pomerene Act are not granted in the future by export corporations, whether or not such subsidies are violative of law becomes a mere theoretical rather than an actual or practical question."

Mr. Arnall also cited a letter from Samuel C. Waugh, Assistant Secretary of the Department of State, opposing subsidies, and he also said the Hollywood AFL Film Council would be gratified at the unity between independents and majors on the question.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending October 23 were:

Albany: A Star Is Born (W.B.), Rogue Cop (MGM).

Atlanta: About Mrs. Leslie (Par.), The Caine Mutiny (Col.) 5th week, Rear Window (Par.) 2nd week, Rogue Cop (MGM).

Baltimore: Brigadoon (MGM), On the Waterfront (Col.), A Star Is Born (W.B.) 2nd week, A Woman's World (20th-Fox) 2nd week.

Boston: High and Dry (U-I), Rogue Cop (MGM), Sabrina (Par.), A Woman's World (20th-Fox).

Buffalo: The Human Jungle (A.A.), Rogue Cop (MGM) 2nd week, A Star Is Born (W.B.) 2nd week, Three Hours to Kill (Col.), A Woman's World (MGM).

Columbus: Rear Window (Par.) 2nd week.

Denver: Sabrina (Par.) 4th week, A Star Is Born (W.B.), Suddenly (U.A.), A Woman's World (20th-Fox).

Des Moines: Sabrina (Par.) 2nd week, A Star Is Born (W.B.).

Detroit: Rear Window (Par.), A Star Is Born (W.B.) 3rd week, A Woman's World (20th-Fox).

Hartford: Bengal Brigade (U-I), A Bullet Is Waiting (Col.), Dr. Jekyll and Mr. Hyde (MGM reissue), The Malta Story (U.A.), Notorious (RKO revival), A Woman's World (20th-Fox).

Indianapolis: On the Waterfront (Col.), Sabrina (Par.) 2nd week, A Star Is Born (W.B.), The Vanishing Prairie (Buena Vista).

Jacksonville: Adventures of Robinson Crusoe (U.A.), Brigadoon (MGM), Duel in the Sun (SRO), Rogue Cop (MGM).

Kansas City: Human Desire (Col.), Vanishing Prairie (Buena Vista), A Woman's World (20th-Fox) holdover.

Memphis: Brigadoon (MGM), Rear Window (Par.), A Star Is Born (W.B.) 2nd week.

Milwaukee: Brigadoon (MGM) 3rd week, On the Waterfront (Col.) ends 3rd week, Shanghai Story (Rep.), A Woman's World (20th-Fox) 2nd week.

Minneapolis: On the Waterfront (Col.) 4th week, Rogue Cop (MGM) 2nd week, Sabrina (Par.) 4th week, A Star Is Born (W.B.) 2nd week.

New Orleans: Broken Lance (20th-Fox) 2nd week, Sabrina (Par.) holdover, A Star Is Born (W.B.) 3rd week.

Oklahoma City: Brigadoon (MGM), Rear Window (Par.) 4th week, A Star Is Born (W.B.) 3rd week, The Vanishing Prairie (Buena Vista) 2nd week, A Woman's World (20th-Fox) 2nd week.

Philadelphia: Brigadoon (MGM) 2nd week, Hajji Baba (20th-Fox), Seven Brides for Seven Brothers (MGM) 3rd week, A Star Is Born (W.B.).

Pittsburgh: A Star Is Born (W.B.), A Woman's World (20th-Fox).

Portland: Brigadoon (MGM), Rear Window (Par.), A Star Is Born (W.B.) 2nd week, The Vanishing Prairie (RKO) 3rd week, A Woman's World (20th-Fox).

Providence: About Mrs. Leslie (Par.), The Bounty Hunter (W.B.).

Toronto: Brigadoon (MGM), The Caine Mutiny (Col.) 3rd week, Doctor in the House (JARO) 8th week, Julius Caesar (MGM).

Vancouver: Doctor in the House (JARO) 7th week, Seven Birdes for Seven Brothers (MGM) 2nd week, Sins of Rome (RKO).

Washington: Brigadoon (MGM) 2nd week, On the Waterfront (Col.) 5th week, Rear Window (Par.) 7th week, Rogue Cop (MGM), Sabrina (Par.) 2nd week, A Star Is Born (W.B.), A Woman's World (20th-Fox) 2nd week.

First Superscope Film Has Christmas Dates

"Underwater!" the first film to be shot in Superscope, has been set for four Christmas Day openings following its world premiere at the Fox theatre, St. Louis, it was announced this week by James R. Grainger, president of RKO Pictures. The theatres are the Mayfair, New York; Woods, Chicago; Paramount, Hollywood, and Rialto, Atlanta. "Underwater!" which stars Jane Russell, was produced by Harry Tatelman and directed by John Sturges.

Superscope Demonstrated In Paris and Rome

Following the demonstration last week of the Superscope lens in Paris, Walter Branson, world wide sales manager of RKO, and Joseph Tushinsky, co-inventor of Superscope, went to Rome, where they held the second European demonstration of the new wide screen process. Mr. Branson said the exhibitor reaction in Paris was that Superscope was the answer to their need for standardization of wide-screen projection.

Paramount Studios to Make "Girl Rush" in VistaVision

Y. Frank Freeman, vice-president in charge of Paramount Studios, and Frederick Brisson, president of Independent Artists' Pictures, have reached an agreement for "The Girl Rush" to be produced at Paramount and distributed by them. The Rosalind Russell film, which has been in preparation at RKO for several months, will be produced in VistaVision which was developed by Paramount. Mr. Brisson is producer and Robert Pirosh director.

Federation Honors Goldwyn

The New York State Federation of Women's Clubs, on its 60th anniversary, has chosen Samuel Goldwyn to receive a citation for outstanding achievements in motion pictures and setting high standards for the entire industry. The citation will be made at the Helmuth Fellowship dinner at the Hotel Roosevelt, New York, November 8.

Five RKO Color Releases Before End of Year

Walter Branson, RKO world wide sales manager, announced this week that the company would have five films, all in color, in national release between now and the end of the year. Following its world premiere in Houston, November 11, "This Is My Love" will go into immediate release. "Cattle Queen of Montana" premieres in Billings, Mont., November 18. "Underwater!" opens in St. Louis, December 21, while "Hansel and Gretel," now in its pre-release run in New York, will be released at Christmas. "Passion" went into release at the beginning of the month.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

AT THE CLOSE of a week in which the dominant topic of discussion and demonstration during the five-day 76th semi-annual convention of the Society of Motion Picture and Television Engineers was color television, and in the wake of a Sunday dominated, entertainment-wise, by a two-hour all-network telecast that bracketed snugly the go-to-the-movies time in standard family schedules, it's appropriate to ask some informed and experienced observer of the cinematic scene whether the motion picture theatre is in danger of losing its recently re-won place in the box office sun.

So you turn to a man who has coped conspicuously well with similar situations of threat, and you get informed answers. The man is Merian C. Cooper.

Was Honored at Academy Awards Ceremonies

In its 1952 ceremonies the Academy of Motion Picture Arts and Sciences paid its well considered respects to Merian C. Cooper in the form of a statuette (Oscar, to the profession) inscribed "For his many innovations and contributions to the art of motion pictures."

The Cooper innovations over the decades of the producer-director's association with the motion picture are numerous and noted (the combining of human players and mechanical make-believes in "King Kong," the pairing of Fred Astaire and Ginger Rogers as the first stellar dance team on the screen, the post-war revival of the Cavalry-Indians type Western that's still paying off) but the Cooper innovation of greatest impact on this industry and art is entitled "This Is Cinerama." From this one, it can be said without reasonable contradiction, all other extra-dimensional processes and systems flow.

You tell yourself that a man who flew to New York every Friday night and back to Hollywood every Monday morning for 26 consecutive weeks while fashioning "This Is Cinerama" back there and making another picture here with his long-time associate and Argosy Pictures partner, John Ford, would have firm ideas about the probable effect of color television on an industry only recently convalesced from the effect of black-and-white television.

Touched Off Major Return Of Folks to Theatre

You reflect that it was his "This Is Cinerama" that touched off the return of the stayers-away to the theatre to see what this new medium might be, and you are emboldened to hope you may find him at work even now on another implement of defense against the inroads of color TV on today's business. You turn out to be right on the first count, and possibly on the second.

Mr. Cooper believes the impact of color television on the motion picture theatre box office will be severely felt. But he believes it will not be a knockout blow by any means. He expects the installation rate of color receivers to be much slower than was the installation rate of black-and-white sets, because of both the high price and the reluctance of consumers to relinquish old sets in which considerable investment is unrecouped.

He reminds, out of an experience that goes back to the beginnings of screen color that the motion picture itself was a good while in accustoming its public to the luxury and the benefit of color on the screen.

Has Three Scripts Well On Way in Preparation

When you ask him if he has "a secret weapon" up his sleeve with which to combat the counter-attraction of color TV in the home, he says flatly no, but that isn't the end of his answer. He confides that he is well into the preparing of three scripts which he intends to produce, when he has them ready, in one or another of the extra-dimensional screen processes. He cites in illuminating detail the advantages of the expanded areas, to the producer, writer, director, cinematographer, the players and all the rest, and in the citing of these he allows his listener to conclude that he thinks the same thing that re-won the public from its black-and-white TV sets—the size, the splendor, the expanse, together with the bigger, stronger, richer, firmer subject matter demanded by the expanded areas—will prove equally formidable, in the long run, against the best that color TV can send.

◆

FIVE PICTURES were started during the week, and one other production was finished, bringing the over-all shooting total to a healthy 36.

MGM started two. "The Scarlet Coat," CinemaScope and color, is being produced in New York by Nicholas Nayfack and directed by John Sturges, with Cornel Wilde, Michael Wilding, Anne Francis and George Sanders. "The Marauders," a wide-screen film in color, is being produced by Arthur Loew, Jr., and directed by Gerald Mayer, with Dan Duryea, Jeff Richards, Jarma Lewis and Keenan Wynn.

"Seven Bad Men" is a Nat Holt production in SuperScope and color by Technicolor for RKO release. Tim Whelan is directing the cast composed of Randolph Scott, Mal Powers, Forrest Tucker, Edgar Buchanan and J. Carrol Naish.

"Shock" went into production in London, with Brian Donlevy, Margia Dean and Jack Warner heading the cast directed by Val Guest. Michael Carreras and Anthony Hinds are co-producers. The picture is for Lippert release.

"High Society" is another in the Bowery Boys series for Allied Artists, with Leo Gorcey and Huntz Hall accompanied, this time, by Amanda Blake on the distaff side. Ben Schwalb is producing, with William Beaudine directing.

THIS WEEK IN PRODUCTION:

STARTED (5)

ALLIED ARTISTS
High Society

LIPPERT
Shock (Exclusive Prod.)

MGM
The Marauders (Color)
The Scarlet Coat (CinemaScope, Color).

RKO RADIO
Seven Bad Men (Nat Holt, Superscope, Technicolor)

COMPLETED (1)

ALLIED ARTISTS
The Black Prince (CinemaScope; Technicolor)

SHOOTING (31)

COLUMBIA
The Man from Laramie (William Goetz; CinemScope; Technicolor)
My Sister Eileen (CinemaScope; Technicolor)

INDEPENDENT
Oklahoma (R & H; Todd-Ao; CinemaScope; Eastman)

LIPPERT
Air Strike (Cy Roth)

MGM
It's Always Fair Weather (CinemaScope; Color)
Interrupted Melody (CinemaScope; Color)
Hit the Deck (CinemaScope; Eastman)
Boulevard in Paris (CinemaScope; Technicolor)

PARAMOUNT
You're Never Too Young (VistaVision; (VistaVision)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)
The Trouble With Harry (VistaVision; Technicolor)

REPUBLIC
The Admiral Hoskins Story
Santa Fe Passage (Trucolor)
Magic Fire (Trucolor)

RKO RADIO
Bow Tamely to Me (Filmcrest; SuperScope; Technicolor)

20TH-FOX
A Man Called Peter (CinemaScope; Color)
The Seven-Year Itch (CinemaScope; Color)

UNITED ARTISTS
Big House, U.S.A. (Bel-Air)
Not as a Stranger (Stanley Kramer)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)
The Kentuckian (Hecht-Lancaster Prods.; CinemaScope; Technicolor)

U-I
The Purple Mask (CinemaScope; Technicolor)
The Shrike
To Hell and Back (CinemScope; Technicolor)

WARNER BROS.
Target Zero
Jump Into Hell
The Sea Chase (CinemaScope; WarnerColor)
Mister Roberts (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor
Strange Lady in Town (CinemaScope; WarnerColor)

BOLD! BEAUTIFUL! BEWITCHING! BEDEVILING! BUT DEADLY – – –

Black Widow

The First Crime-of-Passion Story in

CINEMASCOPE

20th Century-Fox presents

GINGER ROGERS
as the jealous actress

VAN HEFLIN
as the Broadway producer

GENE TIERNEY
as the penthouse wife

GEORGE RAFT
as the detective

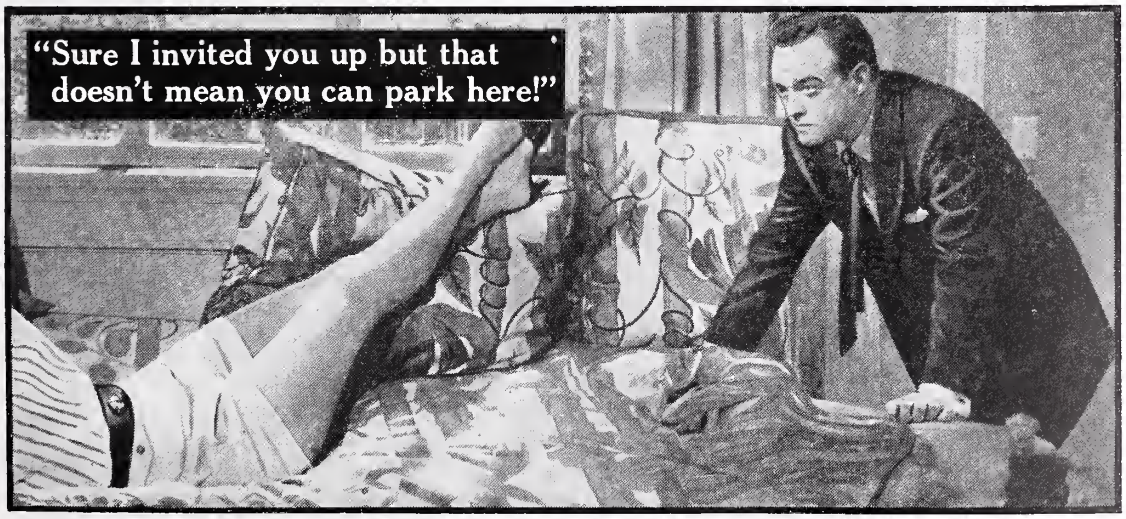
REGINALD GARDINER
as the kept husband

"You blame the baby on my husband...and I'll kill you!"

"You don't care how you get men...or who you hurt!"

"I know your kind...and you always wind up the same way!"

"Sure I invited you up but that doesn't mean you can park here!"



"We've had our fling. Now let me go!"

with PEGGY ANN GARNER · OTTO KRUGER · VIRGINIA LEITH · CATHLEEN NESBITT · SKIP HOMEIER · HILDA SIMMS

Screen Play, Produced and Directed by **NUNNALLY JOHNSON** From a story by PATRICK QUENTIN

color by **DE LUXE** In the wonder of High-Fidelity, Directional-STEREOPHONIC SOUND!

In November From 20th!

The National Spotlight

ALBANY

A goal of $2,500 has been set for the Will Rogers Memorial Hospital Christmas Salute in this exchange district, by Norman Jackter, distributor chairman, and Charles A. Smakwitz, exhibitor chairman. Last year $2,100 was donated. Letters, with accessory kits, have been sent to every theatre, while film salesmen are contacting individual accounts. . . . Jack Goldberg, MGM manager, and Norman Jackter, Columbia managers were elected to the new Variety Club crew, along with Leo Greenfield, former Universal manager; Sylvan Leff, Utica-Watertown exhibitor and Realart upstate representative; George Schenck, Tri-State Automatic Candy Corp. manager; and Irwin Ullman, Mohawk drive-in manager. . . .The hope that Tent 9 might again occupy quarters in Ten Eyck, now the Sheraton-Ten Eyck, Hotel was expressed by several branch managers to William Morton, assistant director of sales promotion for Sheraton Corporation and ex-publicity director for RKO-Albee theatre, Providence, R. I., when he visited Filmrow. . . . Paul Wallen installed a 30-foot-wide screen in Grand, which will present TNT's closed circuit of "Opening Night At the Metropolitan Opera" Nov. 8 at $1.10 to $3.30.

ATLANTA

Miss Christine Smith, Atlanta's film censor, and Edwin A. Gilliam, city alderman, were married October 16. . . . The Coral Way drive-in theatre, owned by E. J. Meiniker, has been taken over by the Wometco Circuit of Miami. Plans are underway for a CinemaScope installation. . . . Bill Wolfson, city manager for Wilby Theatres, Montgomery, Ala., underwent an eye operation at St. Joseph's Hospital at Fort Worth, Texas. Cecil Brown substituted for him as city manager, while George Loftin replaced Brown at the Charles. . . . Mr. and Mrs. Arthur C. Bromberg, (he is president of Allied Artists Southern Exchanges) have returned to their home in Alabama. . . . Ed Stevens, president of Stevens Pictures, is on a visit to his Memphis office. . . . Herman Rhodes, drive-in owner in Georgia and Alabama, is recovering nicely after a heart attack. The same is true of Dave Prince, southern district manager of RKO Radio Pictures. . . . J. E. Martin, Grand theatre, Montezuna, Ga.; E. P. Clay, who has theatres in Georgia, and Marshall Maddox, who has theatres in Georgia, were in town booking.

BALTIMORE

Fred Schanberger, Jr. has resigned from Keith's theatre. . . . Stanley Baker, Hicks-Baker circuit, has returned from a New York visit. . . . Bob Rappaport, Town and Hippodrome theatres, is getting ready for a European vacation. . . . Mr. and Mrs. Oscar Coblentz, Alpha theatre, are vacationing in Florida. . . . Richard Dizon, Town manager, is spending a few days in Pittsburgh. . . . Ray Trumbule, Fruchtman theatres, visited the southern Maryland theatres. . . . Stanley theatre will show telecast of Metropolitan Opera opening night. . . . Owen E. Schnepf, Century theatre, was in Atlantic City. . . . Chauncey Wolfe, Uptown, recently out of Sinai Hospital, is readying a trip to Florida. . . . Jack Whittle, Avenue theatre, weekended in Ocean City, Maryland.

BOSTON

Judson Parker has been appointed branch manager at Republic Pictures replacing Herbert Schaefer who resigned to join Buena Vista. Parker has been with Warner's, U. A., U-I and more recently with Screen Guild, assuming his new post November 1. . . . Ken Hamilton won first place in the Manley merchandising contest and with Mrs. Hamilton has left for a week's vacation at the Caribe Hilton Hotel, San Juan, Puerto Rico. Contest was conducted from division manager L. O. Seley's Boston office, with John Stone, second, and Irving Dunn, third. . . . Nathan Buchman has resigned from American Theatres Supply Company after 20 years with the circuit to enter the theatre concession business for himself. He is replaced by Benjamin S. Conviser who will combine the maintenance, supply and vending departments under one head with the main office at 646 Washington Street and the warehouse and shipping rooms at 78 Broadway. . . . Jeanne Flatley, U. A. secretary is engaged to marry Thomas Fleming of Holyoke.

BUFFALO

Lester Pollock, manager of Loew's, Rochester, as usual was prominent in lining up the show in Kodak Town for the annual Firemen's Benefit Revue the other evening in the Eastman theatre. . . . Among those attending the annual Shriners Veterans luncheon last Friday in Hotel Statler was H. E. Shipley, projectionist at Shea's North Park and who has been an operator in this old town way back to the Mark-Strand theatre days when Harold Edel was manager of that house. Charlie Taylor, UPT, also was noted at the table with Shipley. . . . Local industryites at the Charles Boasberg testimonial dinner in the Astor in New York city last Thursday night were Robert T. Murphy, Century theatre; Richard T. Kemper, Dipson Theatres; Dewey Michaels and son, Jimmy, Michaels Circuit and Robert Boasberg, twin brother of Charles. . . . James Connolly, division manager, 20th Century-Fox, was in for conferences with Charles Kosco, local Fox manager. . . . L. D. Netter, Jr., Altec Service Corp. sales manager, was a Buffalo visitor along First Run Row. . . . Harry Rubin, chief of projection for Paramount Theatres, was in Buffalo to supervise the installation of VistaVision in the local Paramount for the opening of "White Christmas.". . . George F. Goodyear, president of the WGR corporation, has been elected a director of the Buffalo Better Business Bureau.

CLEVELAND

Two Loew first subsequent run theatres, the Park and the Granada become the property of the Associated Theatres circuit on November 1, bringing the circuit's total theatre holdings to 32. This is the second major circuit theatre divorce here within the past six months. Previously Associated acquired the Uptown and Variety from Warner Brothers. Loew's local interests are now confined to three downtown first run houses, the State, Ohio and Stillman. . . . Phil Smith's East Side drive-in, Cleveland, is the first drive-in in Greater Cleveland to install CinemaScope. . . . Florida this week beckoned to Joe Leavitt, projectionist and to Howard Reiff who flew his mother down to Miami Beach to their winter home. . . . Nat Lefton, recovering from emergency surgery in Hawaii, is spending the month in town before going to Florida for the season. . . . Bob Bial of Luthi Studios was a Mt. Sinai Hospital patient. . . . Victor Salupo is having trouble finding an auditorium in which to show a series of five non-censored foreign films to his newly formed Group 16 patterned after New York's Cinema 16.

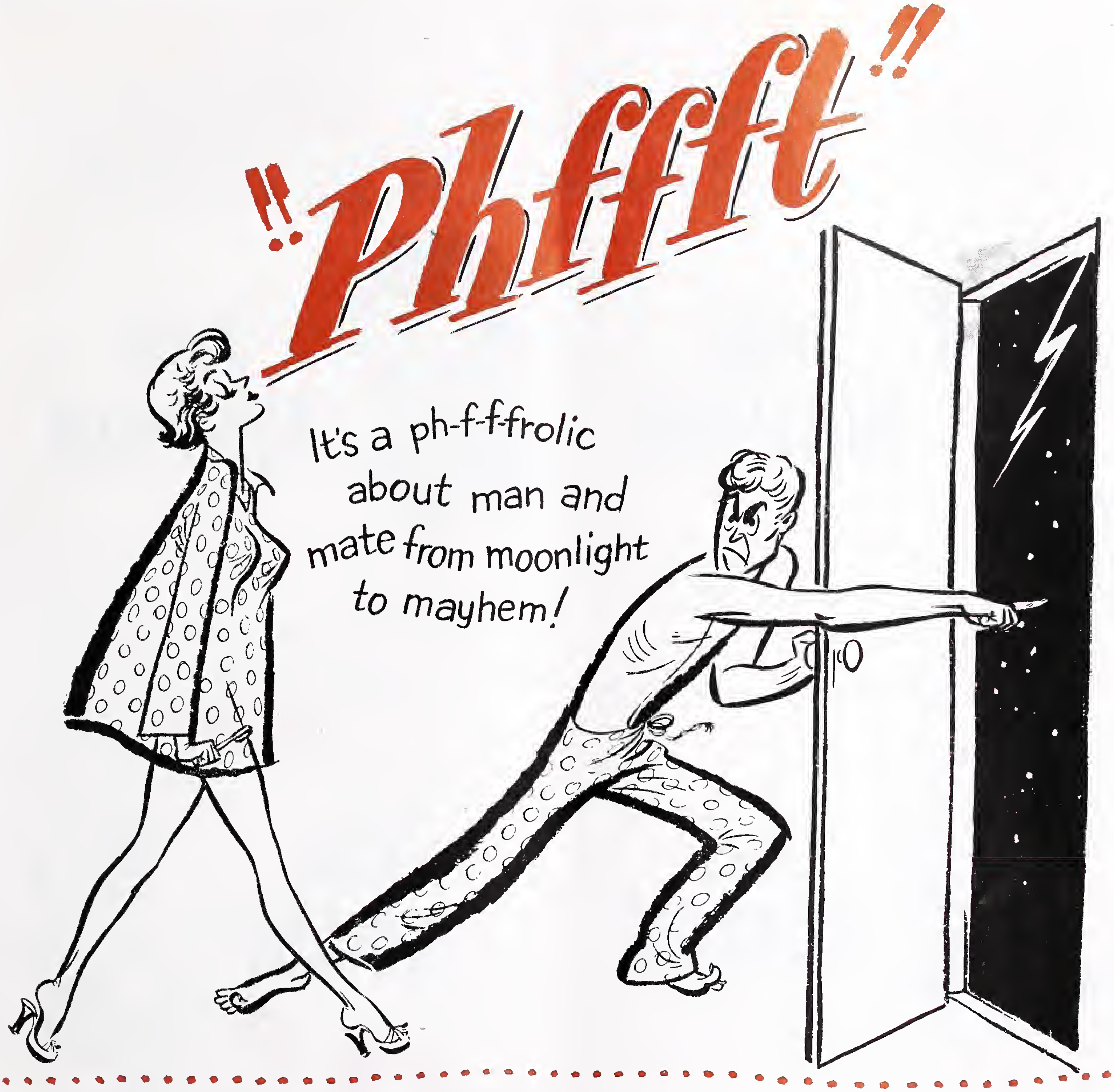
COLUMBUS

Independent Theatre Owners of Ohio will hold the annual convention March 1 and 2 at the Deshler-Hilton Hotel here. Feature of the convention will be the MGM Ticket Selling Workshop, directed by M. L. Simons. . . . Lou Holleb, onetime manager of RKO Majestic and Uptown theatres here, has been named general manager in the In-Town Auto theatre, under construction on a 13-acre plot in suburban Whitehall. The new drive-in will be the largest in Franklin County, with a 1,000-car capacity. The In-Town will be the first area drive-in to have CinemaScope equipment. It also will have in-car heaters and is expected to be opened by Jan. 1. . . . Al Sugarman, who has relinquished active participation in local theatre interests, will spend the winter in Tucson, Arizona.

DENVER

Claude Graves, of the Flatiron, Boulder, Colo., shot what was said to be the biggest bull elk ever seen in these parts, on his hunting trip. Others in the party got their buck, including Joe Dekker and Tony Archer, both of Civic Theatres. . . . Variety Tent 37 expects to be reactivated by the first of the year in new quarters. The tent was burned out last year. . . . Donald Cook, Paramount booker, and Miss Bernice Ashton areto be married. . . . Patricia Hill moves from RKO to Buena Vista to continue as secretary for Mervin Goldfarb, dis-

(Continued on page 29)

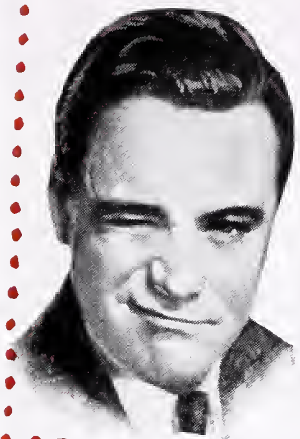

"Phffft"!!
It's a ph-f-f-frolic about man and mate from moonlight to mayhem!

Phffft...?
IT'S THE SOUND OF A ROMANCE ON THE ROCKS! →

"*Phffft* is my funniest picture since 'Born Yesterday'!"

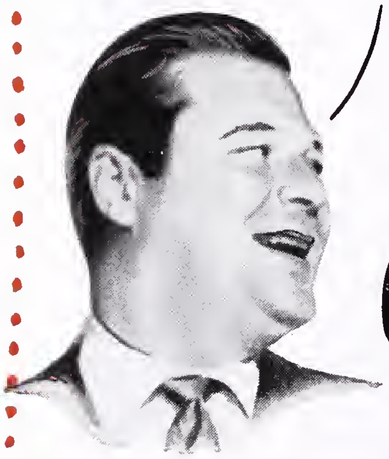
Judy HOLLIDAY

"Sure, *Phffft* is a goofy title. But what a gimmick for smart showmen!"



Jack LEMMON

"Have you heard Decca's *Phffft* mambo? It's shooting to the top in all disc jockey polls!"



Jack CARSON

"Wait'll you dig the special trailer I made for *Phffft*!"

Kim NOVAK

!!Phffft!!

EVEN IF YOU CAN'T SAY IT... SEE IT!

Story and Screen Play by GEORGE AXELROD · Produced by FRED KOHLMAR · Directed by MARK ROBSON

from Columbia

WATCH THE PREMIERE AT LOEW'S STATE IN NEW YORK, NOV. 10!

WILL-WAY PROVERB PROVED IN AFTERMATH TO "CAROL"

PROVIDENCE, R. I.: To the surprise of Film Row and the gratification of the local film-going public, the local Strand theatre, unquestionably one of the New England theatres hardest hit by Hurricane Carol, of recent memory, opened for business with Paramount's "Rear Window" just 27 days after the freak tropical storm lashed through Providence leaving a wake of destruction that might have done credit to an H-bomb.

Within 27 days of the disaster, the Strand had been completely rewired, reseated and re-decorated, a monumental job for which prime credit goes to Albert J. Siner, manager; Chester McLean, his assistant, and a corps of loyal employees, workmen and artisans, and Archibald Silverman, head of the Strand Realty Company, which operates the Washington Street house.

When Carol blew through Providence on the morning of August 31, and after the patrons had been cared for, fed from refreshment supplies and then sent home in taxis, private cars and busses, after the flood subsided, a survey was taken.

And that was just the beginning. The console of the $50,000-organ was floating between the orchestra pit and the fourteenth row, and 1,000 orchestra seats were covered with salt water, silt and a thick scum of oil. The recently purchased "full-stage" wide screen showed the high-water mark four feet above the stage level, while the lavish curtain of red velvet likewise had been dunked in the oily waters. Everything in the basement was ruined, including the rest rooms, chairs, dressing tables, divans, and various equipment, as well as the heating and air-conditioning units and the refreshment supply rooms.

Mr. Siner and Mr. McLean put on their blue jeans and set to work. With a pump requisitioned from the fire department, 700,000 gallons of water were pumped out of the basement in the first 24 hours. Soggy rugs and carpeting were removed and fumigation started. But almost a week elapsed before the last odors and flood water were removed. In the meantime an emergency order was sent to the Heywood Wakefield Company for new seats. With the Strand's staff supplemented by dozens of electricians, painters and carpenters, the entire theatre was repainted and refurbished with the latest.

Working around the clock in two long shifts, the crew allowed Mr. Siner to open a newer, lovelier and more modern Strand within 27 days after Carol's attack. At one point, just 11 days after the first hurricane, they had to contend with the fuss of a second storm, Edna, but she left the area comparatively undamaged. The Strand now stands as a handsome monument to what a hurricane can cause to be done in the way of theatre revitalization.

(*Continued from page 26*)

trict supervisor. Pauline Martin takes over at RKO as manager secretary. . . . Elsie Knox of Service Theatre Supply, is on the Federal grand jury. . . . Paul Thompson has returned to film row as bookkeeper for Knox Theatres and Service Theatre Supply. In his spare time he operates a restaurant on Lookout Mountain.

DES MOINES

A new $10,000 marquee has been installed at the RKO-Orpheum in Davenport. It replaces the original sign erected when the theatre was opened in 1930. In conjunction with the installation, the entrance was repainted. Manager is Milton Troehler. . . . The International Association of Machinists (A.F.L.) is negotiating for the purchase of the Forest theatre, a neighborhood house in Des Moines. Union officials said their offer of $34,000 for the closed house had been accepted. The property has been tied up under a tax lien field against W. J. Logan, former operator. The union says it plans to use the theatre as a new headquarters. . . . Earl Stanton, 62, theatre operator at Nora Springs and former postmaster at Hayfield, Minn., died of a heart attack. He had been ill about a year. Mr. Stanton is survived by his widow and two daughters. . . . Firemen were called at 5:30 p.m. one day last week to extinguish a small fire in the wiring of the marquee of the Des Moines theatre. Damage was confined chiefly to wiring and broken glass in the marquee sign. . . .The Roxy Theatre at St. Ansgar has reopened with a CinemaScope showing of "The Robe." Harlan Anderson, owner, said the community is the first of its size in the area to feature CinemaScope.

DETROIT

The end of the "Egyptian" run and the beginning of "Hajji Baba" have been overlapped by managing director David Idzal at the Fox. . . . Bill Green, district advertising manager of the Cinerama Corp., is having after-effects of too much activity too soon after his recent operation. . . . Sy Schechter is the new Cinema manager. He was with the Alhambra. . . ."The Vanishing Prairie" will first run at the Telenews, the first time they've deviated from standard newsreel policy since they played Disney's "The Living Desert.". . ."Moulin Rouge" is taking a second bounce, showing at the Coronet, an art house. . . . Haviland Reves, well-known about the film circuits, lost his sister-in-law, Nellie Flanigan. . . . The Grosse Pointe Woods carried on with standby power from its own generator after lightning knocked out city power. . . . The booking of the Cinema, Rex and Seville has been turned over to Mutual under Alden Smith. . . . The Swing in Athens has reopened after a year and a half under operation of Walter Bridge of Bronson.

HARTFORD

Variety Club of Connecticut, Tent 31, has given a check for $615, net proceeds of a boxing show, to the New Haven Register-Family Service Fresh Air Fund. . . . Irving Hillman, Sherman theatre, New Haven, has been named "Manager of the Month" for the August phase of the Stanley Warner Circuit northeastern zone's "Fabian's Fabulous Forty" promotion campaign. Harry Feinstein, zone manager, disclosed other winners: Al LaFlamme, Strand, Albany; A. A. Sette, Capitol, Springfield; Murray Howard, Warner, Worcester; Steve Barbett and Guido Luminello, Warner, Lawrence; Andrew Roy, Stanley, Utica; Robert Howell, Port, Newburyport; and N. E. Brickates, Garde, New London. . . . Hartford Visitors: Lou Brown, Loew's Poli-New England Theatres; Douglas Amos, Lockwood & Gordon Theatres; Albert R. Lessow, Loew's Poli, Bridgeport.

INDIANAPOLIS

MGM's "Ticket Selling Workshop" will be the featured event the first day of the Allied Theatre Owners of Indiana Fall convention at the Marott Hotel Nov. 16-17. There will be morning and afternoon sessions. . . . Max Schaefer resigned as assistant manager of the Indiana to become manager of the Esquire, art film house. Bill Reinecke is his successor at the Indiana. . . . Marc Wolf's daughter, Phyllis Jeane, was married Oct. 9 to Stephen James. . . . John Murphy, Loew's, Inc., vice-president, was here on an inspection trip Wednesday and Thursday. . . . Dean Brown has revamped his Sunday stage show policy at the Lyric, running two night performances without films. It formerly replaced the second feature all day. . . . Thousands of delegates to the state teachers' convention helped "A Star Is Born" and "On The Waterfront" to big openings here this week.

JACKSONVILLE

Leonard Allen, Paramount publicity man from Atlanta, returned from exploitation jobs in Miami and St. Petersburg. . . . The branch office staff of U-I held a Halloween party at the home of cashier Jane MacDonald. . . . Here on booking trips were L. C. Sipe, Gainesville drive-in, Gainesville; Hugh Martin, MCM Theatres, Leesburg; Harry Dale, Lake theatre, Lake Butler; E. J. Chalhub, Carefree Center, West Palm Beach; Harry Gordon, Carver and Lincoln theatres, Orlando; and Eugene Wulfekuhler, Dixie drive-in, DeLand. . . . Mrs. Mary E. Longdon, 87, mother of 20th-Fox salesman Phil Longdon, died at Daytona Beach. . . . An interested Californian, Mrs. Helen Brenan, was on a scenic tour of Florida conducted by her brother, Joe J. Deitch, vacationing Florida State Theatres executive. . . . Ken Barrett, FST real estate manager, and Mrs. Barrett visited their son "Skipper" at Suwannee University in Tennessee. . . . Arv Rothschild, NTE circuit

(*Continued on following page*)

(*Continued from preceding page*)

chief, sponsored a benefit at the Strand theatre for the Negro alumni group of Bethune-Cookman College.

KANSAS CITY

The death of Charles P. Skouras was noted as a personal loss by many film people of Missouri. He had visited Kansas City in September, talking before the silver jubilee convention of the Fox Midwest circuit, in Excelsior Spring. . . . Kansas Citians patronized the American Royal live stock and horse show, October 16-23, in large numbers, in preference to motion picture theatres. The show was held outside the downtown district, and relatively few visitors to the city for the show attended theatres. Attendance at theatres, however, was not off drastically. Three houses had over-average, and one of these was a holdover. . . . Four of the six first runs this week were CinemaScope. Nearing the end of the drive-in season, the L.P., Lakeside and New 50 are on a weekend schedule.

LOS ANGELES

W. C. Ricord, for many years associated with National Theatres, has resigned to join United Artists Theatres in the capacity of supervisor. . . . Barbara Sheftel has resigned her position as clerk at the 20th Century-Fox office. . . . Marty Foster of the Guild theatre in Portland was a visitor here. . . . Off to San Francisco was Alex Cooperman, IFE western division manager, to meet with S. Hurok, famous opera impresario. . . . Transferring from Philadelphia, Robert Clark has joined the local MGM staff as a salesman, working through the San Diego territory. . . . Off to Arizona on company business was George Tripp, Warner Bros. salesman. . . . Out of town exhibitors on the Row for buying and booking purposes were Harold Stein, Sierra Madre; Ben Bronstein, Palm Springs; Gordon West, Fillmore; and Frank Valuskis, Buena Park.

MEMPHIS

"Human Jungle," Allied Artists film banned in Memphis recently by censors, has opened at Avon theatre and Sunset drive-in, both in West Memphis, Ark. . . . Variety Club, which opens its Convalescent Children's Home this week, is busy collecting toys and games which can be used by the young patients. . . . Ben Bluestein, business man and active Variety Club barker, is recovering at St. Joseph's Hospital in Memphis from a heart attack suffered while at work. . . . Prof. H. L. Watling, English handwriting analyst, has been appearing at Plaza theatre in Memphis giving free analyses. . . . R. L. Bostick, National Theatre Supply Co., has been on a business trip to Oklahoma City. . . . T. E. Shaw sold his Booth theatre at Hollendale, Miss., to B. F. Jackson. . . . Ritz theatre, Selmer, Tenn., and Savannah theatre, Savannah, Tenn., reopened for business last week.

MIAMI

The six-week trial of the anti-trust suit of Claughtons vs. six major film companies, was declared a mistrial after jury deliberations of 8 hours continued deadlocked at 11 to 1 in favor of the defendants. . . . Austin Moon, formerly associated with theatres in this area, was killed in an automobile accident in Jacksonville, Fla. . . . Tent 33 of the Variety Club held elections recently and voted in the following slate: Maurey L. Ashmann, chief Barker; Hal Kopplin, 1st assistant; Stanley Berenson, 2nd assistant; Stanley Stern, property master; and S. K. Bronstein, dough guy. Board members are sonny Shepherd, Henry Neyle, Lee Ruwitch, Sid White, Jesse Weiss and Tom Jefferson. Installation will be in January. . . . Bill Dock, director of advertising for the southeast division of Florida State Theatres, resigned to become affiliated with Fincher Oldsmobile. Howard Pettingill, advertising executive from the Jacksonville office, has taken charge of the local office.

MILWAUKEE

Big plans are formulating in preparation for a testimonial dinner in honor of Harold J. Fitzgerald, former president of the Fox-Wisconsin Theatre Corp., to be held November 11 in the Schroeder Hotel. Top leaders in Milwaukee and throughout the country will be here. . . . Mr. and Mrs. Winslow Kelly, Luck, Wis., have taken over the DeLux theatre there from Mrs. Beulah Andrews and have installed CinemaScope. . . . Oliver and Ray Trampe attended the Allied Artists convention in Chicago recently. . . . The Madison 20th Century Drive-in Corp. has taken over the Badger Outdoor from Roger E. Joseph of Milwaukee.

MINNEAPOLIS

Minnesota Amusement Co. has named new managers at the Garrick and Lyric theatres in Duluth. Roy O. Prytz, former manager of the Skyline drive-in in Duluth, has taken over management of the Garrick, while Venice Barness, who managed houses for MACO in Minnesota, Wisconsin and South Dakota, is now heading the Lyric staff. . . . Ted Mann and George Granstrom, owners of several Twin Cities houses, have taken over operation of the Lyceum in downtown St. Paul, from Mrs. Howard Dale. . . . Magnetic, single track CinemaScope has been installed in the Loring. . . . New on Film Row are Joan Grussing, biller at Columbia, and Margaret Weihe, stenographer at Warners. . . . Inez Mae Anderson, contract clerk at RKO, was married to Neil J. Bronstad Oct. 29. . . . Benjamin Mann, father of Ted Mann, owner of several Twin Cities theatres, and Marvin Mann, Minneapolis, exhibitor, passed away after a long illness. He was 72. . . . Ben Berger, president of Berger Amusement Co. and North Central Allied and chairman for the Crusade for Freedom in Minnesota, left for Europe by plane as one of a group of Crusade drive directors who will make a survey of conditions abroad.

NEW ORLEANS

Prophit and Hinckle's Star drive-in, Tallulah, La. will close for the winter after business October 31, advised H. G. Prophit. Also closing for the winter is Ralph Martin's Pines drive-in, Homer, La. . . . The Gulf, Pensacola, Fla. is closed temporarily for remodeling. . . . The Hub drive-in, Monroeville, Ala. will close on October 31, scheduled for reopening in early spring. . . . Roland Hoffman, Dixie Theatres office manager and his wife are off to Claremont Harbor for a vacation. . . . MGM manager Louis Ingram, Memphis, Tenn., called on Paramount Gulf's buyer and booker J. T. Howell. . . . Wm. H. Murphy, Jr., manager of Southeastern, reports the following installations of RCA CinemaScope equipment: A. R. Caruth's. 51 drive-in, Brookhaven, Miss.; R. S. Stalling's new Pines drive-in, Pineville, La.; the rebuilt Kenner Cinema and new Kenner drive-in, Kenner, La.: J. S. Wingate's, Gay Lee drive-in, DeQuincy, La.; Billy Fox Johnson's Fox drive-in, Alexandria, La., and the Fox drive-in, Marshal, Tex.; Tom Barrow's new Palm (indoor), Ft. Walton Beach, Fla., and W. J. Ilsley's Rebel (indoor), Columbia, Miss.

OKLAHOMA CITY

Warner theatre was showing the MGM reissues, "A Woman's Face" and "Dr. Jekyll and Mr. Hyde" this week. . . . "Dragnet" is now showing at four suburban theatres in Oklahoma City. . . . Mr. and Mrs. Morris Lowenstein, in Washington, D. C. and New York City this week, will return next week to attend the national convention of Theatre Owners of America in Chicago Oct. 31-Nov. 4. Mr. Lowenstein is president of Theatre Owners of Oklahoma, and a delegate to the convention. . . . The Uptown theatre here is under new management. Miss Darlene Sieber, owner of the theatre building, has bought the lease of the theatre from Mr. Ferris, who has operated the house for a number of years. The theater is being remodeled and redecorated, and new equipment installed. Miss Nita White is the new manager, and Nolan Kelly is assistant manager.

OMAHA

Mr. and Mrs. Louis Skeen of Edison have leased the theatre at Bertrand, Neb., and scheduled the reopening date for October 29. The Skeens, former restaurant operators at Bertrand, have been operating roller rinks at Edison, Ansley, Kenesaw and Bertrand. . . . Paul Tramp, Oxford exhibitor who suffered four fractures of his arm in an auto accident, has returned home from a Grand Island hospital. It was necessary to graft bone. . . . Eleanor Horwich, former Columbia office manager now with the Chicago office, visited the Omaha exchange. . . . John Grabenstein has installed new seats in the Liberty theatre at Eustis. . . . Bud Marshall, on the Theatre Booking Service staff, will marry Beverly Speer of Council Bluffs November 12 in the Fifth Avenue Methodist Church.

PHILADELPHIA

Melvin J. Fox, head of the Fox Theatres chain in this area, was named to the board of the Campaign Council of the Philadelphia

(*Continued on page 34*)

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.
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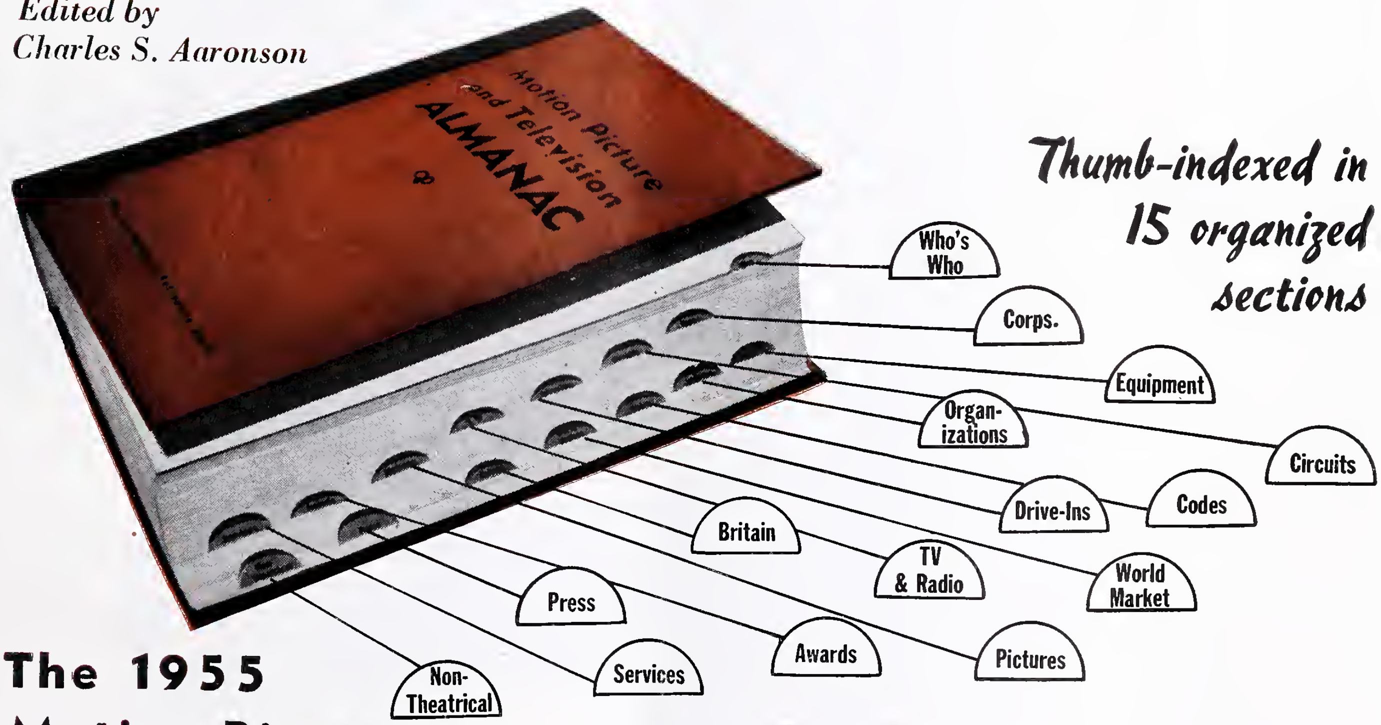
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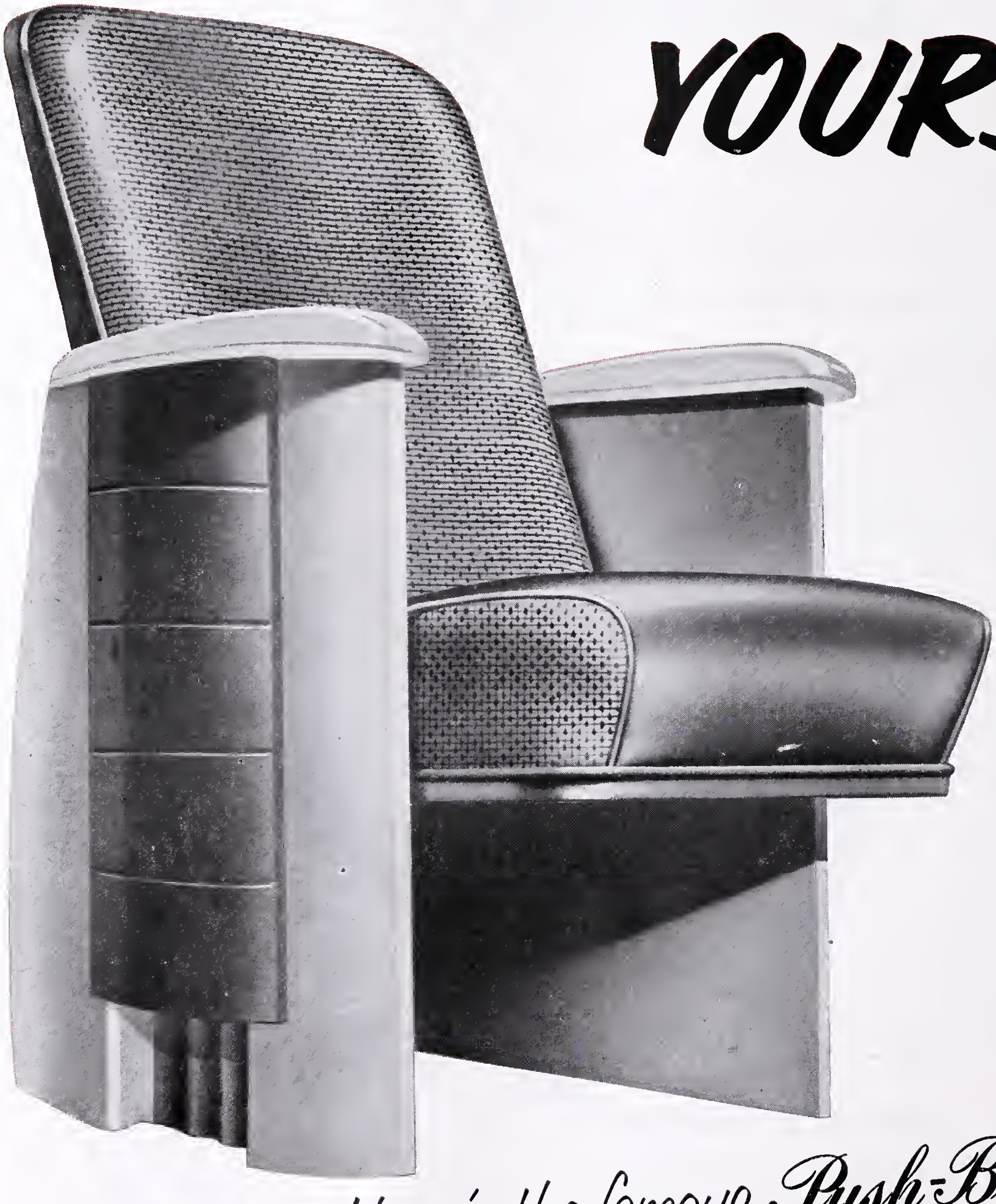

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RADIO CORPORATION of AMERICA
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RCA Can Now Offer You The Genuine, Original *Push-Back**

Here it is . . . the Griggs "Push-Back" Theatre Chair . . . the last word in comfortable, convenient theatre seating! Remember—this is the true "Push-Back" chair proved through years of service, acclaimed by exhibitors and audiences alike.

Patrons demand comfort . . . and that's why Griggs "Push-Back" Chairs jack up business volume. Instead of standing when others enter or leave, patrons simply push back slightly in their seats. Griggs "Push-Back" Chairs are smart looking, too, with attractive end and center standards in a wide range of colors . . . and they're upholstered in the shade you want.

All moving parts of these chairs are enclosed for protection. Backs and seats can be removed quickly for thorough cleaning. To equalize wear, you can lift chairs from standards and interchange them around the floor.

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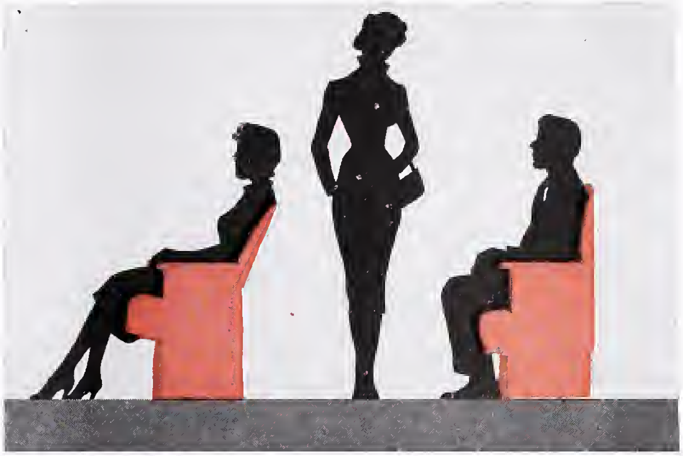
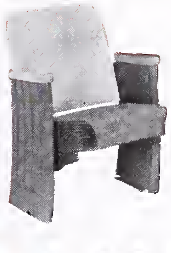


- **Patrons slide seat back for entrance, exit space. Chair returns to normal position immediately.**
- **Easily installed in curved rows for better visibility.**
- **Easy-leave, easy-return seating makes concessions more convenient to reach more frequently.**

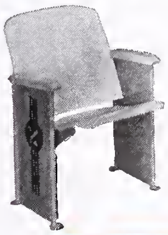
ATTRACTIVE THEATRE SEATING... PRICED WITHIN YOUR BUDGET

Model 50MBW—Double wall curved steel end standards, solid steel center standards. Self-raising coil spring cushion. Fully upholstered. Hardwood arm rests.



Model 71BW—Double wall steel end standards, solid steel center standards. Coil spring cushion seat. Hardwood arm rests. Aluminum band on back optional at slight extra cost.

Model 30MBW—Double wall straight steel end standards, solid steel center standards. Fully upholstered. Self-raising coil spring cushion seat. Hardwood arm rests.



Model 12A—Single wall steel end standards, solid steel center standards. Hardwood plywood back and seat. Hardwood arm rests.

Ask your Independent RCA Theatre Supply Dealer to show you all of the advantages of Griggs Theatre Chairs.

(*Continued from page 30*)

Allied Jewish Appeal. . . . Lou Kellman, who operates a film studio here for commercial and television films, joined with Jack Harris and Michael Freedman to form Exploitation Films to produce and distribute American and foreign art films. . . . The opening night performance on Oct. 24 of "Ice Capades of 1955" at the Philadelphia Arena was staged for the benefit of the Camp for Handicapped Children sponsored by the local Variety Club, Tent No. 13. . . . Dan Cudone, manager of the Edgemoor, Edgemoor, Del., announced the completion of CinemaScope installation—and that the same price scale would continue at 50 cents for adults and 25 cents for children. . . . The Chamber of Commerce of Greater Philadelphia asked the local Zoning Board of Adjustment to refuse to vary the zoning on a plot of land on the Roosevelt Boulevard to permit construction of a drive-in movie as contemplated by the A. M. Ellis Theatres. . . . William Goldman, head of the William Goldman Theatres, was commissioned by Mayor Joseph S. Clark, Jr., to serve as a representative of the city in a round-the-world goodwill mission on which he left this week. . . . Edward Eisenberg, associated with his father in the operation of theatres in Millerton, N. Y., was married in Scranton, Pa., to Diane Savitz.

PITTSBURGH

"The Little Kidnappers" has been set to follow "The Vanishing Prairie" in the Squirrel Hill. Incidentally, the Disney film was reviewed in the "Sun-Telegraph" by assistant managing editor, J. Alex Zehner instead of the regular critics, with an accompanying commentary and plug by Mrs. Clarence E. Armstrong, motion picture chairman of the State Federation of Women's Clubs. . . . Sam Gould has returned to Greensburg from New Castle as district manager for four of the eight Pennsylvania theatres, the Harold S. Eskin Enterprises recently acquired from Warners. They are the Strand in Greenburg, the State in State College, the Liberty in Sharon and the Columbia in Warren.

PROVIDENCE

With Columbus Day a full holiday in Rhode Island, local houses chalked up good business. A parade, road races and other outdoor events failed to cut into the downtown first-run's respective box offices. . . . Dave Levin, RKO Albee manager, "cashed in" on the holiday, opening at 10:30 A.M. performance with Randolph Scott in "The Bounty Hunter." Other holiday offerings, which drew better-than-average patronage, included "On The Waterfront" at Loew's State; "About Mrs. Leslie" at the Strand; and "Woman's World" at the Majestic. . . . The recently re-opened Strand signed up for a tie-in with the popular Nixon Dixon "Breakfast at the Sheraton" live audience-participation program, televised week-days over WJAR-TV. Al Siner's house comes in for some mighty good "plugs" as the free guest-tickets he gives are used as "bonus prizes for the quiz and stunt portion of the telecast. . . . Work is propressing rapidly on the installation of CinemaScope at the Gilbert Stuart, in nearby Riverside.

AVAILABLE—INTERESTING POSITION

Equipment manufacturer has opening for 3 capable live-wire district managers who know supply dealers, circuits, etc. Territories: Eastern Seaboard, South and Mid-Central. Guaranteed income plus incentive bonus and all benefits. Write in detail.

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ST. LOUIS

The Illinois theatre at nearby Belleville, Ill., observed the Fox Midwest 25th anniversary with a bargain night at which special features were shown. . . . The 61 drive-in theatre at Festus, Mo., has installed a new panoramic screen. . . . Installation of the latest in CinemaScope equipment has just been completed at the Frisina Lincoln theatre, Robinson, Ill. . . . The Orpheum theatre, Marion, Ill., was among the houses in that state that observed the 25th anniversary of the Fox Midwest Corporation. . . . The Kimanis Club of nearby Bellleville, Ill., gave a free film for all youngsters of Belleville at the Lincoln theatre in its sixth annual observance of "Kids' day."

TORONTO

Louis Rosenfeld, head of Columbia Pictures of Canada, was bereaved by the death of his wife, Blanche. She also left a daughter, Mrs. John Mirsky of Ottawa, and a son, Gurston, who is associated with his father. . . . A Sunday night benefit show was held in the city by 18 Allied theatres with proceeds in aid of the Ontario Hurricane Relief Fund. Each of the theatres played two features, with staff, film and projectionists' services donated free of charge. . . . In addition to the name act presented each week at the Casino, Fred Fink who operates Gay and Astor theatres, also has amateur vaudeville at those two houses as a Saturday night feature. . . . A gift of appreciation was made to Mary Daze on the stage of the O'Brien, Arnprior. She has been cashier there for the past 36 years and has sold tickets to three generations of Arnprior people. . . . Theatre business was hit hard when Hurricane Hazel came visiting the Toronto area.

VANCOUVER

Frank Markey, supervisor of Western Canada for Audio Pictures, formerly working out of Winnipeg, will make his headquarters in Vancouver. . . . Wally Hopp, International Cinema manager, is happy with the business being racked up by "Sins of Rome." . . . Al Shackleford, Famous Player partner in four Lethbridge (southern Alberta) theatres, was re-elected mayor of Lethbridge City. Mr. Shackleford is also president of the Alberta Exhibitors Association. . . . The Odeon-Kingsway, closed for renovations, reopened Oct. 21. . . . Jeanne Bell, of Odeon district office, will marry David Douglas of Vancouver Nov. 15. . . . Maynard Joiner, FPCC supervisor, was called back from a California holiday to attend the funeral of his grandchild. Drive-in operators in the B.C. area are going slow on the fancier sound and are not showing much interest in the wider screens, although next season conditions may change. . . . The Odeon theatre, at Duncan on Vancouver Island, recently closed for enlargement from 449 seats to 800 seats and complete renovation, will re-open Nov. 1. . . . The New Paramount, a 1000-seater at Kamloops, will have its grand opening by the first of 1955.

WASHINGTON

The following men have been approved for membership in the Variety Club: Robert J. D. Johnson, Donald M. Cole, Jack Jackter, and Walter R. Saunders. . . . Norman Weitman, Universal sales manager, has been promoted to branch manager of the Albany exchange. Ike Ehrlichman, salesman, has been moved up to sales manager of the local exchange. . . . Sam Galanty, Columbia mideast division manager, was in Cleveland, taking over for ailing branch manager, Oscar Ruby. Lil Levy, head biller at Columbia, celebrated 25 years with the company.

N. Y. Court Gets Two Suits Seeking $981,500 Total

Two anti-trust suits totaling $4,981,500 in damages were filed in New York Federal Court last week. One of the cases, a joint suit by the Sompru Theatre Company and the Brookpru Theatre Company, asked $639,000 and $592,000, respectively, on behalf of the Court theatre, Sommerville, N. J. Eight major companies, Walter Reade Theatres, Plainfield Operating Company, Trenton-New Brunswick Theatres, Inc., and the Broadway and 47th Street Corporation were named as defendants. It was charged that they favored the houses of the defendant exhibitors in granting runs and clearances. In the second suit, the Golden Lane Theatre Corporation filed an action for $3,750,000 damages against the same distributor defendants plus Republic Pictures. It was claimed that the theatres of the Loew's, Warner Brothers and RKO circuits were given preferences in runs and clearances over the Temple theatre Union City, N. J.

RCA's Nine-Month Net Rises to $27,557,000

Earnings before taxes of Radio Corporation of America and subsidiaries for the first nine months of 1954 were $56,423,000, compared with $53,651,000 for the corresponding period last year, Brig. General David Sarnoff, chairman of the board, announced in New York this week. Net profits after taxes for the three 1954 quarters were $27,557,000, compared with $25,152,000, an increase of 9.6 per cent. General Sarnoff said the corporation's sales of products and services in the 1954 period attained an all-time record volume of $660,345,000, an increase of 8.4 per cent over the 1953 nine-month total of $609,428,000.

N. J. Allied Lunch Nov. 17

Allied Theatre Owners of New Jersey will hold a membership luncheon November 17 at the Ritz Restaurant in Passaic, N. J. The industry beefsteak dinner will follow.

Stanley Warner Dividend

At a meeting last week of the board of directors of Stanley Warner corporation, a dividend of 25 cents per share was declared on the common stock of the corporation, payable November 24, 1954, to stockholders of record November 3.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Better Showmanship Apparent in the New Season

SOMETHING new has been added to promote cooperative ads at the local level for motion picture tieups. As part of its many-sided promotional effort for "Beau Brummell" MGM has announced that it has the benefit of Metro Newspaper Ad-Mat Service on a national scale (no relation to MGM) but which serves 3,500 newspapers throughout the country. Metro service will distribute a four-page broadside with complete full-page and double-page ads which newspapers and theatres can sell cooperatively to local merchants. As a special attraction, the spread will feature a prize contest to identify the mystery "Beau Brummell" who will shop in local stores during the campaign.

The unusual part of this project is that instead of the theatre having to initiate the promotion with the newspaper, it will be the newspaper that starts the cooperative campaign. The 3500 newspapers that subscribe to Metro ad-mat service pay from $15 to $75 per month for a book of ad mats, suitable for advertising in all lines. The price of the service varies with the size of the situation. They obtain from thirty to sixty full pages of mats every month, for the subscription fee that covers the whole service. Joseph Burnstein, manager of Metro-ad-mat service, estimates that upwards of 300 pages of "cooperative" advertising will result. It will be a revelation to you to see how ad mats are used in other lines.

* * *

¶ LOU COHEN was honored with a special full-page, front-page break in the *Hartford Courant* to mark his "double feature" testimonial dinner at the Statler Hotel on October 4th. It might have been a special edition, but Lou and the Mrs. got the whole page of pictures and story to celebrate their 35th wedding anniversary and his 35th year in show business. The paper is good-humored in saying that an early "crime," (at age 13) in which he was encouraged by Harry Reichenbach, while he was a singing usher in Bridgeport, lead him to "go straight" and spend his life in the theatre. They salute "The Mayor of Main Street"—which attests his popularity with fellow business men. By-line writers on the Courant tried to out-do each other in their praise—and ribbing—and press photographers made plenty of good pictures.

EMPLOYMENT AGENCY

Elaine S. George, owner-manager of the Star theatre, Heppner, Oregon, who represents small town showmanship at its best, reports an activity of hers during the summer that has paid off in public relations. She runs an informal employment agency in Heppner—there's none such in the village—and the theatre has found jobs for patrons, without charge. She says they found baby-sitters, housecleaners, tractor drivers, hay hands and farm help. They've started something they can't stop, because it's a community service.

We have something like an informal and unofficial—and unpaid—employment service in the Round Table. Hardly a day goes by that we don't have an inquiry from a youngster, just starting in—or an oldster, with a lifetime of experience. The two extremes are most numerous, and it's interesting to watch the distinction and the difference in their approach to a common problem. We encourage you to read "The Ben Mindlin Story" in this issue.

To young people, coming into show business, we have this advice: There are no text books, other than the trade papers; there is no school, except that of experience. Apply to your neighborhood theatre, with serious intentions, and start at the bottom. You'll be the members of the Managers' Round Table in future years, but you must acquire your knowledge by working at the business that you like well enough to give it all your best effort, for the best part of your life.

¶ ROY ROGERS, off the screen in movie theatres, for any new films since 1951, is scheduling two pictures a year through his own production unit, headquartering on the Goldwyn lot in Hollywood. The new films are to be in color, and for wide-screen projection, in competition with television. The Roy Rogers entourage has just finished here with his annual rodeo at Madison Square Garden, to big business, which he duplicates elsewhere throughout the world.

He has made sixty-five TV films so far this year, and will have thirty-five more before the year is out. This figure is in contrast with eighty-six films which he made for theatres, during fourteen years with Republic Pictures. It is obvious that television films are much more numerous than those made for theatres, in terms of effort, time and money. But we believe the rewards are enough greater to warrant his decision to return to production for theatres, where his loyal Riders Club members have been numerous enough to make him "King of the Cowboys."

* * *

¶ SI FABIAN went to Europe and the Near East this past summer, and thus perfected the best piece of propaganda for America by installing Cinerama at the International Fair in Damascus, Syria. The Arab world was much impressed with this terrific demonstration of American motion pictures in new dimensions. Russia spent $2,800,000 on its exhibit, but they had nothing to compare to Cinerama, which captivated everyone who saw it. Now, Issa El Korashi, Damascus correspondent for the *New York Daily News* reports that *Al Sarkha,* Communist newspaper, pooh-poohs the whole thing. They say the Russians had Cinerama 20 years ago, and that it is a Russian invention. Shucks! We might have known—even if they haven't yet seen Cinerama behind the Iron Curtain. They've been keeping it under wraps, in the Kremlin.

—*Walter Brooks*

You can depend on Loew's Theatres in New York to properly celebrate the 50th Anniversary of the founding of the chain by Marcus Loew, in 1904, and to provide the right parades and fanfare for the occasion. We merely had to wait for photographs to go through necessary processes to prove our point.

50th ANNIVERSARY
LOEW'S
GOLDEN JUBILEE

One of the lavish floats depicting various pictures that will be seen during Loew's Golden Jubilee Celebration—the gals are just to attract attention and draw patronage into theatres, with the right selling approach.

LOEW'S SQUARE

Boro President Jack, of Manhattan, with movie stars, Elaine Stewart, "Brigadoon", and Anne Francis, "Rogue Cop" change the name of Times Square for the 50th time in as many years. Now, it's Loew's Square, as it easily might have been, since the company took over at the corner of 45th Street and Broadway.

Promotion On Parade

COMING SOON
VISTAVISION
IRVING BERLIN'S
KEITH'S THEATRE WELCOMES
IRVING BERLIN

Irving Berlin, in person, is welcomed as a visitor at Keith's Walnut theatre, Cincinnati, by Carl J. Farazza, manager, for the Ohio opening of Paramount's "White Christmas" — with Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen. Not often that Irving Berlin makes this kind of a personal appearance.

CINEMASCOPE
SITTING BULL
DALE ROBERTSON
MARY MURPHY
J. CARROL NAISH
FREE
MR. Dick DUGAN
SITTING BULL
LOEW'S STATE
TOMORROW

The Loyal Order of Red Men, an organization of "Indians" with lodges in many cities, turned out in full war-paint as promotion for "Sitting Bull" at the Hippodrome theatre, Baltimore, and below, Arnold Gates, at extreme right, manager of Loew's State theatre, Cleveland, who engaged a chalk artist to draw pictures of patrons as they might look in the character of the great Indian warrior. The gals in the foreground are set out as Indian bait for the trap.

COLOR BY
TECHNICOLO
STOP!
BACK SCRATCHER
JAMES STEWART
REAR WINDOW
THE RIVOLI THEATRE
50 BACK SCRATCHERS
RIVOLI THEATRE

Monty Salmon promoted fifty of those back-scratchers which you saw used by James Stewart in "Rear Window"—for winners in a contest to suggest other uses for a back-scratcher (besides scratching backs!) We'd like to see the next 49 ideas submitted.

DENVER AND TIMMINS, ONT., WINNERS IN THIRD QUARTER

Some upsets in pre-conceived ideas as to who would win in this quarter of the Quigley Awards competition were provided by our judges—all to the good and proper, for we never argue with judges. But we recognize the fact that they have close decisions to make—based on their showmanship experience. William T. "Bill" Hastings was an easy winner in large situations, and Jack Bridges, manager of Famous Players—Canadian's Victory theatre in Timmins, Ontario, was a winner on points, in small situations. We reviewed Bill Hastings' campaign on "Seven Brides for Seven Brothers" in a recent issue, and we will cover Jack Bridges' several entries in another report, soon. The judges credited him with doing a swell job in a small city, where it was obvious that he was on his own, without outside help.

The runners-up, whose names were focussed on the three ballots, each of which named ten in order of preference, resulted in more upsets, and even closer footwork in the judge's box. It was nip and tuck between several Canadians, several British and several overseas contenders, and the domestic scene suffered somewhat, because better campaigns are coming across the border than from near at hand. We've said before that showmanship hasn't been comparatively as good at home as it is abroad. In the usual order, the seven next in line for honors, following the three top winners, were as follows:

Jim Cameron, Capitol theatre, Fort William, Ont.
John M. Endres, Calderone theatre, Hempstead, L. I.
Bob Harvey, Capitol theatre, North Bay, Ont.
Ted Irwin, Electric theatre, Larned, Kansas.
George Mann, Eureka theatre, Eureka, Calif.
Heinz Schenk, Paramount Films, Frankfurt, Germany.
David B. Williams, Gaumont Cinema, Preston, England.

Overseas contenders were numerous, and we had veteran Rutgers Neilson, in charge of publicity abroad for RKO Pictures, as our special authority in this department. He not only went over all the campaigns three times, but he deliberated with himself for quite some time, before filling out his ballot. He finally settled on the prize-winning showmanship submitted by Vieri Niccoli, publicist for Paramount in Italy, who won a trip to Hollywood with his campaign on "War of the Worlds"—and was our recent visitor, in New York. There's no question of his qualifications for the highest third quarter overseas award.

It was nothing funny that brought these broad smiles to the faces of our distinguished judges during their period of study of campaigns entered—but genuine surprise and appreciation for a smart example of good showmanship that was found in one of the books under discussion. When one discovers something really unusual in quality—a shout goes up to call the attention of the other panelists. Above, we have Charles Hacker, manager of operations at the Radio City Music Hall, and a Quigley Grand Award winner in his own right; Jeff Livingston, eastern advertisng manager for Universal Pictures, and Rutgers Neilson, director of overseas advertising and publicity for RKO-Radio Pictures in New York.

3rd Quarter Citation Winners

H. G. BOESEL
Palace
Milwaukee, Wis.

HUGH S. BORLAND
Louis, Chicago, Ill.

RAY BOYEA
Broadway
Newburgh, N. Y.

PAUL BROWN
Fresno, Fresno, Cal.

AL CAMILLA
Modjeska
Milwaukee, Wis.

A. E. CAULEY
Paramount
Peterboro, Can.

MAX A. COOPER
Cove, Glen Cove, N. Y.

RICHARD DE BOW
Trans-Lux, New York

PHILIP DE SCHAAP
Paramount Films
Amsterdam, Holland

S. EPSTEIN
Metro
Perth, Australia

PAUL FLODIN
Paramount Films
Stockholm, Sweden

CHARLES GAUDINO
Poli,
Springfield, Mass.

C. H. GRAVES
Wintergarden
Sydney, Australia

T. ISE
Paramount Films
Tokyo, Japan

PAUL JACOBS
La Roy
Portsmouth, Ohio

MARGE KEINATH
Jackson
Jackson Heights, N. Y.

R. L. KING
Metro
Adelaide, Australia

IGOR KLEIN
Tower, Peckham, Eng.

S. D. KULKARNY
Paramount Films
Bombay, India

JUAN LAUPHEIMER
Paramount Films
Santiago, Chile

ED LINDER
Gopher
Minneapolis, Minn.

A. LOEWENTHAL
Ward, New York

C. L. MC FARLING
Orpheum, Sioux City, Ia.

TONY MASELLA
Palace
Meriden, Conn.

LIN MARTYN
Capitol
Niagara Falls, Can.

H. S. MOH
Paramount Films
Hongkong

ROBERT NELSON
Broadway
Timmins, Can.

R. W. PARKER
Regal, Torquay, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

J. PLUNKETT
Paramount Films
Paris, France

ROBERT PRACHETT
Paramount Films
Havana, Cuba

BOB RAPPAPORT
Town, Baltimore, Md.

OSWALDO ROCHA
Paramount Films
Rio de Janeiro, Brazil

TED RODIS
Astoria
Astoria, N. Y.

ANTONIO SASTRE
Paramount Films
Mexico City, Mex.

JERRY SCHUR
Crotona, New York

IRVING SCHWARTZ
Pelham, New York

HAROLD SHAMPAN
Odeon, Woolwich, Eng.

C. R. SHEPHERD
Paramount Films
Djakarta, Indonesia

MURRAY SHARF
State, Newark, N. J.

JACK SIDNEY
Century
Baltimore, Md.

GEORGE SNYDER
Paramount
Syracuse, N. Y.

JOE SOMMERS
Kingston Kingston, N. Y.

MICHAEL STRANGER
Plymouth
Worcester, Mass.

A. W. STANISCH
Kentucky
Louisville, Ky.

PAUL TURNBULL
Granada
Hamilton, Can.

WILLIAM WALLOS
Mid-City
Kenosha, Wis.

G. WIGGLESWORTH
Metro
Brisbane, Australia

Texas COMPO Puts On a WOMPI Show

An attractive and colorful display of Miss Edith Head's five Academy Award winning gowns and many of her other costume creations was arranged and presented by R. J. O'Donnell, president of Interstate Circuit, in the Women's Building of the Texas State Fair in Dallas, October 9th to 24th. The outstanding exhibit is drawing tremendous crowds and blocks traffic for the two fashion shows, at 5 and 8 p. m. daily. More than thirty Women of the Motion Picture Industry—the WOMPI's—have assisted in making this exhibit truly representative of Hollywood by modeling the 21 costumes, some from "White Christmas" and "The Eddie Foy Story"—not yet released. Edith Head arrived from the Paramount studio by plane, bringing four more costumes from "Catch a Thief" and "Lucy Gallant." At a dramatic presentation and banquet in the Fashion Arts Theatre of the Texas Fair, Miss Head did her own commentary, with executives and leaders in distribution and exhibition in Texas as guests.

What we like about the fashion show was the modeling done by members of WOMPI in Texas—and we wish we had better photos for reproduction. But anyone can see that these Texas gals have real talent, in motion picture industry or in movie costumes. Among those who took part in the preparation and presentation of the exhibit were Karen Allen, Leon Theatres; Sue Benningfield, Texas COMPO; Louise Clark, Trans-Texas Theatres, Inc.; Peggy Cowen, Columbia Pictures Corp.; Barbara Davis, Columbia Pictures Corp.; Lela Dawdy, Interstate Theatres; Margaret Falls, Falls Theatre Service; Flo Gann, Universal Film Exchange; Joyace Gannaway, Interstate Theatres; Mary Ruth Gannaway, Interstate Theatres; Helen Jane Hahn, Allied Theatre Owners of Texas; Gerry Hill, Interstate Theatres, Phyllis Jones, Interstate Theatres; Bonnie Kee, Interstate Theatres; Donna Leyrer, RKO Radio Pictures; Betty Newell, Interstate Theatres; Verlin Osborne, Paramount Picture; Marie Powers, Metro-Goldwyn-Mayer Pictures; Wanda Rimmer, Interstate Theatres; Jane Scott, Texas Cinerama Corp.; Margie Seeley, 20th Century Fox Film Corp.; Patrica Sells, Buena Vista Films; Joyce Smith, Southwestern Theatre Equipment Co.; Marilou Smith, Interstate Theatres; Billie Stevens, Rowley United Theatres; Lavelle Theilen, Interstate Theatres; Betty Trotter, Interstate Theatres; Billie Webb, 20th Century Fox Film Corp.; Rosemary White, Metro-Goldwyn-Mayer Pictures and Ruth Woodard, Metro-Goldwyn-Mayer Pictures.

Miss Edith Head, costume designer for Paramount, with Grace Sprague, sketch artist, seen in action over the drawing board at the Hollywood studio, where so many Award winning costumes have been created.

Kessler Has Solution for Delinquency

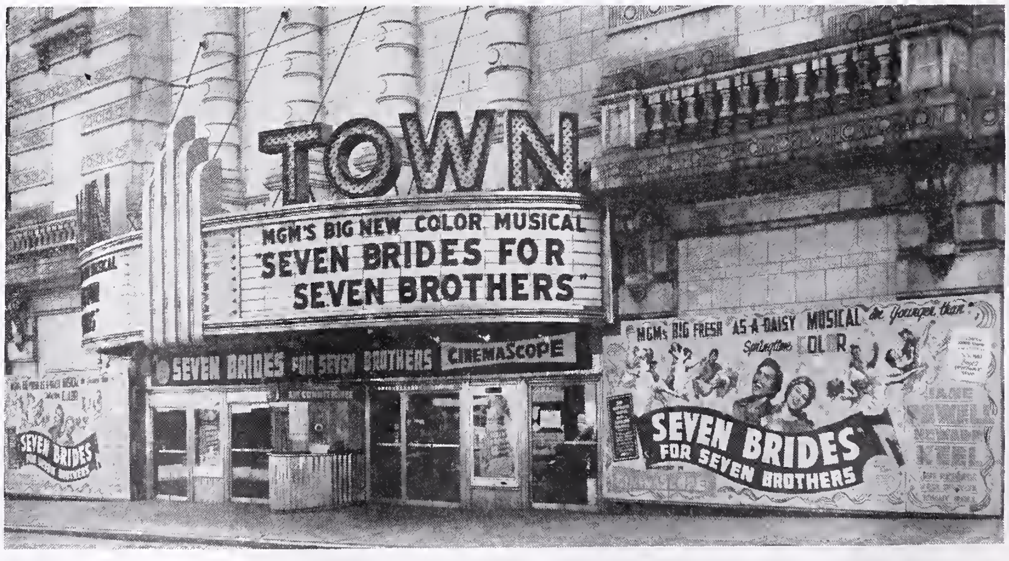
Manager Walter Kessler of Loew's Ohio, Columbus, has been showing what can be done to re-direct the energies of youthful delinquents into constructive channels. One recent example involved 30 members of Sigma Rho fraternity, a social group composed of boys from Upper Arlington High School in the richest suburb of Columbus. The boys attempted to disrupt a performance at the theatre with bean shooters. They became so noisy and unmanageable that the one policeman on duty had to call for reinforcements.

After talking with the ringleaders, Manager Kessler arranged to meet with the entire fraternity. Instead of "bawling them out," as one of the boys said he expected, Mr. Kessler outlined a program of constructive projects which the boys could engage in for the betterment of the community and for their own advancement. The boys agreed and have been working with the Northwest Kiwanis Club in various civic projects. They have been bringing handicapped persons to the high school football games and have assisted in organizing a Mothers' Club, which is acting as chaperones and advisors. The club passed an amendment to the bylaws which stated that any member guilty of unbecoming conduct in a public place would be expelled.

Kessler said that he plans to continue to work with parents and other individuals and groups in similar programs. He said that for the past several years he has found the most effective way to deal with the individual offenders is to call the parents immediately and give them the choice of coming to the theatre or having their sons turned over to the police.

Disc Jockey Plays A Publicity Trick

Jimmie Thames sends a tear sheet of the editorial page of the Arkansas Gazette, from Little Rock, with the comment on a disc-jockey stunt which sounds simple but proved terrific. For a solid hour, the disc jockey announced title after title, but he always played one selection only—"Hold My Hand" from "Susan Slept Here." No comment—strictly dead-pan. The telephone rang continuously—the editor said next day it was "a laboratory case of getting public attention"—and whether he liked it or not, when the station shut down, there was a crowd waiting to find out what was going on. The newspapers had to follow up the next day with the explanation. It sounds simple—but deadly—and if you have the courage to try it let us know how it turns out with your listening audience. The music shop that sponsored the radio time had an ample stock of the Cornell recording, and plenty of people were asking for it.


TOWN
MGM'S BIG NEW COLOR MUSICAL
SEVEN BRIDES FOR SEVEN BROTHERS
SEVEN BRIDES FOR SEVEN BROTHERS
CINEMASCOPE
MGM's BIG FRESH AS A DAISY MUSICAL
COLOR
SEVEN BRIDES FOR SEVEN BROTHERS
SEVEN BRIDES

Si Seadler sends us the above photograph of the front display at the Town theatre in Baltimore, and says he is especially interested in the showmanship job that young Bob Rappaport is doing down there. Si likes to see the second generation of industry showmen carrying on even more enthusiastically than their Dads. Bob makes good use of a 24-sheet out front, and utilizes every channel of promotion to roll up hefty grosses.

SALUTE TO AN OLD SHOWMAN

Ben Mindlin, who has been a Round Table member for many years, permits us to use his picture above, and his personal story, to illustrate a point which is important in these meetings. Ben is now retired, after 16 years with the Century Circuit, and they have given him a lifetime pension. He is 66 years old, and also getting his Social Security, which adds up to a fair and reasonable compensation for 48 years in film business. He lives alone; is footloose and fancy-free, and as the saying goes—"Has tux, will travel."

Because he doesn't want to loaf—that's his word for it—and "doesn't want to be a bum"—which is synonymous with him for "loafing"—he wants a job, one that won't be too hard at his age, but will keep him busy. We suggest a small-town theatre where he would have few matinees and get home early nights. There must be such an opportunity for such a good showman, somewhere beyond the big cities. So, this serves as an unclassified ad, with editorial prerogative, for others are interested, along similar lines. If Ben finds what he wants, we'll follow him, someday, to the same kind of retirement in just such a small town theatre. —W. B.

The Grand Prize winning float in the Labor Day parade at Lead, South Dakota, was designed by Frank Bertolero, manager of the Homestake theatre, operated by Black Hills Amusement Co.

FILMACK ANNOUNCEMENT TRAILERS
1327 So. Wabash
Chicago 5, Illinois
630 Ninth Ave.
New York, N.Y.
For 35 Years the Leaders
1st IN SERVICE AND QUALITY
With Showmen Everywhere!

Showmen in Action

Louis Lutz, manager of the 6-Mile Uptown theatre, Detroit, says he picked up an idea in the HERALD and put it into use, so he reports 4.000 announcements distributed by the Parent-Teacher's Association and parochial schools, and a local paper write-up with 20,000 circulation, with front page stories of his children's shows.

▼

Tom Williams, manager of Schine's Margie Grand theatre, Harlan, Ky., tied in with Nehi Bottling Company to give each patron a free bottle of R.C. Cola, as they left the theatre. The Nehi folks also sponsored the cooperative herald, advertising the show.

▼

Lou Hart, city manager of Schine's theatres in Watertown, N. Y., has lined up double-sponsorship for two Christmas shows, one with Sears-Roebuck and the other with New York Air Brake. No brakes on these Schine promotions—and ALL the breaks!

▼

Sol Sorkin, manager of RKO Keith's theatre, Syracuse, had a voluptuous—and voluminous—campaign on "Star Is Born," and we can't decide which word is most fitting and proper. Use your own dictionary, and see what we mean. The tear-sheets show the distinction in his style.

▼

Bob Walker reports that the Ladies of the Altar and Rosary Society made a profit of $86 for their share in the sponsorship of a two-day showing of "I Confess" at the Unitah theatre, Fruita, Colorado. Bob says "We both came out okey."

F. J. O'Kelly, formerly manager of the Rialto theatre, Amsterdam, N. Y., who has resigned from the Schine circuit after 21 years, passing through New York on his way to Europe for a six-weeks' vacation. He will visit his son in Torquay, England, where we have other Round Table members.

▼

Harry Wilson, manager of the Capitol theatre, Chaham, Ont., sends tear sheets—full-pages—of his cooperative advertising and "scramble contest" for "Seven Brides for Seven Brothers," and he headlines $30,000,000 worth of upcoming attractions in the "Famous Fall Festival."

▼

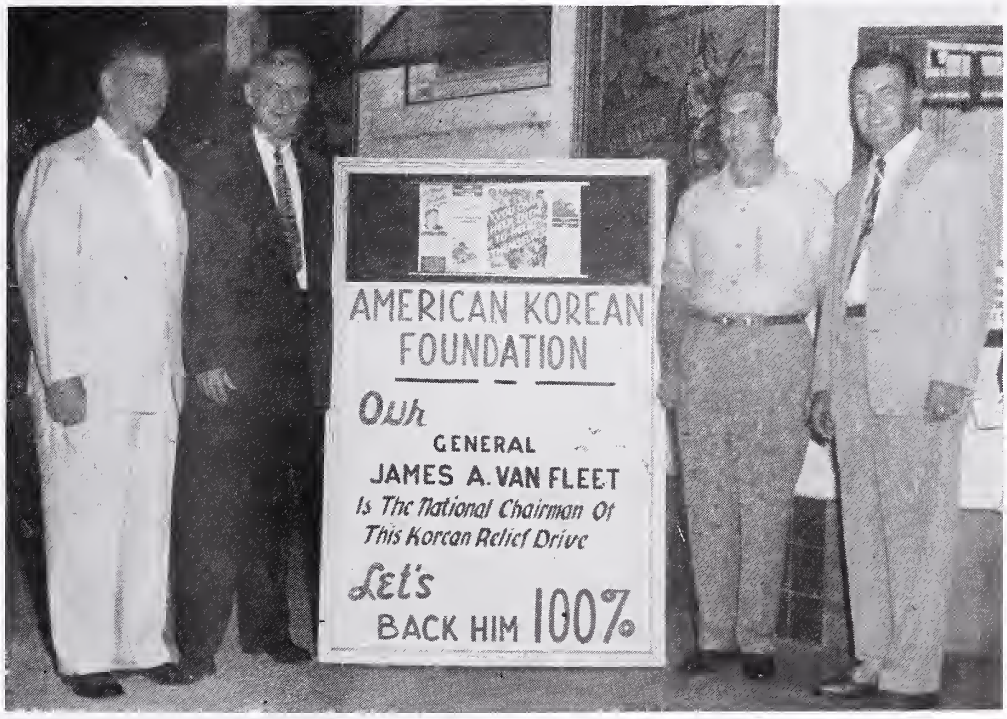
Ed Linder sends in a release issued by American Indians, Inc., an organization of Indians and non-Indians married to Indians in the twin cities, who publish "The Peace Pipe"—which he uses for promotional purposes for the Gopher theatre, Minneapolis.

▼

Len Gouin, manager of the Capitol theatre, Peterboro, Ontario, visited every Catholic parish within 25 miles and talked to the clergy about "Secret Conclave"—with excellent results. Local cooperation extended to cost-free heralds, paid for by a sponsor—and good radio and newspaper publicity.

▼

Irving Hillman, manager of the Sherman theatre, New Haven, emphasizes the fact in his ads that "Private Hell 36" and "Black Shield of Falworth" are strictly adult fare. Another ad tells of his 20-cartoon kiddie show for Saturday with free records.



Maurice Hensler, manager of the Auburn and Dale theatres, Auburndale, Florida, has General James A. Van Fleet, national chairman of the drive for Korean relief, as a friend, neighbor and regular patron. In the picture above, left to right, General Van Fleet, Congressman Haley, Don Perlman, of the VFW Post spearheading the local drive, and Maurice Hensler, in the lobby of the Auburn theatre.

turn a few *square feet* into a nice *round profit!*

SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra profit

When you install vending equipment for Coca-Cola in a few square feet of lobby space, a nice round profit starts to show in your ledger. That's because theater patrons from coast to coast have become accustomed to enjoying refreshment with their entertainment. Ice-cold Coke, of course, is *real* refreshment. It's a real profit-maker, too. For the details on a wide variety of vending equipment, get in touch with The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

"COKE" IS A REGISTERED TRADE-MARK.

THEATRE SALES

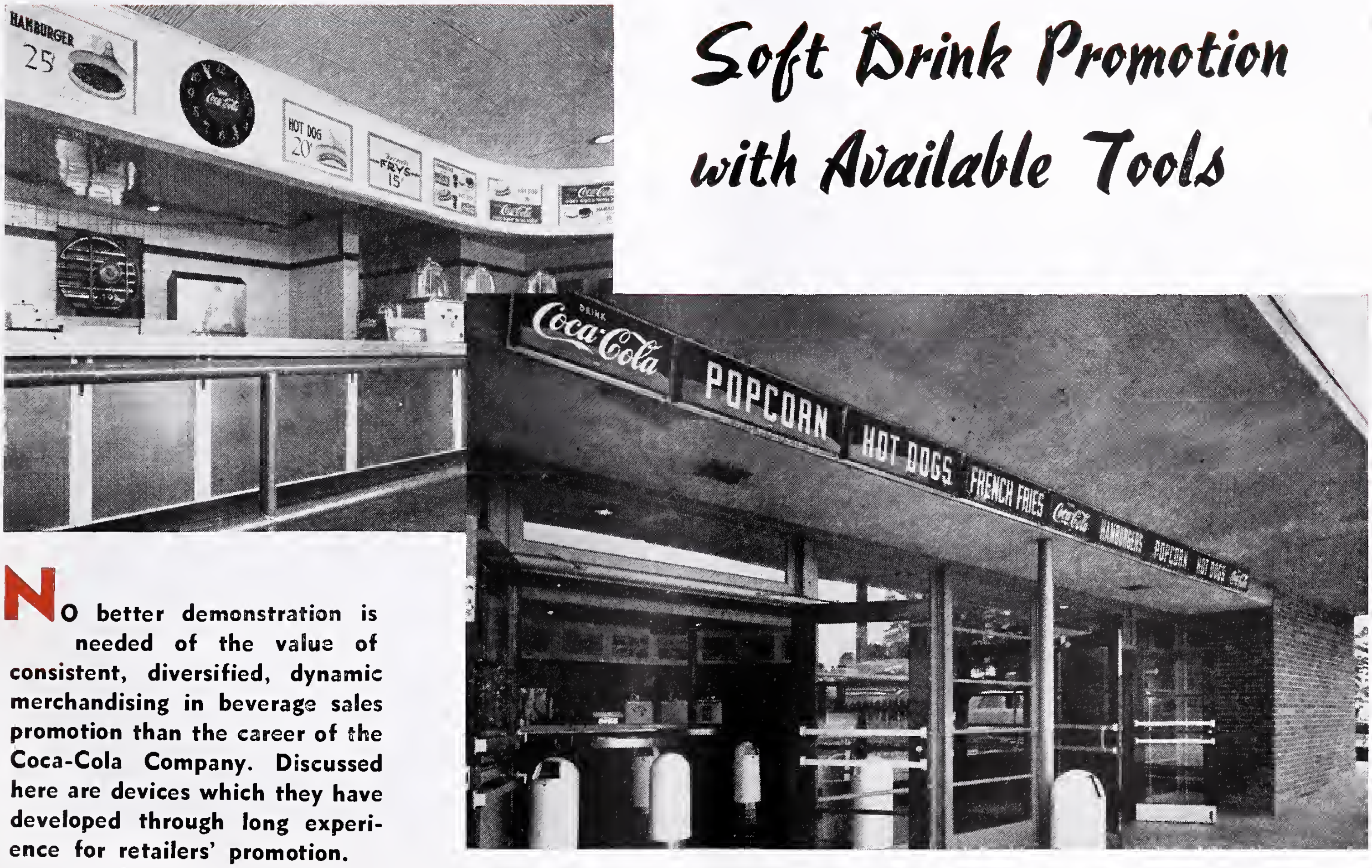
Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, Associate Editor

Soft Drink Promotion with Available Tools

No better demonstration is needed of the value of consistent, diversified, dynamic merchandising in beverage sales promotion than the career of the Coca-Cola Company. Discussed here are devices which they have developed through long experience for retailers' promotion.



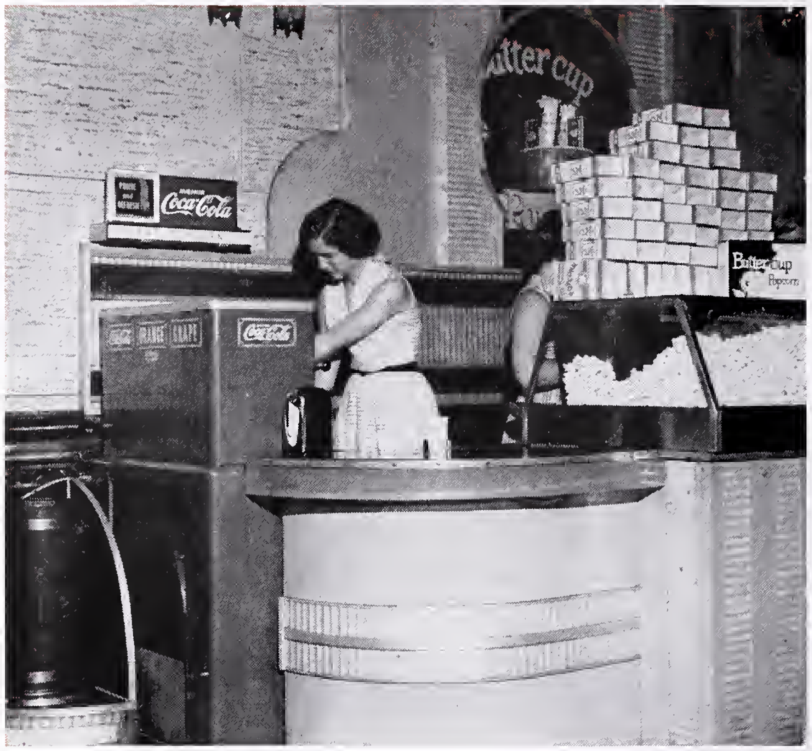
Refreshment stand of the Bankhead drive-in, Atlanta, showing the use of various Coca-Cola merchandising materials. The exterior ledge sign (lower view) combines drink with other refreshment exploitation. The upper view shows interior use of the Coca-Cola clock.

THE SECRET of parlaying a batch of brown, pleasant tasting syrup into a multi-million-dollar, world-wide enterprise can be revealed in one word—*merchandising*.

It started back in 1886, when Dr. John S. Pemberton, an impecunious Confederate veteran of Atlanta with a bent for invention, cooked up a mixture in an iron pot in his backyard. He liked the flavor, but lacked a name for the liquid until a friend suggested "Coca-Cola." Doc Pemberton took a jug of his syrup to the one soda fountain in town (operating only during the summer) and—this is important—also carried a small, oilcloth sign reading Coca-Cola to advertise it at the point-of-sale. Moreover, in his first year in business, the inventor sold 25 gallons of syrup for $50, *but spent $46 of that for advertising.*

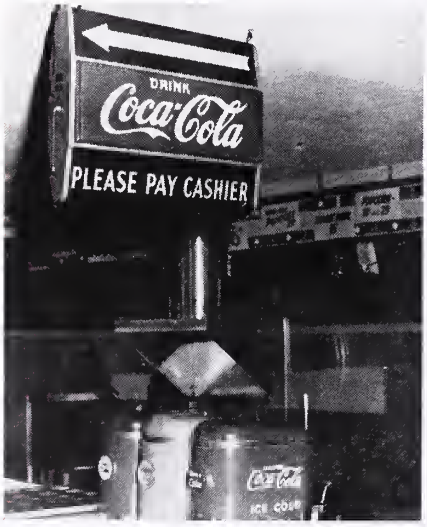
That tradition, begun 68 years ago, of being willing to spend money to get money, has been an integral part of Coca-Cola policy ever since. Stockholders, among others, know how it has paid off.

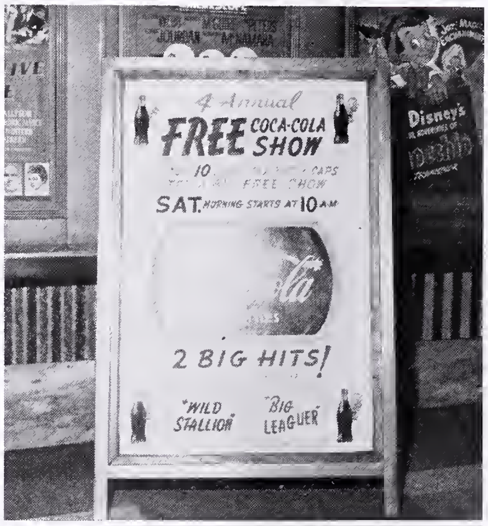
Today, according to Charles L. Okun, Coca-Cola's special theatre representative, theatre refreshment stand operators have available to them at no cost many point-of-

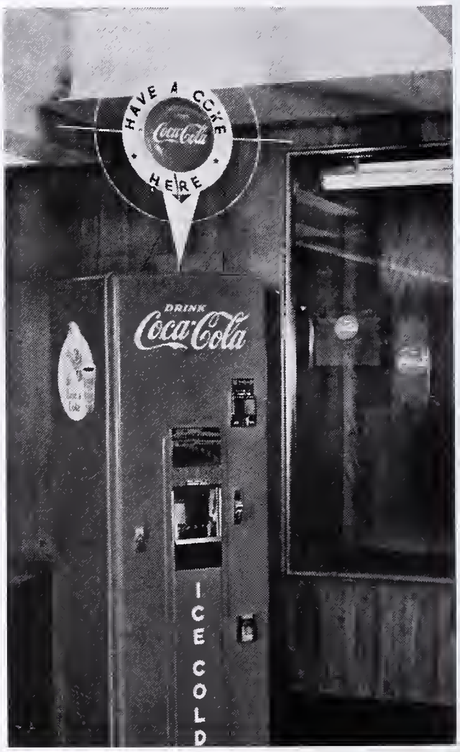

Coca-Cola
Buttercup
Buttercup Popcorn

At left is shown a "waterfall sign" over a Coca-Cola dispenser with "privilege" reading, "Eat Popcorn," and strategically located adjacent to the "Buttercup" popcorn machine by manager Sam George of the Paramount theatre in Atlanta. Below, the "waterfall sign," illuminated and animated, is shown mounted on serve-yourself popcorn warmer at the Criterion theatre in New York. Manager Milton Schwartz is pictured.

Drink Coca-Cola
SERVE YOURSELF
POPCORN
DELICIOUS WITH ICE COLD
Coca-Cola


DRINK
Coca-Cola
PLEASE PAY CASHIER


4th Annual
FREE COCA-COLA SHOW
SAT. MORNING STARTS AT 10 A.M.
2 BIG HITS!
"WILD STALLION"
"BIG LEAGUER"
Disney's


HAVE A COKE HERE
Coca-Cola
DRINK
Coca-Cola
ICE COLD

Picture at left above shows a plastic, illuminated, "double-face" hanging sign at the 5th Avenue drive-in, Bayshore, Long Island. The "privilege" message may be varied, according to the theatre operator's wishes. At center is shown an easel advertising a "Free Coca-Cola Show." This was the fourth in a series of 10 a.m. shows at Shea's theatre, Ashtabula, Ohio, during vacation time. Manager Dale F. Tysinger arranged with the local Coca-Cola bottler to pay for the program. At right is an illuminated "antenna sign" mounted on automatic drink machine; it can also be used independently as a directional sign to point out the location of vendor placed in an inconspicuous place.

purchase sales aids. Among the most popular are special intermission trailers in color, which call attention to the different items served at the refreshment counter.

There are also various signs, such as the illuminated "antenna sign," which can be either inserted at the top of the beverage coin vendor, or, if the machine happens to be set in an inconspicuous spot, the sign can be placed in a heavy traffic location to point the way to the drink machine.

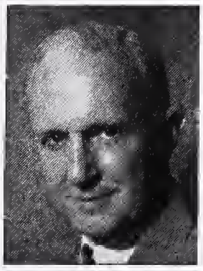
A drive-in theatre favorite, reports Mr. Okun, is the "ledge sign," which comes in two styles and can be illuminated from either front or rear. The one customarily used above the refreshment area entrance consists of a series of plastic panels, one or more of which carries the Coca-Cola sign, while the others name other merchandise on sale, such as popcorn, hot dogs, hamburgers, french fries, etc. This advertising of products other than Coke is "privelege."

The indoor version of the ledge sign is frequently used over the cafeteria serving counter. This series of overhead panels not only names menu items, but has a variation which pictures the products attractively. Often the Coca-Cola clock, illuminated from the rear, is made the eye-catching central unit in this type of ledge sign. The clock is also popular in indoor theatres, where display space may be limited, to call

(*Continued on page* 13-*R*)

People & products

by Carl R. Mos



• • •

BIG SHOW

"AUTOMATION," industry's new word to describe automatic operation on a mammoth scale, was the way to describe the 1954 N.A.M.A. (National Automatic Merchandising Association) show in Washington, D. C. Big it was—spread over the 1½ acres of D.C.'s vast National Guard Armory. And it was thrillingly automatic, with today's newest, slickest and most ingenious vending equipment to bedazzle the eye and stimulate the palate.

I. Hayne Houston

Well over 4,000 attended the doings, masterminded by Apco's exec. v.p., Mel Rapp, who rates a big bow for his splendid job. And congratulations, too, to Rowe Spacarb's prexy, I. Hayne Houston, re-elected head of N.A.M.A.

MACHINES FOR EVERYTHING

If you wanted to eat, drink, smoke, chew, get perfumed or photographed, there was a machine for it (and a beauty) at the N.A.M.A. show. And most of the "fillins" were on display, too—candy bars, soft drinks, cigarettes, chewing gum, ice cream among others.

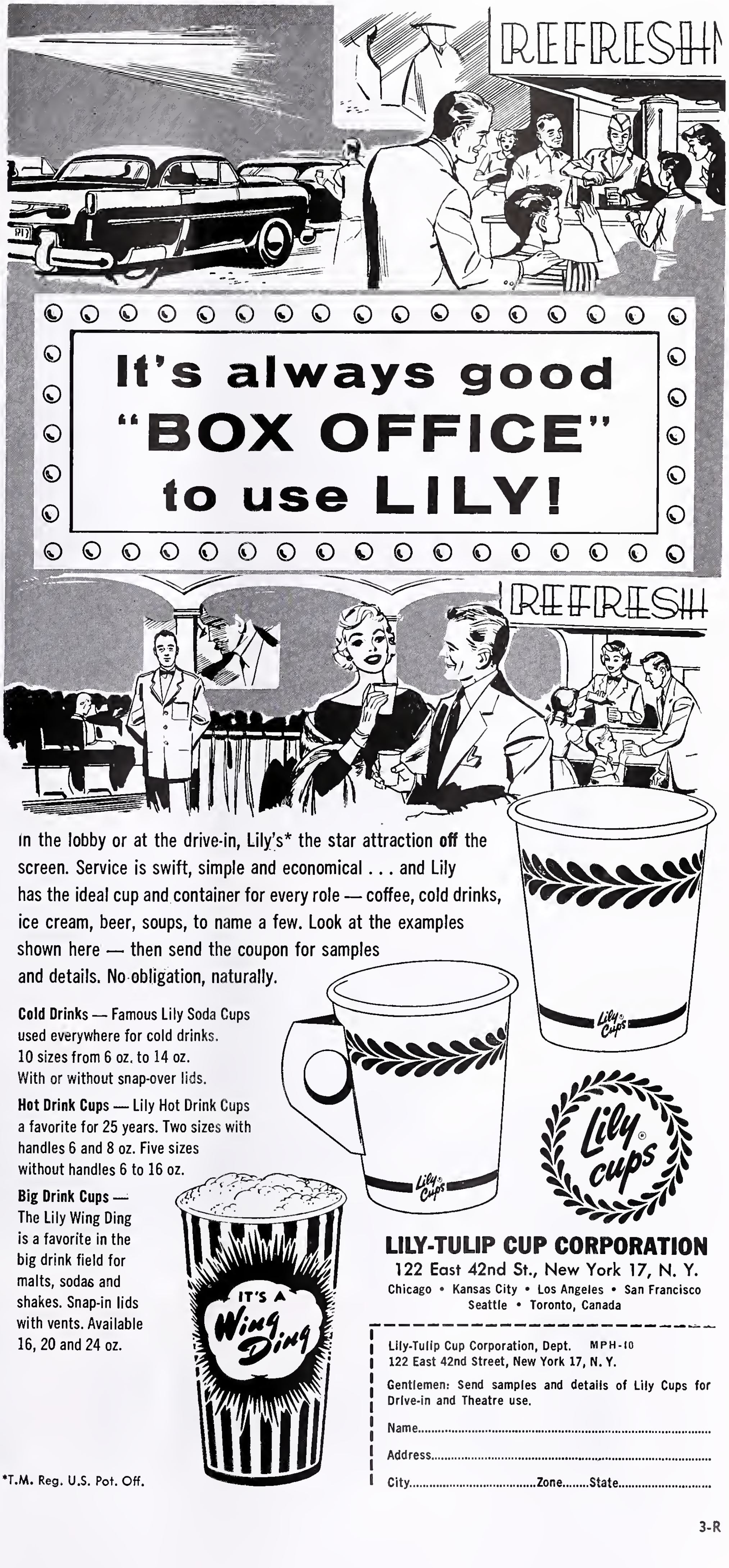
APCO made a splash with twelve-booths-in-line, exhibiting a battery of 3-to-12-drink SodaShoppes, a 6-hot and 6-cold drink machine, 2 "Smokeshops" and a fascinating item that served coffee in 5 degrees of sweetness or creaminess, besides offering hot chocolate for the non-caffein folk.

Rowe, too, had a mammoth display, exhibiting 25 different machines, such as their new Ambassador cigarette vendor with the "jewel box showcase," the Outdoor Milk Vendor, and their Rowe Spacarb "Auto-Snak."

THIRST QUENCHERS

All the big soft-drink people had booths, including (alphabetically) Canada Dry,

(*Continued on page 6-R*)



It's always good "BOX OFFICE" to use LILY!

In the lobby or at the drive-in, Lily's* the star attraction off the screen. Service is swift, simple and economical . . . and Lily has the ideal cup and container for every role — coffee, cold drinks, ice cream, beer, soups, to name a few. Look at the examples shown here — then send the coupon for samples and details. No obligation, naturally.

Cold Drinks — Famous Lily Soda Cups used everywhere for cold drinks. 10 sizes from 6 oz. to 14 oz. With or without snap-over lids.

Hot Drink Cups — Lily Hot Drink Cups a favorite for 25 years. Two sizes with handles 6 and 8 oz. Five sizes without handles 6 to 16 oz.

Big Drink Cups — The Lily Wing Ding is a favorite in the big drink field for malts, sodas and shakes. Snap-in lids with vents. Available 16, 20 and 24 oz.

LILY-TULIP CUP CORPORATION
122 East 42nd St., New York 17, N. Y.
Chicago • Kansas City • Los Angeles • San Francisco
Seattle • Toronto, Canada

Lily-Tulip Cup Corporation, Dept. MPH-10
122 East 42nd Street, New York 17, N. Y.

Gentlemen: Send samples and details of Lily Cups for Drive-in and Theatre use.

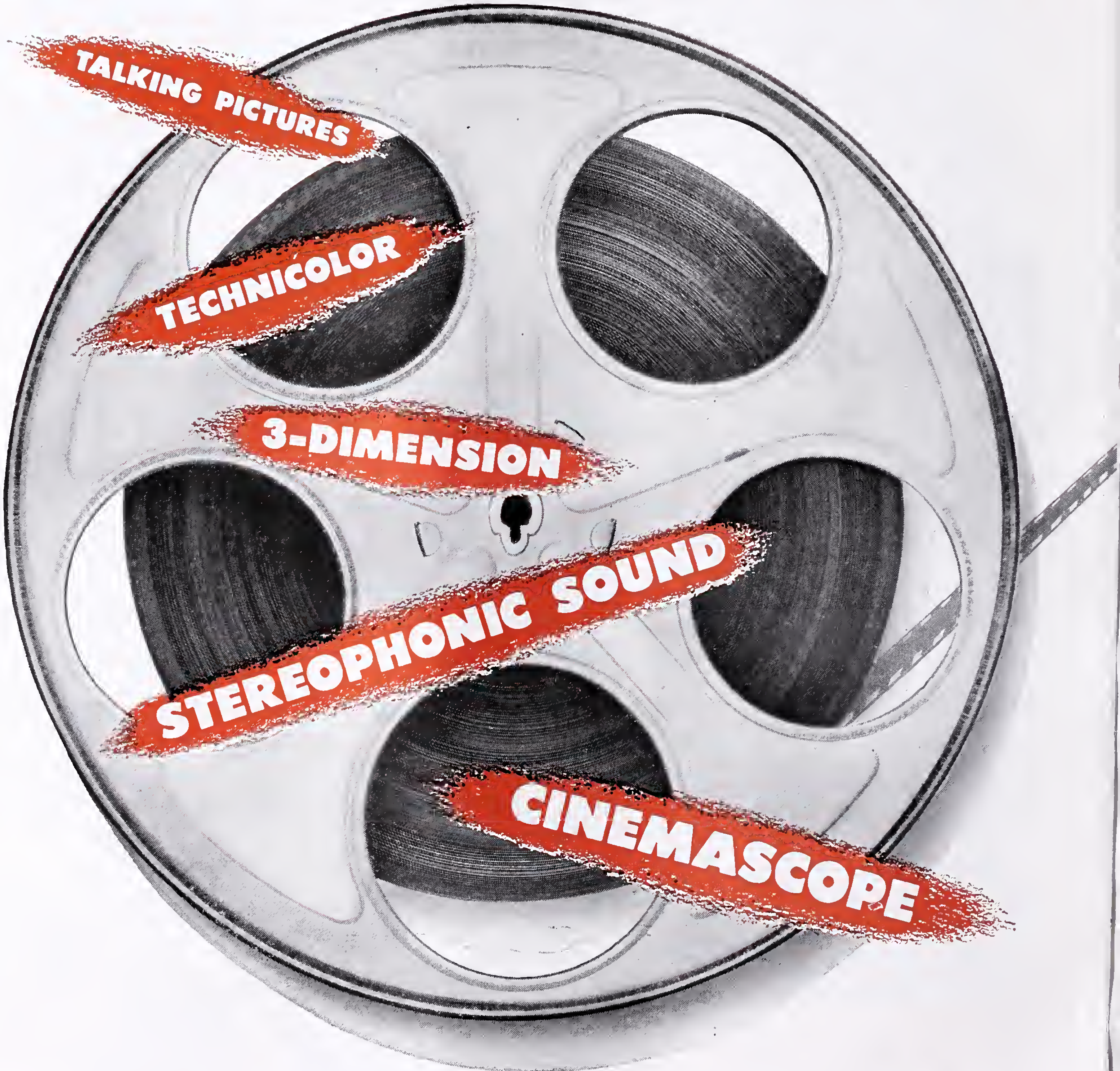
Name..

Address..

City..............................Zone........State..........................

*T.M. Reg. U.S. Pat. Off.

PROGRESS


TALKING PICTURES
TECHNICOLOR
3-DIMENSION
STEREOPHONIC SOUND
CINEMASCOPE

Patrons Prefer

Pulls Patrons...

LIBERTY
IN GO
WE TRUS
W
CANADA DRY
SAFETY INSURES LONG L

...AND YOU KNOW WHY!

CANADA DRY

PRESENTING
CLARK'S STAR-STUDDED
DOUBLE FEATURE

CLARK
CLARK DOUBLE BAR
ZAGNUT DOUBLE BAR

Every day:
DRAWING RECORD CROWDS AT THEATER LOBBIES ALL OVER THE COUNTRY!

STARRING

CLARK
DOUBLE BAR
10¢

with that tantalizing world-famous creamy caramel "Center of Attraction"

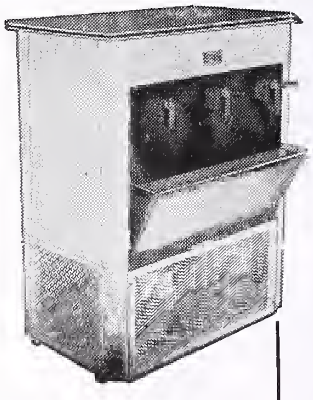
CO-STARRING

CLARK'S
ZAG NUT
DOUBLE BAR
10¢

delicious caramel, crunchy peanut butter honeycomb, a thick coating of toasted coconut

Their finest performance in BIG BARS!

THE D. L. CLARK CO. PITTSBURGH 12, PA. ★ EVANSTON, ILL.



Dealer inquiries invited

The New 1955
HEAVY DUTY SODAMAKER

- All stainless steel liners.
- Larger gravity fed refrigerated syrup pans.
- All refrigerated mixing faucets.
- A good cold drink with plenty of carbonization.
- Plenty of repeat business when you own a SODAMAKER.
- Triple your business.
- Only the finest quality of materials used to make the Sodamaker trouble free.

Don't fail to see the SODAMAKER at the TESMA show in Chicago, Booth 187, Hilton Hotel

SUPERIOR REFRIGERATOR MFG. CO. INC.
822-824 Hodiamont Ave. St. Louis 12, Mo.

(*Continued from page 3-R*)

Coca-Cola, Dad's Root Beer, Charles E. Hires and Pepsi-Cola. The latter dressed their booth invitingly like a French sidewalk cafe (with cuties, yet!), while Coke went coolingly summer garden with tables amid ivy-twined columns.

Canada Dry effectively displayed its complete syrup line, and Dad's and Hires welcomed the hot-and-thirsty with attractive decor and genial hospitality.

Lily-Tulip was right there, too, with a smart show of vending cups imprinted with the trademarks of their leading customers. Your reporter noted a man with a Coke badge quaffing Canada Dry's orange drink, a Canada Dry man downing Pepsi, a Pepsi man sipping at the Dad's or Hires booth. All scientific sampling, no doubt!

Sandwiches are a no-profit vending item, especially in factories, an N.A.M.A. panel meeting disclosed. Sales start in a flood and drop to a trickle, due to lack of variety, experiments proved. Moral to *Better Refreshment Merchandisers:* Variety is the spice of life and the spark-plug of sales!

•

AND ELSEWHERE—

Pepsi-Cola's *Al Finley* reports that their "Perils of Lurine" refreshment trailer is so well greeted that a series is under consideration. . . . Coca-Cola breaks a 50-year tradition by adding 8-oz. and 12-oz bottles to its present 6-oz size. . . . Flavo-Rite's sales head, *Larry Blumenthal,* is unveiling Turkey Steamrollers at their Chicago IPA booth, besides showing their established Shrimp Roll. . . . Heide's *Gene Sullivan* tipped us to their "spectacular" displaying Jujyfruits to traveling millions in New York's Grand Central Station.

Milwaukee Carbonator Named as Distributor

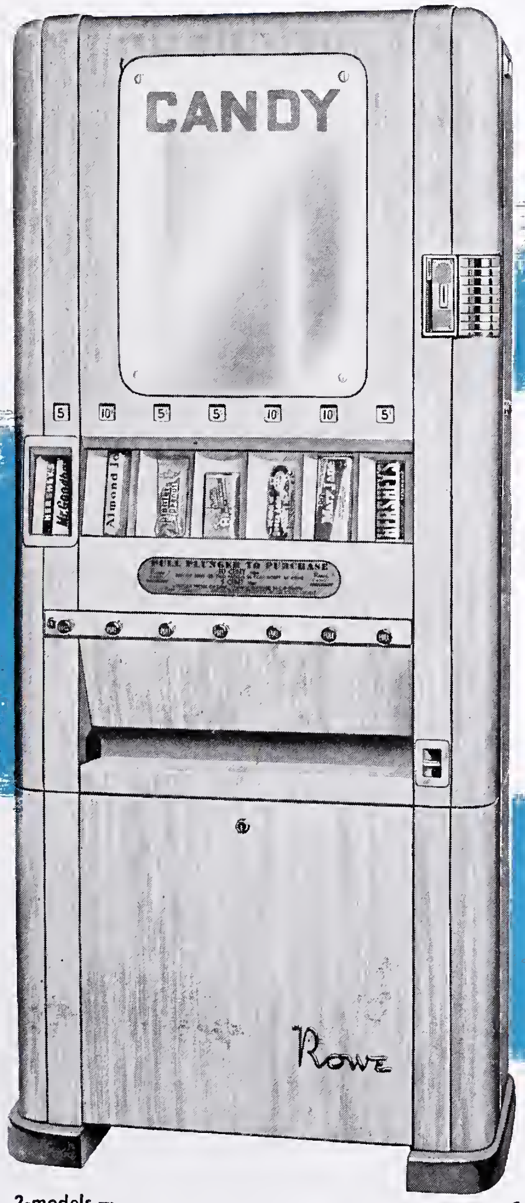
APPOINTMENT of the Milwaukee Carbonator Company, Milwaukee, Wis., as exclusive franchise distributors in Wisconsin of soda fountains and luncheonette equipment manufactured by The Fischman Company, Philadelphia, has been announced by the latter. The Milwaukee firm will have facilities for complete layout, sales and installation of the Fischman line.

C. M. Lambeth

C. M. Lambeth, who organized the Milwaukee Carbonator Company in 1942, had been associated with the Liquid Carbonic Corporation since 1927, in the Chicago and Milwaukee territory.

Add *GLAMOUR* and greater PROFITS to CANDY SELLING

with the Rowe® deluxe CANDY MERCHANT



2-models —
7 columns — 8 columns

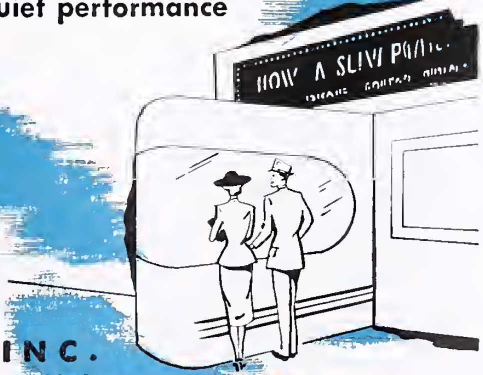
Ultra-Modern and Practical Vendor for Indoor and Drive-In Theatres

Here is the finest candy merchandiser in the nation . . . Rowe engineered for maximum performance, flexibility and sales. Designed to add glamour in *all* theatres.

Sells any combination of nickel and dime candies. Change maker . . . standard equipment at no extra cost . . . automatically accumulates change to assure uninterrupted vending. All columns are interchangeable with 15, 20 or 30 shelves per column. Eight column model has double column for 100 gum and mint packages. A manually operated, easy to service vendor with a tremendous capacity for profit.

PLUS FEATURES

- **Handsome blond mahogany cabinet**
- **Fluorescent lighting**
- **Sound proofed for quiet performance**
- **Locked cash box**



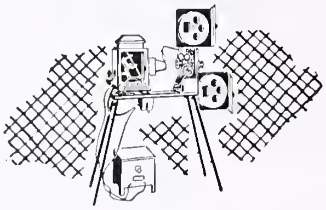
See Us In BOOTH 205 At The Chicago Convention

For Details Contact Your Local Supplier or Write to

Rowe® MANUFACTURING COMPANY, INC.
SALES OFFICE: 31 East 17th Street, N.Y.C. Factory: Whippany, N. J.
World's Largest Manufacturers and Operators of Automatic Merchandising Equipment

MEMBER: National Automatic Merchandising Association • National Association Tobacco Distributors • International Popcorn Association

Would You...



use projection equipment like this?

Then Why...

try to use this?

As a wise businessman and exhibitor, you know that you must use modern projection equipment. But perhaps you are still trying to get by with an outdated popcorn machine. A check on your equipment will show you that an old popcorn machine is cutting down on your profits and costing you money in lost popping volume.

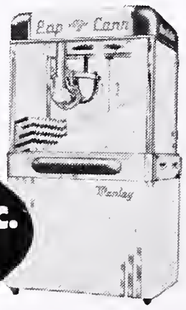
Now, here's your chance to modernize your concession . . . increase your popcorn profits. Manley wants to prove to you the economy and profits advantages of operating a modern new Aristocrat. To do this Manley will give you an exceptionally good trade-in allowance on your present machine on a new Manley Aristocrat. Act now! Write direct, or call your Manley representative today!

The Modern New Manley Aristocrat

designed to give you greater popping volume . . . increased profits. Get the whole story . . . check into this trade-in offer right away.

Address Dept. MPH-1154

MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.



Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Mart supplied on page 17-R, provides a form card for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHMENT MERCHANDISING Department, Motion Picture Herald, New York 20.

MERCHANDISE MART

news of products for the theatre refreshment service and their manufacturers

New "Showcase" Type Vendor For Cigarettes

A SHADOW-BOX "showcase" displaying four leading brands of cigarettes in individual velvet-lined cases, is a feature of the new 14-column "Ambassador" cigarette vendor introduced by Rowe Manufacturing Company, New York.

The "Showcase," which will be available at no extra cost with Rowe's 11-column electrical "Commander" as well as the new "Ambassador," was designed as a special point-of-purchase display to attract customers to the vending machine and spur sales. In a recessed shadow-box built into the machine, fluorescent light shines down on four "jewel cases," each containing a package of an outstanding brand.

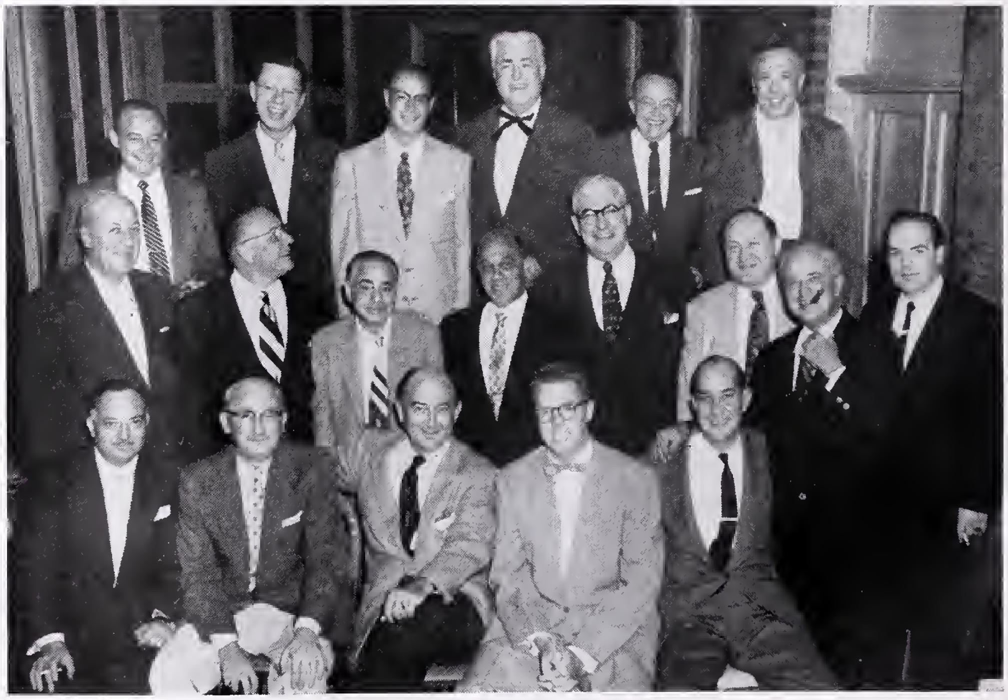
The new "Ambassador" can accommodate 510 packs of cigarettes, and dispenses them at three different prices (25c, 30c and 35c) and in various coin combinations. It handles boxes and conventional packages.

Due to a special internal space-saving design, the "Ambassador" will fit almost any type location. This is accomplished through the use of five "split columns," in which the cigarette packages are loaded endwise rather than flat. Like the nine standard columns, the five "split columns" handle various types and sizes.

Snack Bar Features Built-In Refrigerator

A REFRIGERATOR with storage capacity for 1600 and 1800 frankfurters, respectively, has been made an in-

PEPSI-COLA PARTY AT VARIETY CLUB MEETING



Host and guests at Pepsi-Cola cocktail party honoring Variety Clubs' International officers at the latter's recent meeting in French Lick Springs, Ind., called to discuss plans for the 1955 convention to be held in Los Angeles, Calif., May 4-7. Top row, left to right: Robert Adelman (public relations director, Variety Clubs' International), Harold Price, Al Grubstick, Pappy Dolsen, J. Robert Hoff (The Ballantyne Company, Omaha), Ben Goldstein. Second row: Jack Demestre, Roy Wells, J. Flax, J. Jones, Marc Wolfe, N. D. Golden (U. S. Department of Commerce), Jack Beresin, Alan Finley (Pepsi-Cola Company, New York). Seated: Ezra Stern, E. Emanuel, George Hoover (International Barker), John Rowley, George Eby.

BECAUSE
GROSSES and Average-Cents-Per-Person
JUMP 60%—AND MORE...

MORE AND MORE
top theatre chains are switching to
SODASHOPPE!

Thousands of theatres from coast to coast including some of the biggest chains like RKO • LOEW • PARAMOUNT • WARNER • INTERSTATE • CENTURY find they make more money with SodaShoppe!

These money-making soft drink cup dispensers offer theatre patrons complete selectivity in all popular flavors, in both carbonated and non-carbonated drinks. There's a delicious refreshing drink for everyone — served quickly and efficiently!

Soda Shoppe
6 Refreshing 5¢ Drinks

THE 6-DRINK SODASHOPPE

is a top location cup dispenser — it's the model that has established a phenomenal money-making record! It not only grosses more, but certified reports prove it more than doubles the 'Average-Cents-Per-Person'!

Vends 4 carbonated and 2 non-carbonated drinks (only 4 syrup tanks). Has 1200 cup capacity, enormous 2400 drink syrup capacity.

Soda Shoppe
8 Refreshing 5¢ Drinks

THE 8-DRINK SODASHOPPE

is a TRUE 8 drink cup dispenser that can serve both Cola and Root Beer besides a full line of fruit flavors . . . this feature cannot be said of many other types of so-called 8-drink machines!

Vends 5 carbonated and 3 non-carbonated drinks (only 5 syrup tanks). Has 1200 cup capacity, 1900 drink syrup capacity.

Soda Shoppe
10 Refreshing COLD 5¢ DRINKS

THE DUAL CUP STATION THEATRE MODEL

designed exclusively for theatre operation. It has dual cup stations, dual cup mechanism, and dual change-makers to handle peak crowds twice as fast and insure maximum sales and maximum profits!

Vends 6 carbonated and 4 non-carbonated drinks (only 6 syrup tanks). Has 2400 cup capacity, 3000 drink syrup capaicty.

All SodaShoppes are marvels of mechanical and electrical simplicity, assuring continuous service-free performance. They have enormous cup and drink syrup capacities, which means they serve more people with far fewer servicing calls.

Fill out coupon and MAIL TODAY!

APCO, INC.
1740 Broadway (at 56th Street), New York 19, N. Y.

Gentlemen:

Please send me full particulars about the:

☐ 6-Drink SodaShoppe ☐ 8-Drink SodaShoppe ☐ SodaShoppe Jr.
☐ Dual Cup Station Theatre Model SodaShoppe
☐ Advise name of nearest SodaShoppe operator

Name____________________________________
Address__________________________________
City__________________Zone____State__________

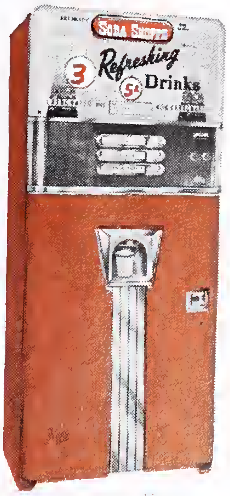
Get the facts on this guaranteed
INCREASE IN PROFITS FOR YOU!
Prove it to yourself — insist that your operator install a SodaShoppe on one test location.

Write, Wire or Phone

APCO, INC.

America's Foremost Pioneers of Beverage Dispensers
1740 Broadway (at 56th Street), New York 19, N. Y.
PLaza 7-3123
Regional Sales Representatives Throughout The United States

For the smaller theatre, Apco has designed the high-profit **SODASHOPPE JR.** which has all the service-free features of every SodaShoppe, and yet allows for bigger profits per patron. It is a 3-Drink machine (only 2 syrup tanks) — vends 2 carbonated and 1 non-carbonated drink—and has 1000 cup capacity and 1250 drink syrup capacity.



See the complete APCO LINE OF SODASHOPPES at the combined TESMA, TEDA, TOA & IPA CONVENTION
Booths #79 - 80 - 81 - 82 - 83 - 84, 166 - 167
October 31 — November 4

The house is packed for

Nestlé's Bars!

SENSATIONAL
NESTLÉ'S CRUNCH BAR
The all-out favorite of the fans—that milk chocolate bar with the crunchy goodness.

NESTLÉ'S NEW COCONUT BAR
Another Nestlé winner—rich milk chocolate, with shredded coconut, for delicious, delightful eating.

NESTLÉ'S
CRUNCH
MILK CHOCOLATE
NESTLÉ'S
COCONUT
MILK CHOCOLATE

PERENNIAL STARS—NESTLÉ'S MILK AND ALMOND
When your patrons think of fine chocolate, these two bars rate high.

NOW! NESTLÉ'S BARS ON "SPACE PATROL"
Nestlés Bars on network TV will reach your customers every single week. Coast-to-coast hookup on 50 stations!

10¢ Crunch, Milk, Almond and Coconut available coast-to-coast—5¢ Crunch, Milk and Almond available except on West Coast. All sizes packed 100 bars per case.

See your Nestlé Representative or write for more details to

THE NESTLÉ COMPANY, INC.
2 William St., White Plains, N. Y.

DO YOU KNOW THIS MAN?
OVER 500 THEATRES DO . . .

and He's Carrying Extra Profits for You!!

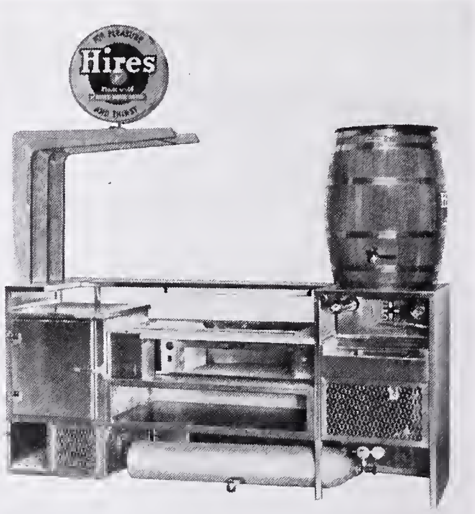
FLAVOS SHRIMP ROLLS

- Easier than frying potatoes
- Pre-cooked . . . Heat and serve
- It's shrimply delicious
- Sock trailer and displays

FLAVO-RITE FOODS, INC. 643 BROOK AVENUE BRONX 55, N. Y.
"Turkey STEAMROLLERS Are Coming!!"

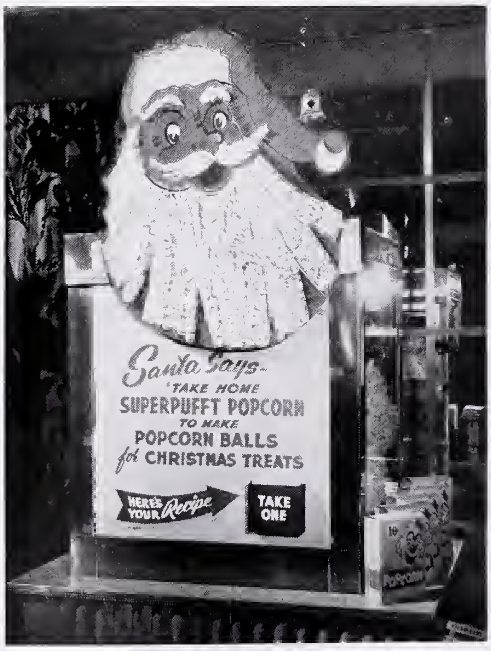
tegral part of the 8-foot and 10-foot units of the new snack bar being offered by the Charles E. Hires Company, Philadelphia, Pa.

Available with a 50-roll capacity moist heating unit, it has a 150-roll storage bin, a built-in cup dispenser, waste containers, a frankfurter grill, fluorescent lighting and a revolving Hires sign. Also included is the Hires keg and carbonator. Stainless steel and oak are combined to heighten sales appeal.



The snack bar is also available in a 6-foot length and can be provided with either ice or electrical cooling. The sink for hot and cold running water is readily connectable to the supply line.

SEASONAL POPCORN PROMOTION



To stimulate sales of popcorn at Christmas time at the Park theatre in London, Ontario, an operation of 20th Century Theatres, manager Ralph G. Tiede suggested that patrons take several boxes home to make popcorn balls. Recipes for the balls were mimeographed and offered free of charge. The display announcing the offer (above) featured real popcorn for Santa's beard, which had to be glued on. That was quite a job, reports Mr. Tiede, who carried it out himself!

The woman who comes into your theatre is

figure conscious, fashion conscious...

That's why she prefers to refresh without filling. Pepsi-Cola is the modern, light refreshment made to suit her modern taste. The modern idea in refreshment makes more sales for Pepsi-Cola in more and more theatres . . . in whatever form it's served.

For today's taste, today's living
Pepsi-Cola is the light refreshment

Pepsi-Cola
refreshes
without filling

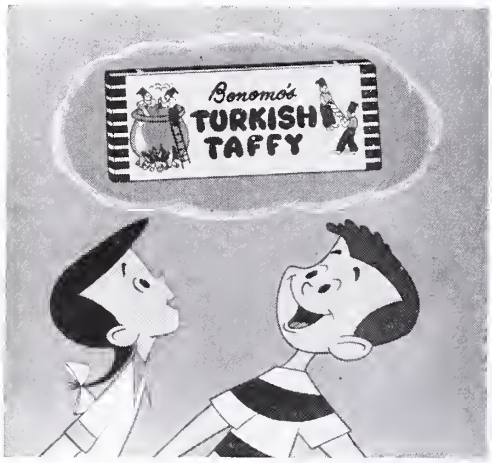
The biggest advertising program in Pepsi-Cola history is designed to appeal to today's slimmer, trimmer, modern women.

Because Pepsi-Cola has kept up with this modern trend, it's more popular than ever. Cash in on the new popularity of today's Pepsi-Cola for more soft drink sales in your theatre.

PEPSI-COLA

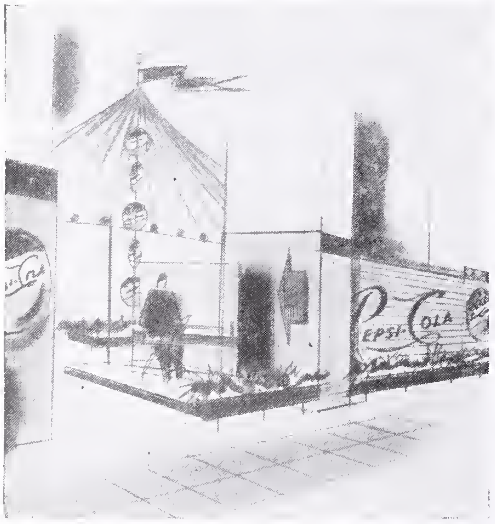
TV Film Cartoon To Push Candy Sales

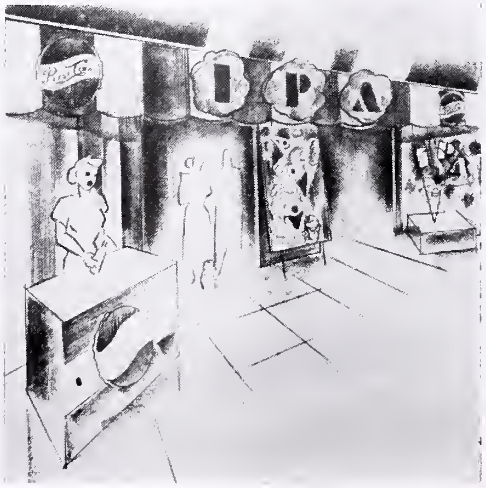
A SATURATION television campaign over the ABC and Dumont networks, covering the New York City metropolitan area and employing film cartoons, has been announced by Gold Medal Candy Corporation, Brooklyn, N. Y.



Designed to promote the sale of Bonomo's Turkish Taffy Bars, Bonomo's Peanut Brittle, Bonomo's "Bite-Size" Turkish Taffy, and Bonomo's-Korday Hard Candies, the program includes several cartoon spots, which are shown morning, afternoon and night every day of the week, according to Hy Becker, executive vice president and director of sales. As the anticipated sales goals are reached, says Mr. Becker, plans have been considered for expansion of the campaign to other markets.

SPECIAL TRADE SHOW BOOTHS





The theatre trade show booths of the Pepsi-Cola Company have been specially designed for this year's exposition at the Conrad Hilton Hotel in Chicago, conducted during the conventions of the equipment manufacturers (Tesma) and dealers (Teda) associations, joined with those of the Theatre Owners of America and the International Popcorn Association. For the Tesma Trade Show a tent scheme is used (sketched above). At right is the design of the IPA Trade Show booth. Both schemes are by William Joachim, noted designer.

Intensive Advertising Puts Over Ten-Cent Bars

THE DARING move by the Nestle Company to sell only 10¢ bars in the West Coast states, and to back the decision by a heavy advertising campaign, has paid off handsomely, according to John Fairgrieve, sales manager. Not only has the unit volume held up, but the profit margin has been most gratifying to dealers, Mr. Fairgrieve adds.

Nestle's promotion, timed to reach adults, teenagers and children in the cooler weather, "when sweet tooth appetites are keenest," includes newspapers, TV and radio as media.

The newspaper advertising, appearing in the Sunday editions of the big Coast dailies, features a comic shot of Jackie Gleason holding a generous-sized Nestle Coconut bar from which he has taken a big bite. Copy describes the bar as "big, rich, thick and sweet chocolate." Illustrations of three other bars are included.

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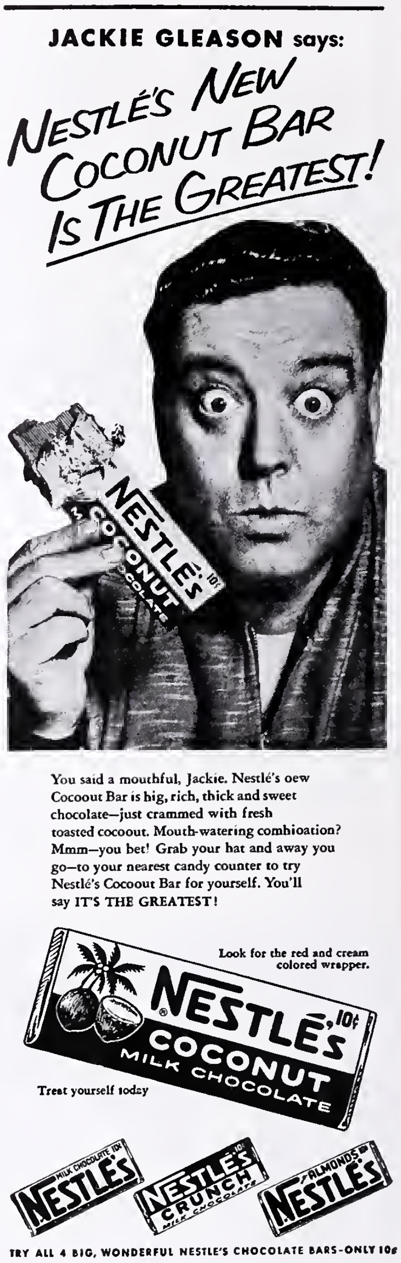
TV spots are scheduled for Los Angeles, San Francisco, Portland and Seattle. The "Space Patrol" television show covers the foregoing cities, plus Spokane. On the radio the same program will reach families in 46 cities in Arizona, California, Nevada, Idaho, Utah, Oregon and Washington.

The sales response has already been most encouraging, Mr. Fairgrieve reports, with distribution in San Francisco on 10¢ bars alone as wide as it was on *both* 5¢ and 10¢ bars in 1953! Moreover, in some parts of the city this year, 10¢ bar unit sales equalled those of the smaller 5¢ bars in 1953.

In addition to the dealers being pleased with their higher unit profits, Mr. Fairgrieve notes that the consumer reaction is excellent toward the 10¢ bars, which are large enough to give purchasers a satisfying sense of their money's worth.


JACKIE GLEASON says:

NESTLÉ'S NEW COCONUT BAR IS THE GREATEST!

You said a mouthful, Jackie. Nestlé's new Coconut Bar is big, rich, thick and sweet chocolate—just crammed with fresh toasted coconut. Mouth-watering combination? Mmm—you bet! Grab your hat and away you go—to your nearest candy counter to try Nestlé's Coconut Bar for yourself. You'll say IT'S THE GREATEST!

Look for the red and cream colored wrapper.

Treat yourself today

TRY ALL 4 BIG, WONDERFUL NESTLE'S CHOCOLATE BARS—ONLY 10¢

NESTLÉ'S 10¢ COCONUT MILK CHOCOLATE
MILK CHOCOLATE 10¢ NESTLÉ'S
NESTLÉ'S 10¢ CRUNCH MILK CHOCOLATE
ALMONDS NESTLÉ'S

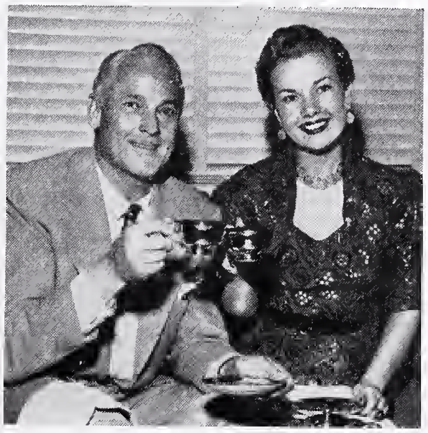
Film Tells the History Of Automatic Vending

THERE WERE automatic vending machines in Egypt 2000 years ago—and from then to the modern age of amazingly intricate and versatile coin machines the story of automatic merchandising is told in a documentary film sponsored by the National Automatic Merchandising Association, and screened at that organization's convention in Washington, D. C.

Entitled, "At the Drop of a Coin," it is a 26-minute 16mm subject in color and of course with sound. The principal players are Eddie Fisher, Herb Shriner, Dennis James, Gale Storm, Charles Farrell and Polly Bergen.

Narrated by Westbrook Van Voorhees of "The March of Time," and produced by Sarra, Inc., the picture begins with the crude "Holy Water Vase" in ancient Egypt, and ultimately dramatizes the versatility of the modern mechanisms, which dispense almost everything from coffee, candy, chewing gum, ice cream and cigarettes to pocket combs, perfume and life insurance policies.

Scenes from "A Drop of a Coin"—above Polly Bergen enjoying a drink from an APCO "SodaShoppe"; below, Charles Farrel and Gale Storm sip coffee got from a coin machine.



"At the Drop of a Coin," designed for exhibition before employees, service clubs, churches, schools and various community organizations, can be purchased or rented by application to the National Automatic Merchandising Association, Chicago.

Soft Drink Promotion

(Continued from page 2-R)

attention to the drink vendor or the popcorn machine. A tie-up between popcorn and Coke is highly desirable, Mr. Okun points out, since the eating of popcorn is a potent thirst stimulator.

In that connection, Coca-Cola also provides a "waterfall sign," animated and lighted to simulate a cascade, which, besides advertising the beverage, has a "privilege" message that calls attention to popcorn.

Much in demand, too, reports Mr. Okun, is the illuminated, directional "double-face sign," designed to hang from the ceiling. It carries the Coca-Cola legend and a large arrow, plus space for a "privilege."

Coca-Cola's responsibility does not end with supplying signs. The company maintains a squad of inspectors who periodically check all machine installations and, at the same time, carefully examine all advertising material for functioning and appearance. Dingy signs, or those kept in poor repair, not only reflect adversely on Coca-Cola's good name, but are a definite detriment to sales, says Mr. Okun.

Besides the signs obtainable by customers through Mr. Okun's office, tie-ups with local Coca-Cola bottlers may be arranged. For example, Dale F. Tysinger, manager of Shea's theatre, Ashtabula, Ohio, ran a "Free Coca-Cola Show," in which the Coca-Cola bottler paid for the entire program including a free Coke for each youngster. The admission "price" was 10 Coca-Cola bottle caps.

Other soft-drink companies likewise provide various sales aids to their customers, which the alert concession executive can exploit to enliven the appearance of his refreshment area and increase the over-all revenue from his operation.

All-Stars of the Famous Hollywood Line

Big Time
5¢
1/8 POUND
Hollywood's MILK-SHAKE
Unlimited taste
Hollywood's BUTTER-NUT
Peanut Dairy Butter caramel
EVERYBODY LIKES PAYDAY
CANDY BAR

ON DISPLAY
AT BOOTH
No. 118

HOLLYWOOD
WELCOMES
T.E.S.M.A.
T.E.D.A.
T.O.A.
I.P.A.

Visit us in our Hospitality Room

HOLLYWOOD CANDY DIV.

HOLLYWOOD BRANDS, Inc.—Centralia, Ill.

Better Refreshment Merchandising Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

BEVERAGES

American Citrus Corporation, 333 N. Michigan Avenue, Chicago.

Bireley's, 1127 North Mansfield, Los Angeles, Calif.

CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York, N. Y. See pages 4-R—5-R.

COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See page 1-A.

DAD'S ROOT BEER COMPANY, 2800 North Talman Avenue, Chicago 18, Ill.

Delaware Punch Company of America, San Antonio 6, Tex.

Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.

Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.

The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.

Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.

Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.

Julep Company, 353 W. Grand Avenue, Chicago, Ill.

Mission Dry Corporation, 5001 S. Sota Street, Los Angeles, Calif.

National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.

Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.

Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.

Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.

O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.

PEPSI-COLA COMPANY, 3 W. 57th Street, New York. See page 11-R.

Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.

Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.

Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.

Rio Sirup Company, 324 W. 44th Street, New York City.

Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.

Seven-Up Company, 1316 Delmar, St. Louis, Mo.

Sunkist Growers, Inc., 707 W. Fifth Street, Los Angeles 13, Calif.

The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.

Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.

Tone Products Company, 3846 W. Lake Street, Chicago 24, Ill.

Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.

James Vernor Company, 239 Woodward Avenue.

Wander Company, 360 N. Michigan Avenue, Chicago, Ill. (chocolate milk).

Detroit, Mich.

The Welch Grape Juice Company, Westfield, N. Y.

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BEVERAGE DISPENSERS

APCO, INC., 1740 Broadway, New York, N. Y. (cup dispenser). See page 9-R.

Automatic Syrup Company, 46-7 Vernon Blvd., Long Island City, N. Y.

Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.

Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).

Best Products Company, 220 West Addison Street, Chicago 18, Ill (coffee).

C. G. Bradley & Sons, 431 N. Franklin St., Syracuse, N. Y.

CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y. See pages 4-R—5-R.

Carbonic Dispenser Co., Canfield, Ohio.

Coan Manufacturing Co., 2070 Helena, Madison, Wis (cup dispenser).

COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See page 1-A.

Cole Products Corporation, 39 South La Salle Street, Chicago 3, Ill.

DAD'S ROOT BEER, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.

Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.

Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.

The Fischman Company, 10th & Allegheny, Philadelphia, Pa.

Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).

Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.

Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.

Jet Spray Cooler Company, 33 Simmons Street, Boston 20, Mass.

W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.

Knickerbocker Beverage Dispenser, Inc., 453 6th Avenue, New York, N. Y.

Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).

Lyons Industries, 342 Madison Avenue, New York City.

Majestic Enterprises, Inc., Ltd., 959 Crenshaw Boulevard, Los Angeles, Calif.

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo.

Milk-O-Mat Corporation, 500 Fifth Avenue, New York City (cup dairy drink).

Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.

Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.

Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 54, Calif.

Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.

Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.

Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.

PEPSI-COLA COMPANY, 3 West 57th Street, New York City. See page 11-R.

ROWE-SPACARB, INC., Div. of Rowe Manufacturing Co., 31 East 17th St., New York City.

S & S Products Company, P. O. Box 1047, Lima, Ohio.

Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.

Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.

Snively Vending & Sales Company, Winter Haven, Fla.

Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.

STEEL PRODUCTS, INC., 40 Eighth Ave., S.W., Cedar Rapids, Ia.
page 6-R.

SUPERIOR REFRIGERATOR COMPANY, 822-24 Hodiamont Avenue, St. Louis 3, Mo. (See Page 6-R.)

Telecoin Corporation, 12 E. 44th St., New York City.

Tone Products Company, 3846 W. Lake Street, Chicago 24, Ill.

Uniflow Manufacturing Company, Erie, Pa.

Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Calif. (bottle milk).

John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.

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CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.

Bachman Chocolate Manufacturing Company, Mount Joy, Pa.

Walter Baker & Company, Inc., Pierce Square, Dorchester, Mass.

Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.

A. L. Bazzini Company, Inc., 108-116 Park Place, New York, N. Y.

Paul F. Beich Company, Bloomington, Ill.

E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.

Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.

Blum's, Inc., Polk & California Streets, San Francisco, Calif

Brock Candy Company, 1111 Chestnut Street, Chattanooga, Tenn.

Bunte Brothers-Chase Candy Company, 3301 W. Franklin St., Chicago, Ill.

Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.

Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.

Candymasters, Inc., 3-5 N. 15th St., Minneapolis, Minn.

Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.

Charms Company, 601 Bangs Avenue, Asbury Park, N. J.

Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.

THE D. L. CLARK COMPANY, 503 Martindale, Pittsburgh 12, Pa. See page 6-R.

Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.

The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.

Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.

Dennis Candy Factory, Inc., 793 Monroe Avenue, Rochester, N. Y.

Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.

Drake America Corporation, 20 East 50th Street, New York 22, N. Y.

Elmer Candy Company, 540 Magazine Street, New Orleans, La.

The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.

F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.

Ferrara Candy Company, Inc., 2200 W. Taylor Street, Chicago 12, Ill.

Fisher Nut & Chocolate Company, 2327 Wycliff St., St. Paul 4, Minn.

Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.

Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.

D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.

H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.

LIST OF BRAND NAMES

On page 17-R are candy bars, beverages and chewing gums widely sold at theatres, listed alphabetically by trade name, with the manufacturer of each indicated. This is for the purpose of ascertaining the name of the manufacturer when only the name of the product is known. The manufacturers are listed alphabetically with addresses, according to product classification in the directory beginning on this page.

Hawley & Hoops, Inc., 200 N. 12th St., Newark, N. J.
HENRY HEIDE, INCORPORATED, 313 Hudson Street, New York, N. Y. See page below.
Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.
M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.
HOLLYWOOD BRANDS, INC., 836 S. Chestnut Street, Centralia, Ill. See page 13-R.
Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.
Robert A. Johnston Company, 4033 W. National Avenue, Milwaukee 1, Wis.
Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.
Kraft Foods Company, 500 North Peshtigo, Chicago, Ill.
Leaf Brands, Inc., 1155 Cicero Avenue, Chicago, Ill.
Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
Life Savers Corporation North Main Street, Port Chester, N. Y.
Luden's, Inc., 200 North Eighth, Reading, Pa.
Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
McAfee Candy Company, Inc., Macon, Ga.
MARS, INCORPORATED, 2019 N. Oak Park Avenue, Chicago 35, Ill.
Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.
Melster Candies, Cambridge, Wis.
National Licorice Company, 106 John Street, Brooklyn, N. Y.
THE NESTLE COMPANY, 2 William Street, White Plains, N. Y. See page 10-R.
New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
Norris Candy Company, Atlanta, Ga.
Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
Planters Nut & Chocolate Company, Wilkes-Barre, Pa.
Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago, Ill.
H. B. Reese Candy Company, Hershey, Pa.
Rennie Nut Company, 82 Briarcliff Road, Larchmont. N. Y.
Thomas D. Richardson Company, Atlantic and I, Philadelphia 34, Pa.
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
Sperry Candy Company, Milwaukee, Wis.
Squirrel Brand Company, 1012 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 N. Broadway, Milwaukee 2, Wis.
Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
James O. Welch Company, 810 Main, Cambridge, Mass.
Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

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CANDY MACHINES

Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Columbus Vending Company, 2005 East Main Street, Columbus, Ohio.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 21-30 44th Road, Long Island City, N. Y.
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
THE ROWE CORPORATION, 31 East 17th Street, New York City. See page 7-R.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

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CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
THE ROWE CORPORATION, 31 East 17th Street, New York City.

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DISPLAY CASES AND COUNTER EQUIPMENT

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte Street, Kansas City 8, Mo. (steel sectional counters).
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
Indiana Cash Drawer Co., Shelbyville, Ind.
Monticello Manufacturing Company, Elwood, Ind.
Master-Kraft Fixtures Company, 2320 Lipps Lane, Baltimore 23, Md.
Pronto Pop Corn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (cafeteria equipment).
SUPURDISPLAY CORPORATION, 2100 Wisconsin Tower Bldg., Milwaukee, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

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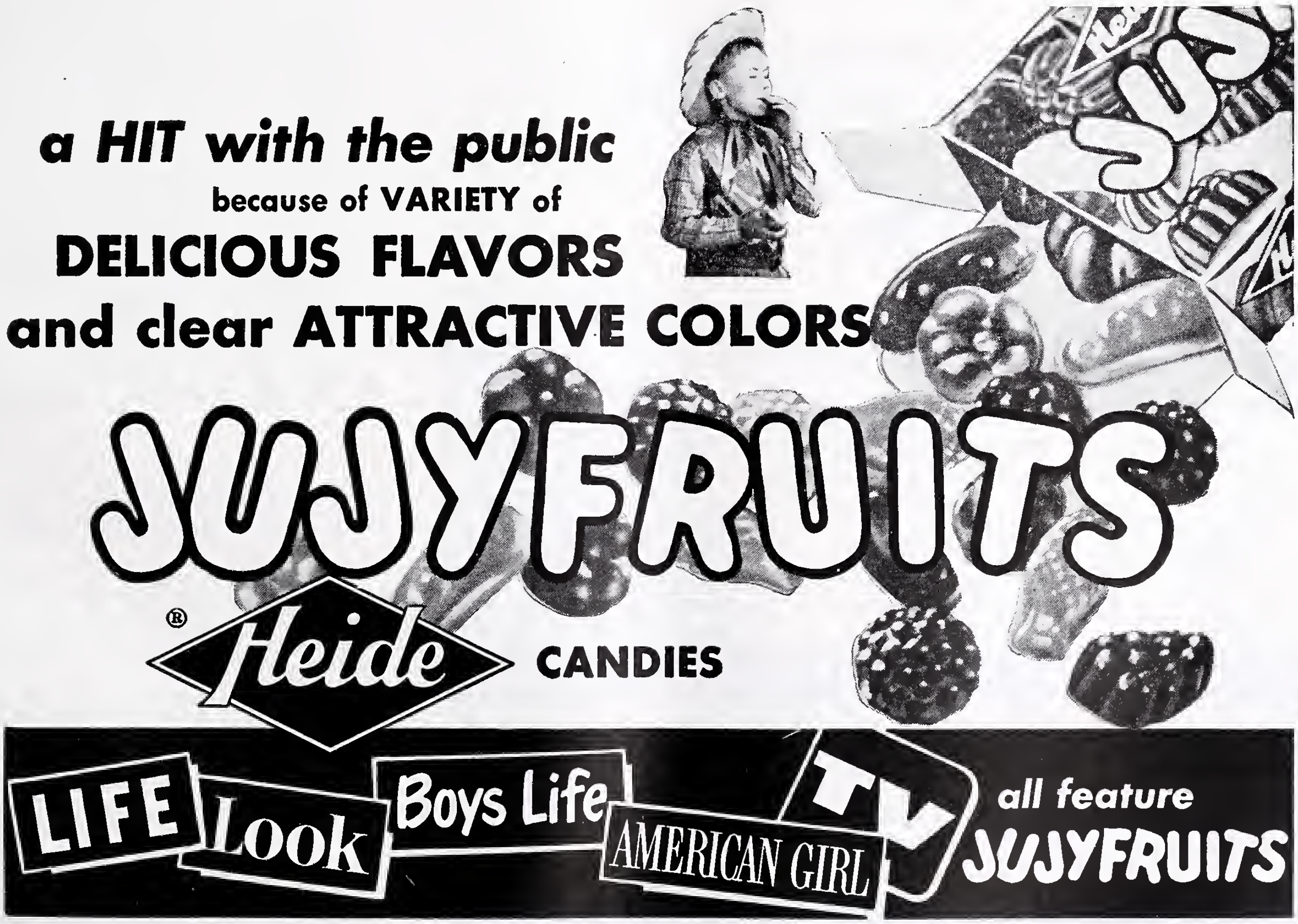
FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).
American Playground Devices Company, Anderson, Ind. (outdoor grills).
Bell Engineering Company, 55 Munroe Street, Lynn, Mass. (frankfurter rotisserie).
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis. (butter dispenser).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia. (frankfurter and bun warmer).
Helmco, Inc., 7400 W. Lawrence Avenue, Chicago 31, Ill. (barbecue sandwich equipment).
Hollywood Servemaster Company, 114 W. 18th Street, Kansas City 8, Mo. (frankfurter grill).



Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (frankfurther and bun steamer).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Prince Castle Sales, 121 West Wacker Drive, Chicago, Ill. (beverage mixers).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and pizza dispensers, egg roll and shrimp dispensers).
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
STEEL PRODUCTS, INC., 40 Eighth Avenue, S.W., Cedar Rapids, Ia.
SUPURDISPLAY, INC., 2100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

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FOOD SPECIALTIES

Armour & Company, Union Stock Yard, Chicago, Ill. Gardena, Calif. (cabinets).
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
FLAVO-RITE FOODS, INC., 643 Brook Avenue, Bronx, N. Y. (shrimp rolls, turkey-in-a-bun). See page 10-R.
Frozen Farm Products, Inc., 1735 Margaret Avenue, Altoona, Pa. (frozen breaded chicken in basket).
Hygrade Food Products Corporation, 2811 Michigan Avenue, Detroit, Mich. (frankfurters).
Meadors Manufacturing Company, Greenville, S. C. (biscuits).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).
Swift & Company, Union Stockyards, Chicago, Ill. (frankfurters).
Temple's Frosted Foods, Inc., 454 Berry Street, Brooklyn 11, N. Y. (frozen Chinese egg rolls).

GUM, CHEWING

American Chicle Company, 30-30 Thompson Street, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
William Wrigley, Jr., Company, 410 N. Michigan Avenue, Chicago, Ill.

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ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Atlas Tool & Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo. (ice cream vendor).
Automatic Canteen Co. of America, Merchandise Mart, cago 39, Ill. (ice cream freezers).
Badger Vending Machine Company, 710 N. Plankington, Milwaukee, Wis. (cup ice cream vendor).
Craig Machine Company, Danvers, Mass. (ice cream vendor).
Dari-Delite, Inc., 1524 Fourth Avenue, Rock Island. Ill. (soft ice cream freezers).
DeCicco's Bon Bon Corporation, 451 N. Rodeo Drive, Beverly Hills, Calif. (chocolate covered ice cream).
Everfrost Sales, Inc., 14815 South Broadway, Gardena. Ill. (cabinets).
Freez-King Corporation, 2518 W. Montrose Avenue. Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream)
Icecreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream freezers)
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser)
Port Morris Machine & Tool Companyq, 208 E. 135th St., New York City (soft ice cream and custard machine).
Rowe Manufacturing Corporation, 31 East 17th Street. New York City. (ice cream pop and sandwich automatic vendor).
Sno-Master Manufacturing Company, 124 Hopkins Place, Baltimore 1, Md. (ice shaver)
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg, Omaha, Neb. (soft ice cream)

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PAPER CUPS AND TRAYS

Dixie Cup Company, 24th & Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York City.
LILY-TULIP CUP CORPORATION, 122 East 42nd Street, New York City. See page 3-R.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.
Tyson-Caffey Corporation, 8 Briar Road, Wayne, Pa. carryout).

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POPCORN BAGS AND BOXES

Andre Paper Box Company, San Francisco, Calif.
The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
Grand Bag & Paper Company, Inc., Ossining, N. Y.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Regal Products Company, 1400 W. 37th Street, Chicago 9, Ill.
Rockford Paper Mills, 33 S. LaSalle St., Chicago, Ill.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
C. F. SIMONIN'S & SONS, INCORPORATED, Tioga & Belgrade Street, Philadelphia, Pa.
Tidy House Paper Corporation of New York, 101 Onderdonk, Brooklyn 37, N. Y.

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POPCORN POPPERS

C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo. See page 8-R.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.

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POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
C. CRETORS & COMPANY, 630 N. Cermak Road, Chicago, Ill.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Albert Dickinson Company, P. O. Box 788, Chicago 90, Ill.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, Fremont, Nebr.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo. See page 8-R.
J. A. McCarty Seed Company, Evansville, Ind.
Premier Popcorn Company, Watseka, Ill.
SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis.
Wyandotte Popcorn Company, Marion, Ohio.
Y & Y Popcorn Supply Company, 526 N. 13th Street, Philadelphia, Pa.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

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POPCORN SEASONING AND SEASONING DISPENSERS

Apco Inc., 250 West 57th Street, New York 19, N. Y. (butter dispenser).
Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
Capital City Products, 525 West First Street, Columbus, Ohio.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (butter dispenser).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis.
Dell Food Specialties, Inc., Beloit, Wis. (cheese and barbecue flavoring).
E. F. Drew & Company, 5 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullterton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).
Phenix Foods Company, 460 Illinois Street, East Chicago 90, Ill. (cheese flavoring).
C. F. SIMONIN SONS, INCORPORATED, Tioga and Belgrade Street, Philadelphia, Pa. (seasoning). See this page.

"My, that popcorn smells good... let's go back and get some!"

ONLY popsit plus

WITH BUTTERLIKE FLAVOR AND AROMA— BRINGS 'EM BACK EVERY TIME!

Check the plusses of Popsit Plus
- the only popping oil with a real butter-like flavor
- measures more accurately
- pours readily in all kinds of weather
- costs less per bag
- produces fewer "duds"

Made of American Ingredients—Always Available!

popsit plus!

Made by C. F. Simonin's Sons Inc. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION

SUPURDISPLAY CORPORATION, Wisconsin Tower Bldg., Milwaukee, Wis. (butter dispenser).

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POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
Bonanza, Inc., 2980 W. Pico Blvd., Los Angeles, Calif.
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill.
Hollywood Servemaster Company, 114 West 18th Street, Kansas City 8, Mo. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. See page 8-R.
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

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VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
POBLOCKI & SONS, 2159 S. Kinnikinnic Avenue, Milwaukee 7, Wisc.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer: Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company.
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
PEPSI-COLA: Pepsi-Cola Company
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation.
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
SQUIRT: The Squirt Company.
TRU-ADE: True-Ade, Inc.
VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

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CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
ANNABELLE'S ROCKY ROAD: A. S. Jaffe Co.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIG PAYOFF: Hollywood Candy Co.
BIG TIME—Hollywood Candy Co.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BOSTON BAKED BEANS: Banner Candy Mfg. Co.
BROCK ASSORTMENT: Brock Candy Co.
BROCK BAR: Brock Candy Co.
BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Company.
CARDINAL BAR: Euclid Candy Company.
CHARMS: Charms Candy Company.
CHOCOLETTOS: Peter Paul, Inc.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
CRACKER JACK: The Cracker Jack Company.
CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
DARLING CREAMS: Henry Heide, Inc.
DEEP FREEZE: Brock Candy Co.
DOCTOR'S ORDERS: Walter H. Johnson Co.
DOTS: Mason Au & Magenheimer Confectionery.
DREAM BOATS: Brock Candy Co.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.
FOURSOME: Brock Candy Co.
GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
HAWIIAN FUDGE: Euclid Candy Co.
HERSHEY: Hershey Chocolate Company.
JUICELETS: F & F Laboratories, Inc.
JUJUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUMBO BLOCK: Planters Nut & Chocolate Co.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.
LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: Switzer's Licorice Company.
LIFE SAVERS: Life Savers Corporation.
M & M's: Hawley & Hoops Co.
MALT BALLS: Leaf Brands, Inc.
MARS: Mars, Inc.
MASON MINTS: Mason, Au & Magenheimer Co.
MASON PEAKS: Mason, Au & Magenheimer Co.
MILK DUDS: M. J. Holloway Company.
MILK PAILS: M. J. Holloway & Co.
MILK PODS: M. J. Holloway Company.
MILK-SHAKE: Hollywood Candy Company.
MILKY WAY: Mars, Inc.
MOUNDS: Peter Paul, Inc.
MR. GOODBAR: Hershey Chocolate Company.
NECCO BOLSTER: New England Confectionery Co.
NECCO PEPPERMINTS: New England Conf. Co.
NECCO WAFERS: New England Confectionery Co.
NESTLES: Nestle Chocolate Company.
NIBS: National Licorice Company.
OH HENRY: Williamson Candy Company.
OLD NICK: Shutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT BUTTER CUP: H. B. Reese Candy Co.
PEANUT CHEWS: D. Goldenberg, Inc.
PECAN PETE: Fred W. Amend Co.
PECAN ROLL: Sperry Candy Company.
PLANTER'S PEANUTS: Planters Nut & Chocolate
POLAR DAN: Brock Candy Co.
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POM POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
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RED SAILS: Hollywood Candy Company.
ROOT BEER DROPS: Chase Candy Corp.
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SOFTEES: Mason, Au & Magenheimer Conf. Co.
SNICKERS: Mars, Inc.
SUCKERS: M. J. Holloway & Company.
TEENS: Marlon Confections Corporation.
3 MUSKETEERS: Mars, Inc.
TOOTSIE ROLL: Sweets Company of America.
25 KARET: Charms, Inc.
WELCH'S COCOANUT: James O. Welch Co.
WELCH JR. MINTS: James O. Welch Co.
WHIZ: Paul F. Beich Co.
ZERO: Hollywood Candy Co.

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3—Clark Co., The D. L.	6-R	10—Nestle Co., The	10-R
4—Coca-Cola Co., The	1-A	11—Pepsi-Cola Co.	11-R
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101—Beverage dispensers, counter
102—Butter dispensers
103—Sandy bars
104—Candy Specialties
105—Candy machines
106—Cash drawers
107—Coffee-makers
108—Custard freezers
109—Films, snack bar adv.
110—Food specialties
111—Ice cream cabinets
112—Mixers, malteds, etc.
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VALUES UNSURPASSED! DEVRY DUAL SOUND projectors w/amplifier, speaker, excellent $595. Available on time. Holmes L25N amplifiers, rebuilt $95; used rewinds $6.95 set; automatic enclosed rewinds, excellent, $45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

FOR SALE: STEREO SILVER SCREEN, INvisible seams. 13.6 x 18 picture size. One year old, $150. F. O. B. Sioux Rapids, Ia. SIOUX THEATRE, Sioux Rapids, Ia.

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MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1954-55 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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WANTED — PIPE ORGAN CONSOLE, THREE manual Wurlitzer preferred. Will pay cash. R. LAWSON, 4459 Sherbrooke W., Montreal.

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CINEFLEX 35M REFLEX CAMERA, 2 MAGAzines, 3 lenses, 24V motor, case, $695; Belhowell 35mm automatic foot splicers, $595; Moviola 35mm composite sound/picture, $495; multiple floodlites holding 12 bulbs on rolling stand $180 value, $29.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

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BUSINESS BOOSTERS

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

Loew's Theatres' Budget Channelled to Newspapers

Ernest Emerling, advertising and publicity director for Loew's Theatres, said recently that more than 80 per cent of Loew's Theatres' advertising dollars go into newspapers. He said that "Loew's pioneered neighborhood movie advertising in the New York dailies, via Loew's Movie Guide instituted in 1940." More than $500,00 is used annually on the guide, he added.

Jackie Gleason to Appear On Paramount Stage

Robert K. Shapiro, managing director of the Paramount theatre, New York, announced that television star Jackie Gleason and his entire cast would appear in person at the theatre starting November 17 for two weeks. It will mark the first time in more than a year that the Paramount will present a stage show in addition to its regular film.

Legion Approves Two Of Five New Films

The National Legion of Decency this week reviewed five pictures, putting two in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section II are "Fire Over Africa" and "Sign of the Pagan." In Class B are "Jesse James' Women" because of "suggestive costuming and situations; low moral tone"; "Phffft" because it "reflects the acceptability of divorce; light treatment of marriage; suggestive sequences," and "This Is My Love" because of "low moral tone; light treatment of marriage."

"Aida" to Have New York Opening in November

S. Hurok's presentation of Verdi's "Aida" will have its American premiere at the Little Carnegie theatre in New York November 11. Said to be first opera film in color, "Aida" was produced in Italy by Ferruccio de Martino and Federico Teti. It is Mr. Hurok's first film presentation and features Sophia Loren acting the title role which is sung by Renata Tebaldi. I.F.E. Releasing Corporation is the distributor.

30 Theatres Are Signed For Opera Telecast

Approximately 30 theatres throughout the U. S. have signed for the closed circuit telecast of the opening night of the Metropolitan Opera, November 8, a representative of Theatre Network Television said this week. The three-hour show will consist of scenes from "La Boheme," "Barber of Seville" and "Aida."

Basil Enterprises Holds First Fall Meetings

BUFFALO: The first managers' meeting of the season was held by Basil Enterprises last week at the home office, Buffalo. The managers and office personnel were addressed by C. J. Basil, president; B. J. Basil, vice-president, and T. J. Basil, treasurer. The guest speaker was Sidney Pfeifer, attorney for the circuit. Various phases of operation were discussed by G. M. Westergren, assistant general manager, and V. Spencer Balser, film buyer and head broker.

"Romeo" Opens in December

The American premiere of Shakespeare's "Romeo and Juliet" will be held December 22 at the Sutton theatre in New York, it was announced by William J. Heineman, vice-president of United Artists in charge of distribution. A J. Arthur Rank Organization presentation, it was voted recently best picture at the Venice Film Festival. It stars Laurence Harvey and Susan Shentall and was directed by Renato Castellani.

Leonard Siebert Dies

HARTFORD: Leonard Siebert, 90, operator of the first motion picture theatre in East Hampton, Conn., known as Siebert's Opera House, died October 21 following a long illness. He retired in 1946.

EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

fall BUYERS NUMBER

with

THE BUYERS INDEX

NOVEMBER 1954

Mañana

Mañana may be soon enough for some people — but not for motion picture exhibitors!

With more and more of the filmgoer's dollar going toward the new wide screen and directional sound product, motion picture exhibitors must act *today* — and furnish their theatres with equipment that will show these box office attractions at their very best.

Don't *you* put off these important equipment changes 'til "Mañana"! Show the new techniques *now* — and show them with the finest equipment available,

Simplex

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PROJECTION AND SOUND SYSTEMS

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION

Loma Loom* Carpet

saves the **Theatre** *owner many a headache and lots of money*

Loma Loom carpet does its best job in the theatre — where carpets usually get their worst beating. The ravages of cigarette burns, permanent stains, tears, scuffs, etc., disappear overnight — because damaged sections can be quickly removed and replaced *invisibly!*

Loma Loom carpet is the easiest and most economical carpet to install: it can be laid on any kind of flooring — including rough flooring, tile, stone, cement and wood.

Loma Loom carpet is a blend of very tough Nylon and fine sturdy wools that mean much more wear. The built-in sponge rubber cushion means maximum resilience against thousands of pounding feet. In cold weather, **Loma Loom** retains large area heat, thus holding down heating bills. There is no waste in installation: practically all of the carpet is used in laying. And the built-in sponge rubber cushion makes **Loma Loom** noise-proof.

Let your next job be **Loma Loom** carpet.

Write for details and samples to

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THE CARPET WITH THE
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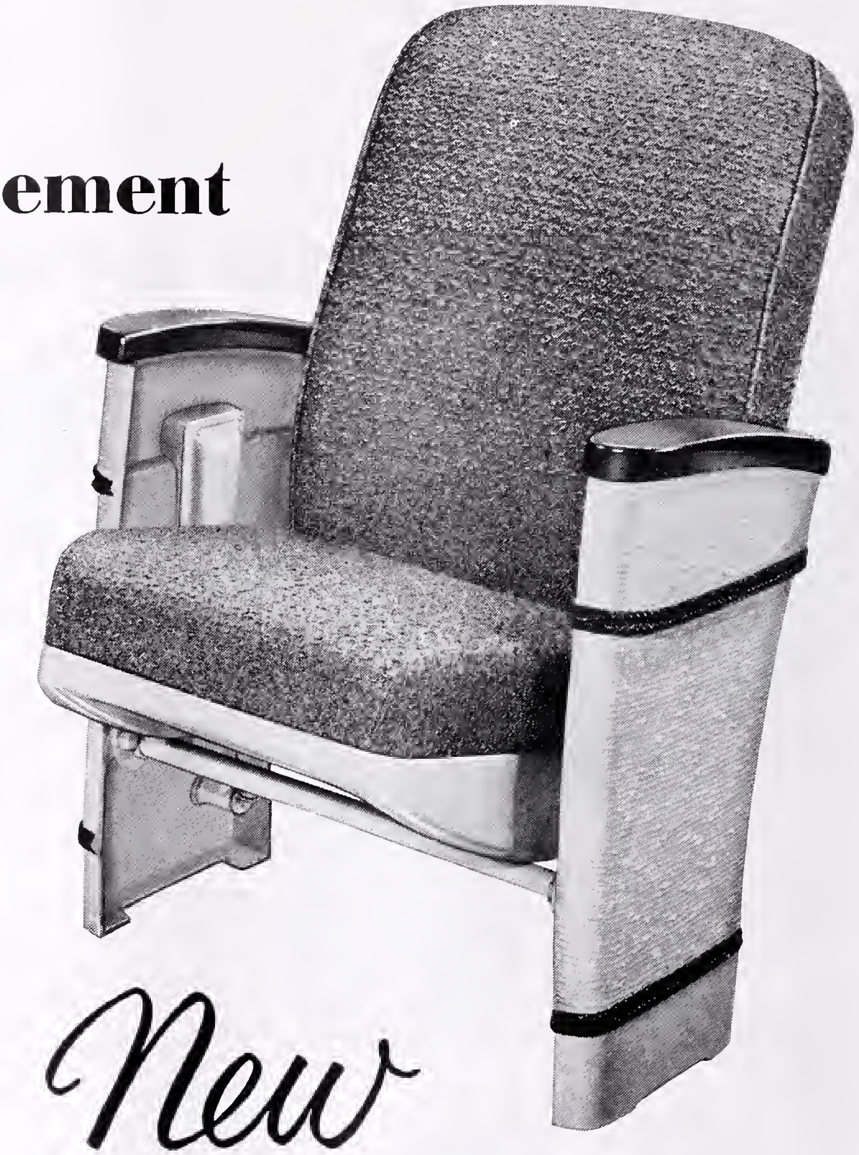
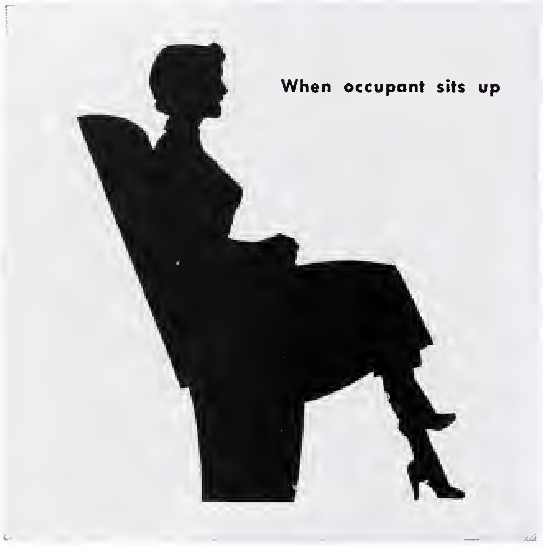
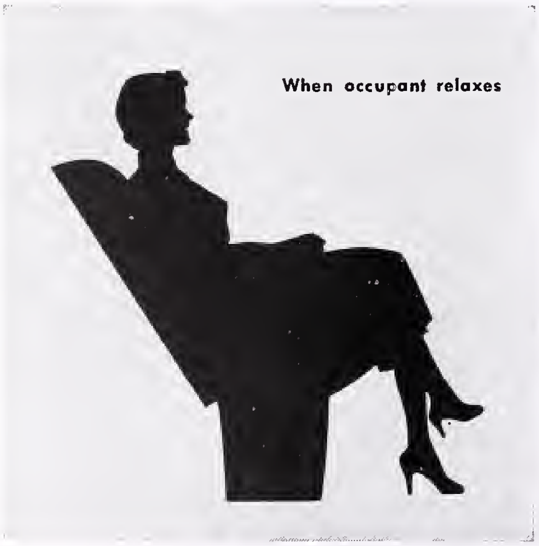




New American Bodiform® *Loge Chair*



Relax, and the chair relaxes with you, letting you sink back with all the luxurious restfulness of homey fireside comfort.

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Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, School, Church, Auditorium,
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DRIVE-IN FUTURE
WITH.....

CINEMASCOPE
SCREENS

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WORLD'S FINEST ERECTED IN 48 WORKING HOURS . . . NO "LOST WEEKEND"!

No question about it — the trend is to Cinemascope. An increasing percentage of Hollywood wide-screen extravaganzas is being filmed for cinemascope and the public is gobbling it up. Your public *expects* a Cinemascope screen in your Drive-In Theater to view these new movies. You'll find our steel cantilever construction installations in drive-in theaters in every major city from coast to coast. With our convenient construction methods, you can have your cinemascope screen erected in less than 48 working hours. You don't lose any precious weekend business! And the low cost of maintenance and the ease of maintenance will please you . . . while you please the public!

THE FUTURE BELONGS TO YOU . . . IF YOU PREPARE FOR IT!

THE PERFECT SCREEN FOR DRIVE-IN VIEWING . . .

Cinemascope is perfect for drive-in theaters . . . the depth, width and high reflectivity means a clear, undistorted picture from any part of the grounds. The sweeping scope against the backdrop of sky . . . is the most dramatic, spectacular effect you've ever had. Get all the facts today and see for yourself . . . in cinemascope!

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*48′ x 120′
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* Picture Area

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PROJECTION ROOM
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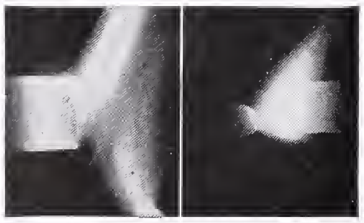
Not only do "National" carbons excel in brilliance, color-balance and uniformity, but they give you all these features at the lowest cost per unit of light and per inch of carbon consumed.

Call on "National" carbons and NATIONAL CARBON service for the ultimate in picture quality, at least overall cost.



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Only RAYTONE OFFERS

ABSOLUTE GUARANTEE!

with RAYTONE HILUX SCREENS

Only Raytone dares to back up its advertising statements with the absolute guarantee that if the Raytone Hilux Screen does not satisfy every claim below, YOU PAY NOTHING FOR THE SCREEN!

1. **NO SEAMS** show on a Raytone Hilux Screen regardless of the size of the picture being projected . . . regardless of the system.
2. **EFFICIENT LIGHT REFLECTION** The Raytone Hilux Screen reflects all the light which intelligent surveys indicate is needed.
3. **MAXIMUM LIGHT RETURN** to the greatest number of desirable seats in any theatre is a must with all screens . . . a certainty with the Raytone Hilux Screen.
4. **EVEN LIGHT DISTRIBUTION** to avoid hot spots and too rapid drop-off beyond useful viewing angles.
5. **RESISTANCE TO AMBIENT LIGHT** . . . stray light from sources other than the projector . . . is another important characteristic of the Raytone Hilux Screen.
6. **ACCURATE COLOR RENDITION** makes for richer, more natural pictures on the Raytone Hilux Screen.
7. **ALL SYSTEMS** look best when projected on the all-purpose Raytone Hilux Screen . . . regardless of aspect ratio.

● In this day and age of advancing techniques and new developments in the motion picture industry, quality at reasonable prices is needed far more than inferior products at cut-prices. To this belief Raytone has dedicated the efforts and energies of all its research and development . . . to continue to bring you the finest products at the lowest possible prices. *See your Raytone Theatre Dealer today.*

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Scene from "THE EGYPTIAN,"
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sharpest image, edge-to-edge...

most uniform light distribution...

on any screen!

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Visit BAUSCH & LOMB Booth 73
TESMA Exhibit, Oct. 31 - Nov. 4,
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About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

Samuel N. Saiia

Samuel N. Saiia of Buffalo, N. Y., has been appointed to the sales staff of the Raytone Screen Corporation, Brooklyn, N. Y. Mr. Saiia has been in the sales field since his graduation from Millard Fillmore College in Buffalo, and more recently has been New York industrial representative for a number of eastern paint manufacturers. For the past two years, before joining Raytone, he was in the motion picture screen field with another organization.

CinemaScope installations in New York State have been made by *John Free,* at the Pontiac and Riverside drive-ins, Ogdensburg; *Vivian Sweet,* Star theatre in Salem, Swan in Greenwich, and Broadway in Schuylerville; *Mrs. Helen Halley,* Play-Lyceum, Champlain; *Jules Perlmutter,* Warren in Warrensburg, and Chester in Chestertown.

J. J. Jarrish has replaced the screen of his Rio drive-in at Adal, Ga., which was knocked down recently by high winds.

R. H. Zimmerman of American Seating Company and *Lloyd Ownbey* of National Theatre Supply, were in Denver, Colo. for unveiling of American's new loge chair.

Several hundred persons attended the testimonial dinner held recently at the Statler Hotel in Hartford, Conn., honoring *Lou Cohen,* Loew's Poli manager, and Mrs. Cohen on their 35th wedding anniversary, which was also Mr. Cohen's 35th year in show business.

Don Quincer has started preliminary grading work on a drive-in at Wadena, Minn.

Jimmy Rangaard, operator of the Staples theatre, Staples, Minn., is constructing a drive-in at Verndale, Minn.

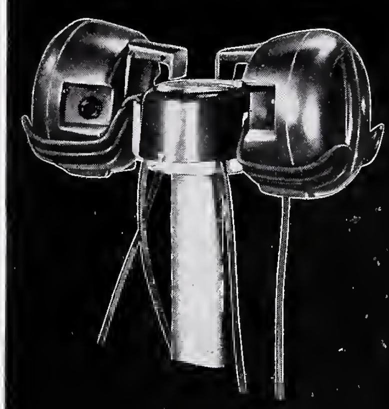
Mrs. Sarah Galitzki has reopened her Coed theatre, Topeka, Kans., which is now equipped for CinemaScope and with a new sound system.

Harry Chertoc, owner of the Sky-Vue drive-in near Harrisburg, Pa., has announced that a new drive-in will be built in the spring on Harrisburg Pike.

Mrs. Kenneth W. Cockerline is installing CinemaScope and stereophonic sound equipment in her theatre in Moreland, suburb of Portland, Oregon.

Al Siner, manager of the Strand in Providence, R. I., reports reopening of the theatre following redecoration.

The World's Oldest Manufacturer of Theatre Equipment



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THE RAINMASTER SERIES

The only speaker unit with a raincoat. Unbelievably resistant to rain, snow or dust.

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Your patrons have the right to expect good sound. Don't give them cause to complain

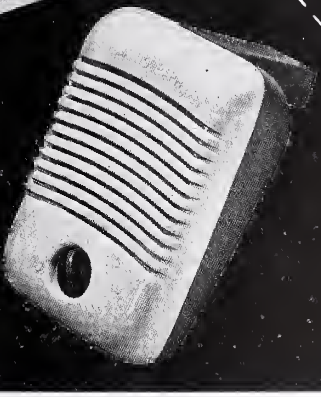
MOTIOGRAPH NOW OFFERS 3 LINES OF IN-CAR SPEAKERS

to meet the requirements of every theatre.

You'll have better sound while you S-t-r-e-t-c-h your equipment dollars with Motiograph. Arrange for a demonstration by your nearest qualified theatre equipment dealer.

THE 7800 ECONOMY SERIES

Low in initial and maintenance cost. Speakers with full 4" unit as low as $5.50 each. Junction Boxes as low as $4.50 each.



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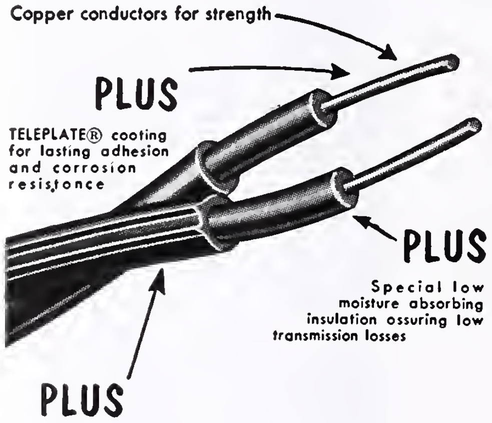
the wire that's
BUILT to be buried!

Don't bury wire that wasn't designed to be buried. It's expensive to dig up!

Take a look at TELESEAL and you'll see why it lasts so long underground:


Copper conductors for strength
PLUS
TELEPLATE® coating for lasting adhesion and corrosion resistance
PLUS
Special low moisture absorbing insulation assuring low transmission losses
PLUS

Tough, weather resistant neoprene jacket capable of being buried directly in the ground without damage from moisture and chemical action in the soil.

THAT'S TELESEAL—the wire that is built specifically for direct burial in the ground . . . the high quality wire that will give you efficient, dependable service for years.

For your drive-in, order TELESEAL by name from your theatre supply house.

Be sure to visit us in Booth #37 at the **TESMA-TEDA-TOA-IPA** *trade show.*

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Well Built Wires
Since 1899
NEW HAVEN 14, CONN.

Drew Eberson of the firm of John & Drew Eberson, New York architects, has been commissioned to design three theatres in Central America for Teatros De El Salvadore, S.A. A group headed by Louis Poma will operate the theatres.

O. J. Forest, manager of the Westrex Corporation, in Trinidad, came to New York recently for conferences with the staff of Westrex headquarters.

A drive-in theatre is to be built soon near Chaffe, Mo. It is expected to cost $60,000 and have a capacity of 460 automobiles. *Bob Capshaw,* of Chaffee, is one of the six men who are backing the venture.

Mitchell Cole is the new owner of the Loma Theatre in Campti, La. It was acquired from former owner *Mrs. S. D. Dick.*

Lewis Cox plans to close the Bayouland drive-in, Barton, La., soon with reopening scheduled sometime after the first of the year.

Whitney Lindsey, former manager of the Polk Theatre in Lakeland, Fla., is now with the Roy Smith Company, theatre suppliers.

A. J. Broussard recently opened his new indoor theatre, the Chief, Crowley, La. It is equipped for all the latest techniques in projection and sound.

Tom Clonan has returned as manager of the Comerford drive-in theatre, Scranton, Pa. He had been serving relief managerial duties in nearby cities.

CinemaScope and stereophonic sound equipment have been installed in *Jesse Jones'* St. Johns theatre in Portland, Ore. There are now more than half of the suburban houses there with such equipment.

Stan Trout reports he will open his new drive-in theatre near Hope, British Columbia, in 1955. This is also true of the drive-in planned by *Harold Warren* near Port Alberni on Vancouver Island.

Sam Levin, who operates the Sherwood Drive-In in Dayton, Ohio, reports that construction work on his new drive-in, immediately adjoining, is progressing nicely. It should be ready to open around January 1, and will include CinemaScope equipment and in-car heaters.

Maurice Moser has reopened the Ohio Theatre in Antwerp, Ohio. The 187-seat house had been closed for the summer.

Because he was forced to close his Skyway drive-in, which he has operated for seven years, when a new highway was placed under construction, *Frank Gilfilin* is going to build a new one on an eight-acre tract near Coshocton, Ohio. It will be known as the Tri-Vale and will have a capacity for 800 cars.

Everett Evers has reopened the Schelswig theatre at Schelswig, Ia. The building has been leased from the V.F.W.

The Roxy theatre in Saginaw, Mich., has ben taken over by *Ed Johnson,* who plans to call it the World and to show art films.

A new manager, *Buddy Schweig,* has been named for the Park theatre in Detroit, Mich.

Floyd Theatres in Florida, have announced that *Paul Lycan,* former operator at the Tarpon Springs theatre in Tarpon Springs, Fla., has been named manager of the Midway drive-in there. He replaces *Martin Walker,* who has returned to Haines City.

Edwin Fideli of Worcester, Mass., has been granted a permit to construct a drive-in in Lunenberg, Mass. It will have a capacity of 800 cars.

J. Real Neth has installed CinemaScope equipment in the State theatre, Columbus, Ohio.

The Riverside drive-in at Little Rock, Ark., has ben sold to Rowley United Theatres, Inc., by *Carl Burton.*

R. S. Starling has opened a new drive-in at Pineville, La. Known as the Pines, it is equipped with the latest techniques in sound, projection and a large screen furnished by National Theatre Supply.

CinemaScope and stereophonic sound equipment is being installed by *Mrs. Kenneth W. Cockerline* in her suburban Moreland theatre, Portland, Ore.

AT OPENING OF THE JOLLY ROGER DRIVE-IN NEAR DETROIT: This new outdoor theatre, which is pictured and described beginning on page 19, is a new operation of Nicholas George Theatres, which have several Detroit drive-ins and one outdoor. Mr. George is pictured third from right. The others are (left to right, excluding man in background), Bill Boudouris of the Theatre Equipment Company in Toledo, which supplied and installed the projection and sound equipment; Fred Tellerito; Jim Ross, Detroit operation; and Al Boudouris who engineered the equipment installation.

R. L. Grosh & Sons Scenic Studios

Theatrical stage equipment

4114-4122 SUNSET BOULEVARD, HOLLYWOOD 29, CALIFORNIA, NORMANDY 2-1134

Extends Greetings to

T. E. S. M. A. — T. O. A.
CONVENTION

CENTRE THEATRE, DENVER, COLORADO
Decorated and Equipped Under the Supervision of Mel Glatz

Stage equipment for the new theatre consisted of a screen frame constructed of light-weight steel channel properly designed for stress and strain in order to maintain the correct tautness of the plastic screen. The steel frame was constructed in a radius to conform with the projection, as well as for tilting to degree desired.

Traverse tracks were the Grosh "Tru-Roll" with patented die-cast carriers and rubber tire wheels.

Title curtain was made of lustre satin and operates on the steel track, with downstage return ends to allow for the maximum width of the picture screen. Maskings for the top were motorized for moving to four positions. The side maskings were also motorized for variance in positions, giving a clean-cut picture for the different ratios. The front contour curtain extended from the ceiling to the auditorium floor in its down position and matched in color the side wall drapes. This curtain was designed so that when it is in the up position it forms the proscenium valance. The fabric was selected for its richness and durability to conform to the quality of equipment in this theatre.

All of the mechanical moving equipment is operated from remote control from the projection booth.

COMPLETE AUDITORIUM STAGE EQUIPMENT ● SALES ● RENTALS

Wide Screen Installation
Asbestos Curtains
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Stage Hardware
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Framed Scenery
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Curve Track
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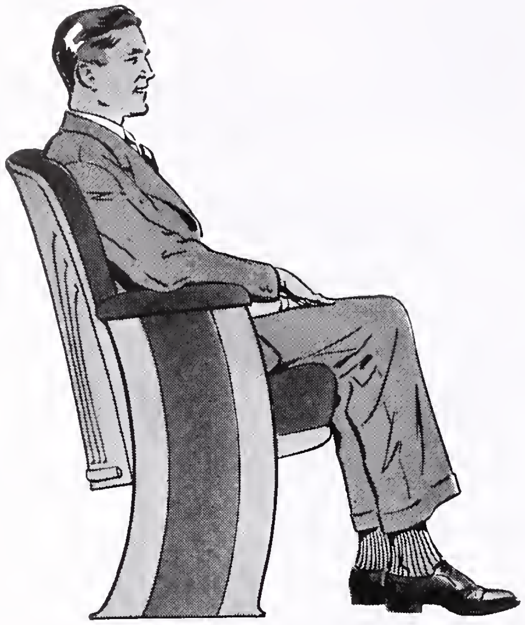
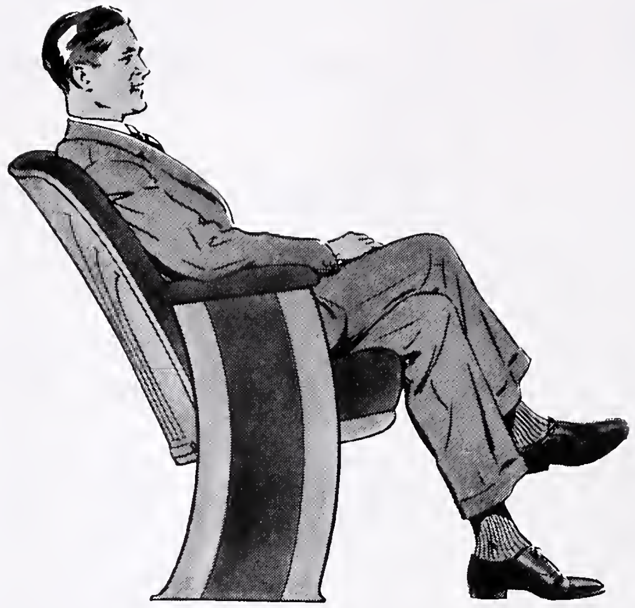
Murals
Gelatine
Spot Lights
Waterfall Curtains
Unit Settings
Painted Drops
Flameproofing
Flood Lights
"Tru-Roll" Track
Counterweight Units
Painted Scenery
Picture Screens
Drapery Settings



The new Relax-Recliner is comfortably firm, but puts no pressure against your back, when you are sitting in an upright position.

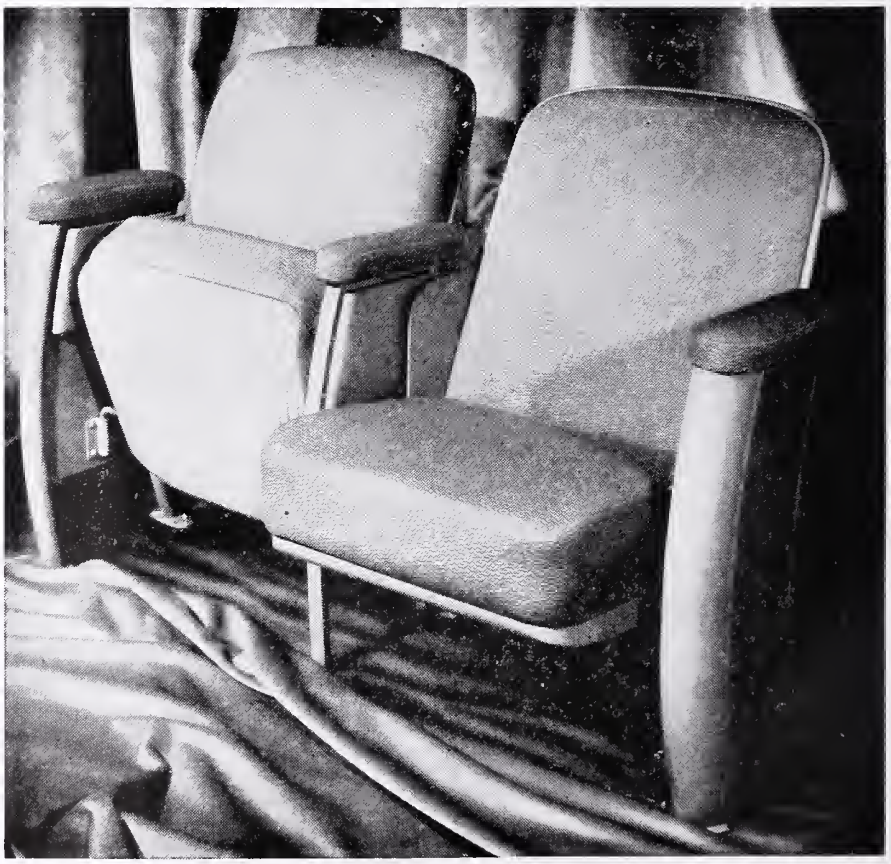


The chair back responds to your weight without buttons, levers, and gadgets, when you relax into a comfortable recline.

THE NEW Relax-Recliner

brings "Living-Room Comfort" to Theatre Patrons

The Relax-Recliner feature is available on Heywood's TC 700 or TC 701 models, as illustrated.
This luxuriously comfortable theatre chair is another example of the famous Heywood engineering "know-how" to make theatre seating as comfortable as the average patron's own easy chair at home.
Let a Heywood-Wakefield representative give you complete details of this great theatre seating line right away.



HEYWOOD-WAKEFIELD
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EST. 1826

HEYWOOD-WAKEFIELD COMPANY, *Theatre Seating Division, Menominee, Michigan* • Sales Offices: Baltimore • Chicago • New York

Better Theatres

for NOVEMBER 1954

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of the month, with each regular monthly issued as a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100.
RAY GALLO, Advertising Manager. HOLLYWOOD: Yucca-Vine Building; HOllywood 7-2145.
MIDWEST: Urben Farley & Company, 120 S. LaSalle Street, Chicago; Financial 6-3074.

VistaVision's Horizontal Projection

IT WAS hardly necessary for Paramount to assure theatre operators that there is no intention to make horizontal projection of VistaVision productions regular practice. Industry economics alone provide enough of an obstacle to that. The installation for the premiere of "White Christmas" at Radio City Music Hall seemed justified by the size of that house and the quality of image achieved appeared to us to reward the energy and ingenuity that made it workable in so short a time.

The method has been adopted as well for the West Coast premiere of "White Christmas" at the Warner theatre in Beverly Hills.

Whatever the practical considerations, the idea of printing the long way of the film to obtain a larger photograph for projection is interesting in its possibilities. Projecting such a print horizontally has proved practicable enough, even with equipment hastily got up. If a frame approaching twice the width of a standard print photograph is the best way to effect wide-screen presentation, then a longitudinal print with horizontal projection has certain recommendations.

For one, the film is under tension the long way of the frame, which reduces if it doesn't entirely eliminate the buckling problem. That problem can be dealt with in a process using 70mm film by having a curved aperture; this, of course, would require special optical provisions. The other factor in wide-film technique, that of double film weight, does not apply to printing the long way of the film, the stock being doubled only in footage.

Another interesting feature of the longitudinal print is the space it provides for more than one sound track. More than enough area is available for another full 100-mil optical track, and a third seems possible with some small adjustment of frame dimensions. And with the film traveling at twice standard speed, the frequency range, with attendant reduction of noise pickup, would go to around 15,000 at the high end, which has been the hope of sound engineers for many years.

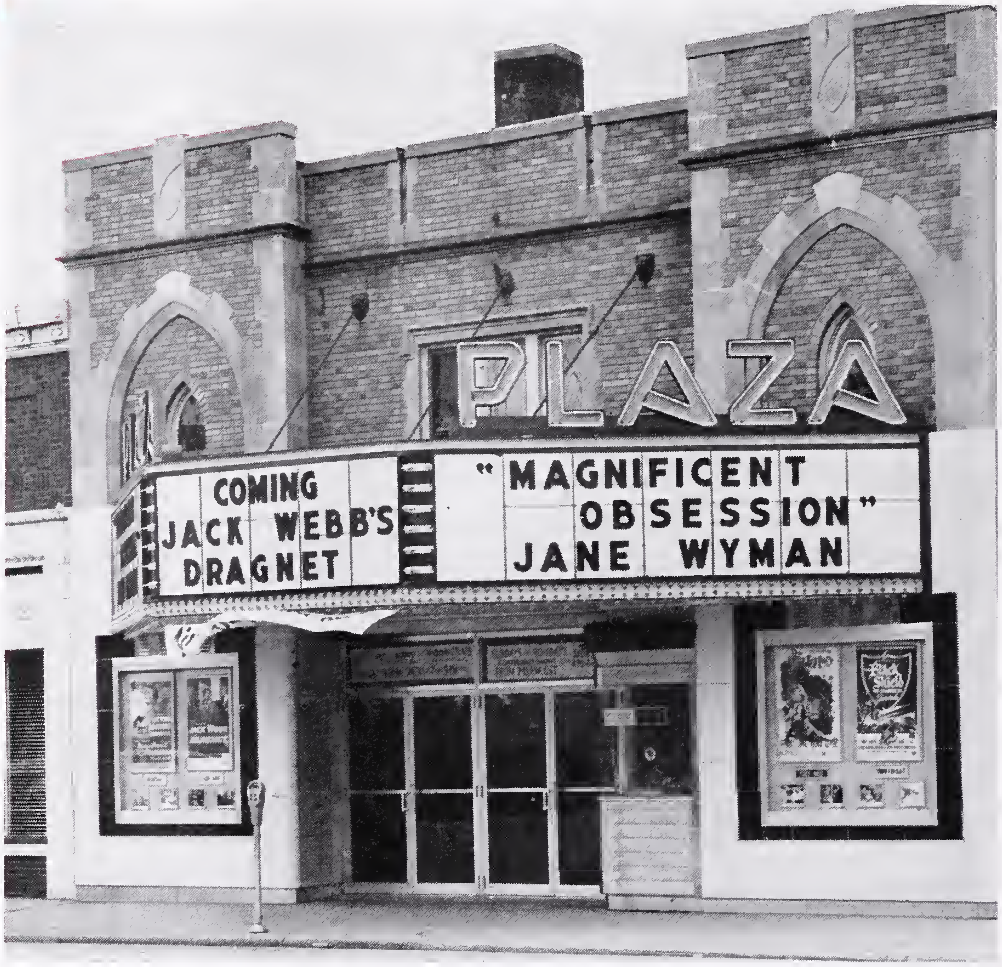
This method of which VistaVision has given us a sample is something very extra special today. But is it to be ruled out of prospects for the future? —G.S.

A Story of Small Town Operation

Modernized at a cost of $45,000

The Plaza Theatre in Burlington, Wis.

At the beginning of this year the Plaza theatre in Burlington, Wis., was purchased by Ben Poblocki, long identified with the motion picture business, but never before as an exhibitor. Head of Poblocki & Sons of Milwaukee, he has been a manufacturer of theatre equipment, notably including lobby display frames and signs, for more than 35 years. Becoming an exhibitor, he put into practice what he had preached as a manufacturer; he modernized the Plaza, installed equipment necessary for high standards of picture presentation, advertised aggressively. The result was increased and appreciative patronage—and costs which denied the operation a profit. In the following article Mr. Poblocki relates his experience, in which will be recognized factors of operation widely encountered in small towns today.



The Plaza with its new marquee, front facing and box-office.

I RECENTLY attended a meeting of small exhibitors. There were about sixteen theatre operators there, and I have never heard a group of businessmen so pessimistic. I went out thinking that the days of the small theatre were numbered. Every exhibitor there said he was operating at a loss. Yet they were being asked to pay higher film rental.

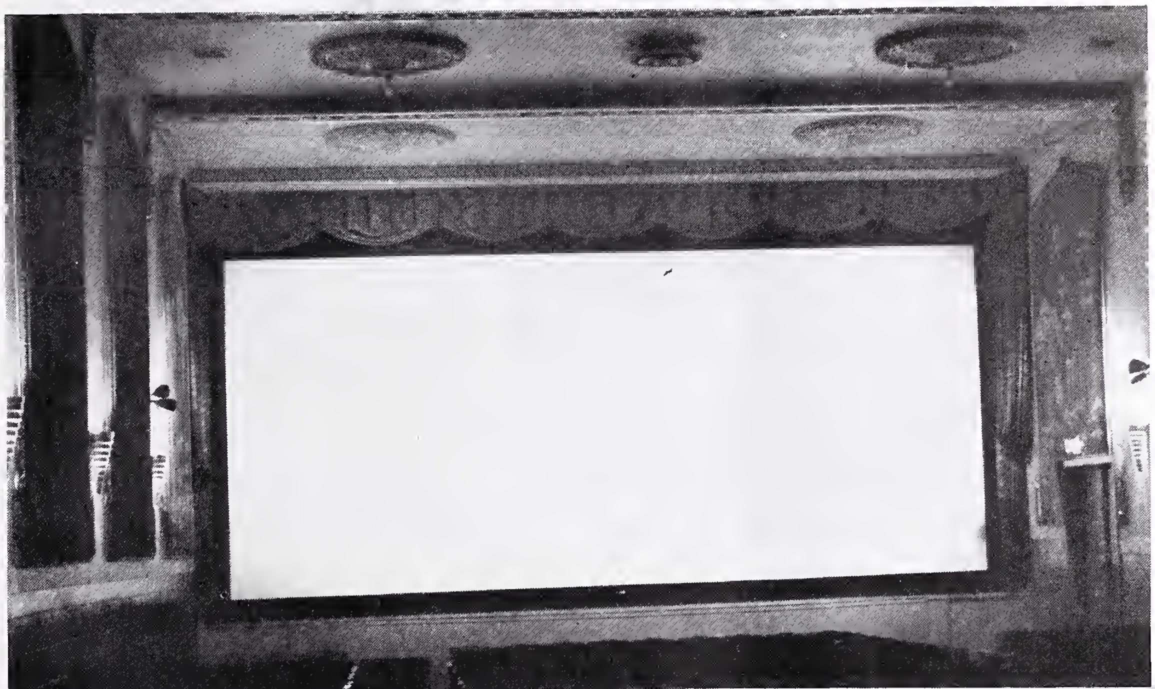
It set me to thinking about my own experience as an exhibitor. It was a short one—only eight or nine months. It jibed with what I had heard at the meeting, however. Patronage had steadily increased. The fly in the ointment was costs.

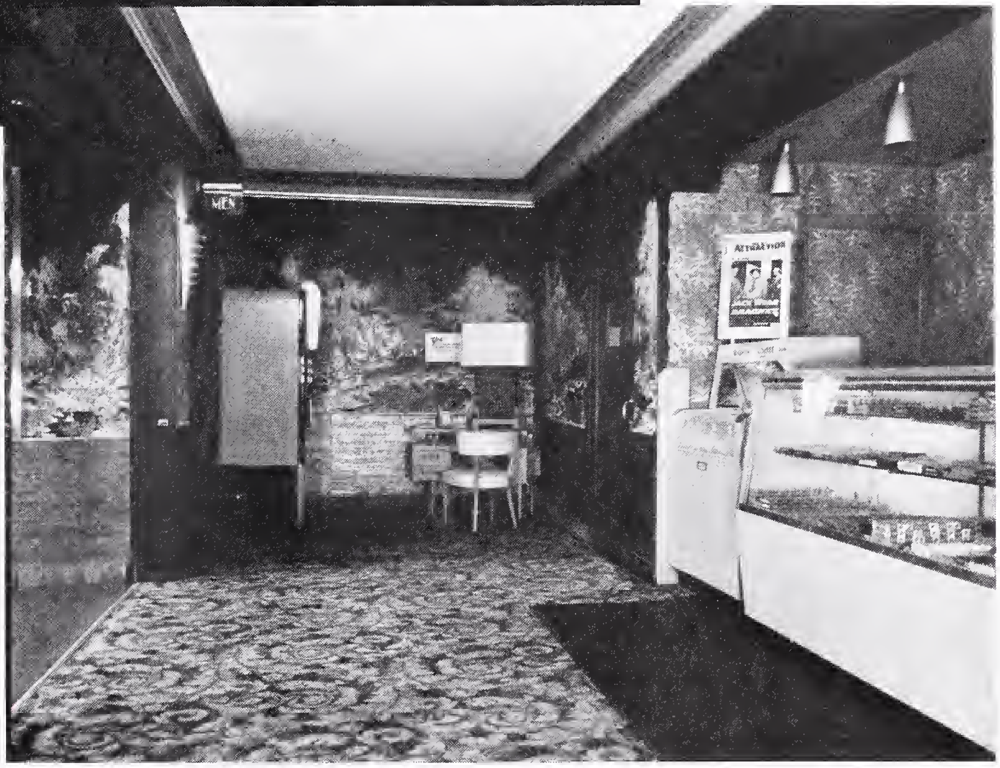
I went over my own costs. Not just film rental, but all costs. The problem appeared to be less simple than it is made out to be at exhibitor meetings that I have attended.

Much has changed in the business to complicate the problem of the exhibitor. It starts with film production itself. Today a producer has to invest a million, perhaps two millions or more, in a picture before he can definitely say he has a customer for it. At least he does not know how many he has, how many he can really bank on, and he has a product that may be quite perishable. The producer, and therefore of course the distributor, is operating under far greater risks than they were when they sold a whole year's program before investing in it more than a fraction of the end cost of the pictures.

At the same time, exhibition finds itself facing stiffer competition from other kinds of recreation, with theatres badly run down and outmoded, and in addition to these burdens, exhibition must pay higher prices all down the line, and higher wages and taxes. In the face of these conditions, exhibitors, especially in the smaller communities, have to bear in mind that they can easily price themselves out of business if they hike their admission prices every time increased costs put on the pressure.

The problem as I see it, having come from the manufacturing side of the business to the one my customers are on, is not one created by one branch of the industry for the other, but an all-industry problem





The auditorium of the Plaza with its new screen practically spanning the width; and (below) the foyer, showing the refreshment stand as recessed in the rear wall at the sacrifice of two rows of seats. Entrance from the lobby is opposite the stand. The walls have been papered, the floor recarpeted. A major part of the remodeling consisted in opening up the entire front area to the street. This necessitated removal of a set of inner lobby doors and their wall. The ceilings of the lobby and foyer were redone with acoustical material to absorb street noise. Besides reconstruction of the screen area, changes in the auditorium included redecoration and installation of air-conditioning ducts and outlets.

***BEN POBLOCKI,** who in this article relates that he originally intended to make only such changes in the Plaza as were necessary for wide-screen presentation. But the reaction of patrons from the outset of his revisions was so enthusiastic that he modernized the lobby and foyer, and then went after the front. When he had done, he had invested $45,000 in improvements. He adds:*

"We still feel that our remodeling and re-equipping was necessary, and that further improvements should be made to maintain public interest in our theatre as a place of recreation."

which needs, not name calling, but co-operative investigation by all branches.

The theatre I purchased and started to operate last winter lost $2,500 the year before I bought it. In the parcel was the State theatre as well as the Plaza. This was a 400-seat house operated only during the summer months, when Burlington, which is surrounded by several lakes, is a popular summer resort. The State was just a "joint." I was ashamed of it, so tore it down and sold the lot to the city for parking. The city has five free parking lots that can accommodate 3,000 cars. Razing of the State left only the 600-seat Plaza, in a city of 5,000 regular population, which increases to more than 15,000 during July, August and early September.

If we can see our way clear to profitable operation, we—my six sons are with me in the theatre as well as the manufacturing business—intend to add 30 feet to the Plaza in order to increase the seating capacity, especially for summer patronage, and to locate the screen at least 25 feet from the first row. Our present screen is 34 feet wide, extending practically the full width of the auditorium.

IMPROVEMENTS MADE

But we already have invested $45,000 in remodeling and new equipment. The marquee and signs are brand new. We removed all the old wood doors and installed Pittsburgh plate glass doors and box-office. The marquee is faced with maroon and cream Vitracon, a new porcelain enamel product, very flat and with the appearance of architectural glass.

We removed the second set of doors and surrounding wall in order to make the interior visible from the sidewalk. The ceilings of the lobby and the foyer were redone in the best grade of acoustical material to block off street and outer lobby noises.

To make room for an attractive refreshment nook we took out the two last rows of seats. Refreshments offered are candy, popcorn, ice cream and soft drinks, three carbonated and three non-carbonated.

The entire auditorium was redecorated and push-back seating was installed throughout. Rear exits were closed up and a new exit was installed off a side walkway. We put in air-conditioning, 25 tons of it. Since in providing for a new screen we had to cut into the ceiling to make room for the curtain, we had to install a duct between the roof and the ceiling, which leads to Anemostat outlets in the auditorium ceiling. And automatic controls were put in for both cooling and heating.

The Plaza formerly had a screen 15x12½ feet. We installed an Astrolite screen 34 feet wide and 14½ feet high—as big as the stage and auditorium dimensions would take. Amplifiers and speakers and magnetic soundheads were installed for reproduction of CinemaScope four-track sound, with effects speakers placed in the ceiling.

BURLINGTON'S
PLAZA THEATRE
NOW PLAYING
JANE WYMAN
ROCK HUDSON
BARBARA RUSH
Magnificent Obsession
PLUSH HORSE Lounge
BURLINGTON'S Newly Modernized PLAZA
NOW PLAYING
Magnificent Obsession

Two specimens of promotion which the Poblocki management put into effect on acquiring the Plaza. Pictured are a Burlington hotel, restaurant and a resort club where it put up illuminated display cases.

PROMOTING THE REGION

At first I was only going to invest in equipment for wide-screen, with stereophonic sound. But the reaction of patrons was so good to this improvement that I decided to remodel the lobby. When I got that done, people were so appreciative that I was encouraged to make the other improvements to this rundown theatre. Public reaction has been enthusiastic. Besides being a summer resort center, Burlington is a trading point for a prosperous farming area. It is only 30 miles from Milwaukee. There are several small factories.

To make these people regular patrons of the Plaza, including the summer resorters, we do a thorough job of promotion. We have a mailing list of 3,000, have backed one bowling team at Twin Lakes, and two others in Burlington, including a women's team.

We advertise coming attractions at the theatre and around the area two or three weeks in advance. We have installed illuminated poster cases at a large hotel, restaurant and bar and a club on Brown's Lake. In Burlington we have poster cases in the lobby of the Burlington Hotel (which has the Plush Horse Bar well known among tourists for food and atmosphere). We similarly post the Badger Hotel in Burlington. Our investment in poster cases alone is about $4,000.

For newspaper advertising we use the two Burlington weeklies and an advertising bulletin which is distributed free through an area within 10 miles of Burlington. We also advertise in the weekly of a nearby town of 1,200.

All these efforts to give the community first-class operation within the obvious limits of the income that such a town can produce, and to promote the theatre and its attractions, should result in a worthwhile profit. Through most of the history of the business less effort than that paid out, often handsomely. Many theatre people have made a lot of money. Too often, however, they invested it in other ways and did not keep their theatres up-to-date. We still feel that our remodeling and re-equipping was necessary, and that further improvements should be made to maintain public interest in our theatre as a place of recreation. The problem is to gear the economics of the industry as a whole to the job of providing popular recreation at a reasonable profit.

PLAZA THEATRE EXPENSES, FIRST SIX MONTHS, 1954

Box Office Income		$29,042.79
Expenses:		
Feature Rentals	$11,306.26	
Other Rentals	824.65	
Salaries	6,145.83	
Rent	4,356.41	
Booking Service	524.73	
Heat, Light & Power	692.93	
Cartage	382.26	
Advertising	1,866.99	
Postage	62.70	
Theatre Supplies	496.84	
Payroll Taxes	136.60	
Depreciation	3,517.63	
Insurance	259.35	
Miscellaneous	192.61	
Telephone & Telegraph	185.04	
Repairs	183.58	
Dues	40.00	
Gen'l Administration	1,452.14	
Total Expenses	$32,626.55	
Less Overhead Allocated to Vending	865.18	
Net Expenses		$31,761.37
Gross Loss on Box Office		$ 2,718.58
Add:		
Screen Advertising		478.00
3-D Glasses		135.90
Net Loss on Box-Office		$ 2,104.68
House Expense = 26 weeks	$19,630.46 =	$755.00 per week 18.00 shorts
		$773.00 Total weekly overhead

THE COST PICTURE

Included with this discussion is a statement of Plaza expenses. It gives weekly overhead as $773 a week. This of course fluctuates—higher in winter, a little lower in summer—but it will average that. One might say that the amount for general administration expense ($1,452.14) is too high. I can say this—until I can get the Plaza on its feet, I'll be working for practically nothing.

One might find fault with other costs. Maybe I pay the janitor too much. I don't think so. I hire a lot of people in my businesses and I know that they have to be well paid in accordance with their ability. One of the things that is wrong with the theatre business, in my opinion, is that it has cut service far below standard.

We have found distributors willing enough to grant the reasonableness of a theatre operating profit of 10%. But on the one hand, film product is supposed to return a profit all down the line; and on the other, the majority of theatres, to maintain a motion picture public, must be attractive and comfortable, up-to-date, well kept up, and equipped to do justice technically to the product available. It is an urgent all-industry problem, with roots in every branch of the business.

GOOD PICTURES WILL NOW PULL IN *Even* BIGGER BUSINESS!

A means of building increased patronage is now available in the use of the revolutionary new Wagner—

NEVIOL

FLUORESCENT PLASTIC CHANGEABLE COPY LETTERS

(Neviol U. S. Pat. No. 2486859. Other patents pending)

—an entirely different type of letter, exclusive with Wagner and adaptable with economical modifications to all existing Wagner frames.

Formed in clear plastic and processed with a newly developed and patented process fluorescent material, each of these letters, by the use of "black light" becomes a separate, actual light source not dependent on transmitted visible light or the translucence of the sign face. *They Create Colored Light Rather Than Lighted Color.*

UNBELIEVABLE BRILLIANCE AND DISTANT READABILITY WITHOUT GLARE

The extreme brightness and strikingly DIFFERENT colors, impossible with other letters, make them especially ideal for installations which are "hedged in" by an abundance of competing light. They are also unusually effective by natural daylight.

THE ONLY THIRD-DIMENSIONAL ILLUMINATED LETTERS EVER MADE!

The black light affords a uniformity of illumination of every letter virtually impossible with previous types of lighting.

GUARANTEED LONG LIFE

Not to be confused with signs which employed front illuminated fluorescent materials, these new letters are processed on the back and will not pass the ultra-violet rays of the sun. They are accordingly extremely fade-resistant.

BIGGER BOXOFFICE—GREATER PROFITS

Attracting the attention of more people always means better business, for people go to the theatre more often when they know what is playing. That's only natural. Theatres with obsolete displays will not be able to compete with those equipped with this powerful new type of advertising.

GET BUSINESS YOU NEVER GOT BEFORE

You can now do something about the matter of whether they patronize you or the theatre down the street. Wagner Neviol letters impart a new look to any theatre front. Leading theatremen at the recent TESMA-TEDA-TOA-IPA equipment show in Chicago were quick to see the advantage of Wagner Neviol letters and have already ordered them installed.

NICE THEATRE—GOOD PICTURE—NO AUDIENCE?

Don't let an old-fashioned display board steal your profits. Wagner Neviol letters are not expensive, but failing to use them *can* be costly.

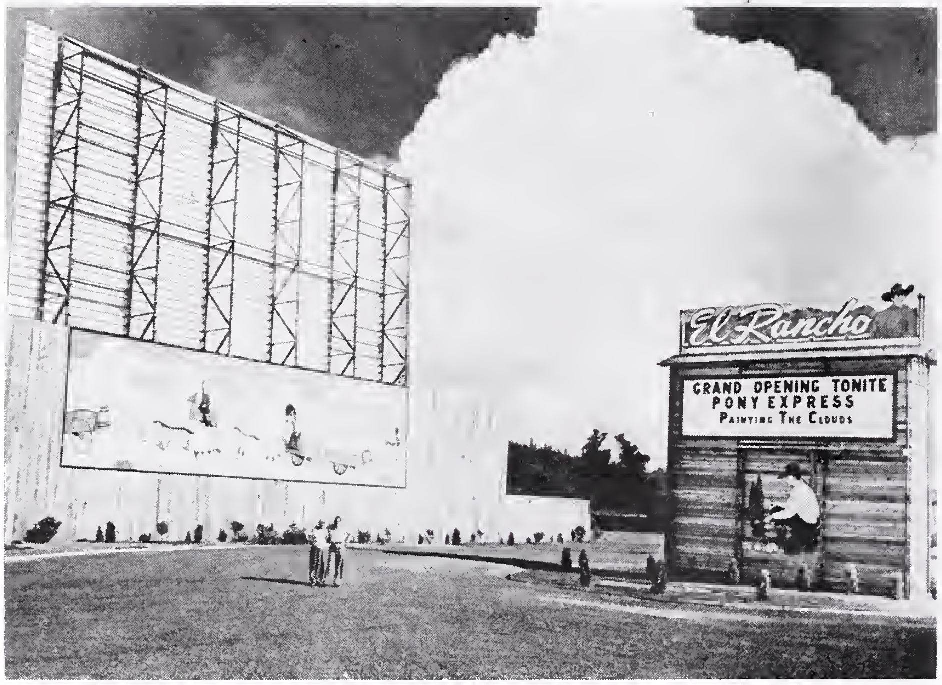
GOOD PICTURES *Plus* NEVIOL LETTERS *Means* BIG BUSINESS!

Write, wire, or phone for further details and prices NOW!

WAGNER SIGN SERVICE, INC.

218 S. HOYNE AVENUE • CHICAGO 12, ILLINOIS

Two Drive-Ins Exploiting Folklore and Wide-Screen Presentation



Entrance view of the El Rancho, showing sign-storage structure.

THE EL RANCHO

IN THE materials of America's storied West, drive-ins of that region have native sources of picturesque design, and like many another in that end of the country, a number of them similarly named, the El Rancho at Kent, Wash., derives rustic charm from the cowpoke motive.

This new drive-in of the Northwest is owned and operated by Fay and Lloyd Honey, who have three other outdoor situations, plus one indoor theatre. Fay Honey has been an exhibitor for 30 years, while Lloyd Honey has long been in the theatre equipment business on the Pacific Coast.

The El Rancho has a capacity of 575 cars, but it is laid out for doubling that size should patronage advise it. The present capacity is distributed through fourteen ramps within a relatively narrow angle, so that they may be extended, with speaker posts added to the ends to increase the capacity, and the field is wired for that possibility.

The screen tower also has been designed in anticipation of later extension of the ramps. Rising to a height of 67 feet, the steel structure now provides a screen area 85 feet wide. Construction, however, allows for extension in fourteen sections, while two sections alone would increase the width to 113 feet. The screen face is ⅝-inch weatherproof plywood fastened to backing of 4x4 cedar lumber, and coated with screen paint.

The projection and main service buildings are at the center of the ramp area, with the booth a smaller structure set at one side toward the rear of the service building, placing the ports a distance of about 390 feet from the screen. These buildings, and the ticket booth—the latter architecturally simulating a ranch shed—are of cedar logs (imported from Canada) in tongue-and-groove construction, with roofing of shakes 1½-inch thick.

The highway side of the ramp area is enclosed by fencing of rough cedar with ship-lap, one lap being 2½ inches to allow for shrinkage.

At the highway is constructed a sign structure which houses storage space. The entire structure is 34 feet high, 30 feet long, and 8 feet wide. Inside are three decks, the top one for attraction panel letters, the middle for such supplies as paper cups, popcorn boxes, tissue, etc., and the lowest one for raw popcorn and other snack stand supplies. The attraction advertising equipment mounted on this structure consists in Bevelite panels and letters, including 17-inch characters.

MAIN SERVICE BUILDING

The main service building measures 65x47 feet, housing a refreshment area which extends across the full width with three plate glass windows providing a view of the screen. The interior is finished in rough cedar, with exposed construction at the ceiling to complete the rustic design. Refreshment service is of straight counter type, with attendants costumed as if ready for a roundup. Outside, across the

Ranch architecture greets the patron at the ticket booth.

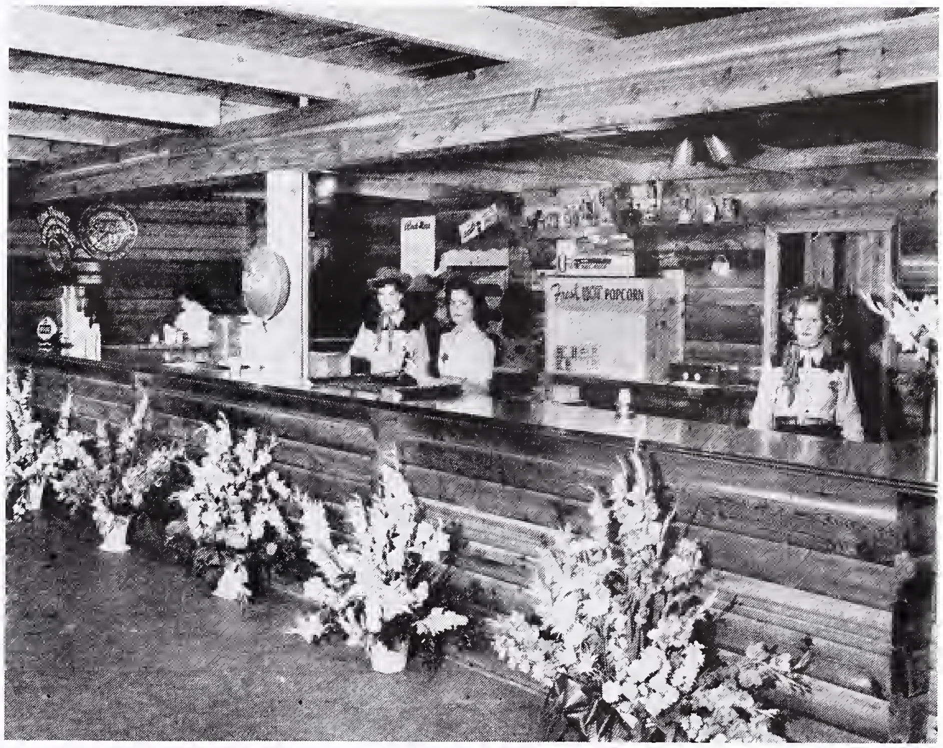
Picturing and describing the new 575-car El Rancho at Kent, Wash., with a tower designed for a screen 110 feet wide . . . and the Jolly Roger in suburban Detroit, which presents CinemaScope productions in a width of 122 feet.

front of the refreshment stand, is a paved terrace with rustic benches and tables.

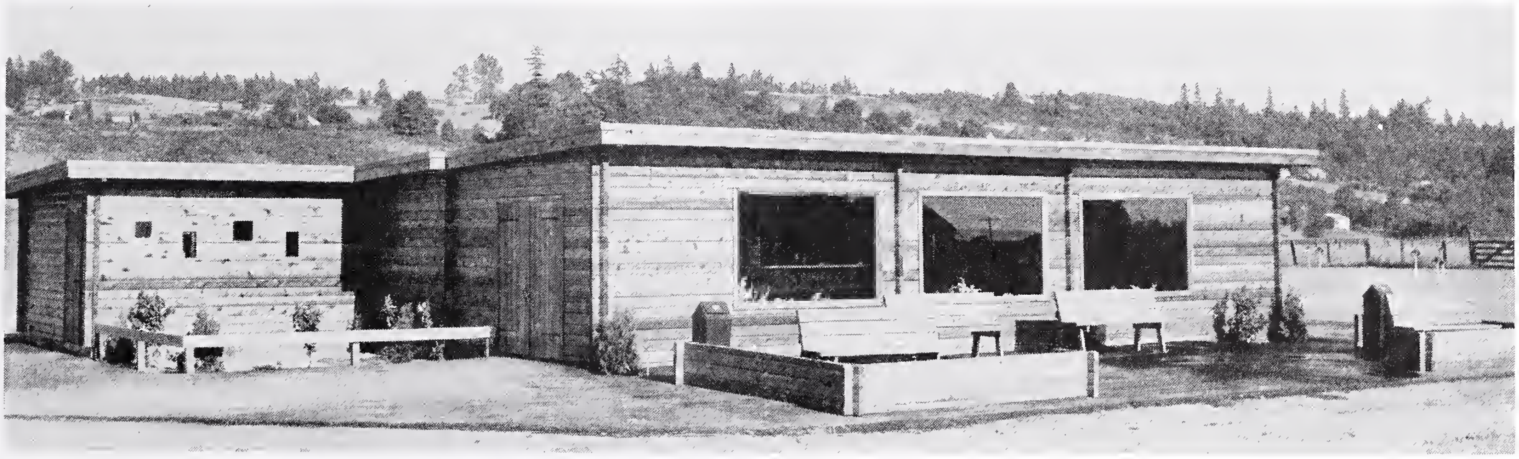
For sewage disposal, the El Rancho has septic tanks with a capacity of 4000 gallons, and booster pumps provide for elevating the sewage to an absorption field 350 feet distant from the building. This field, which has 1500 feet of tile, is also drained from each ramp by an underground tile line which empties into a creek at the rear of the field. Water supply is by an artesian well.

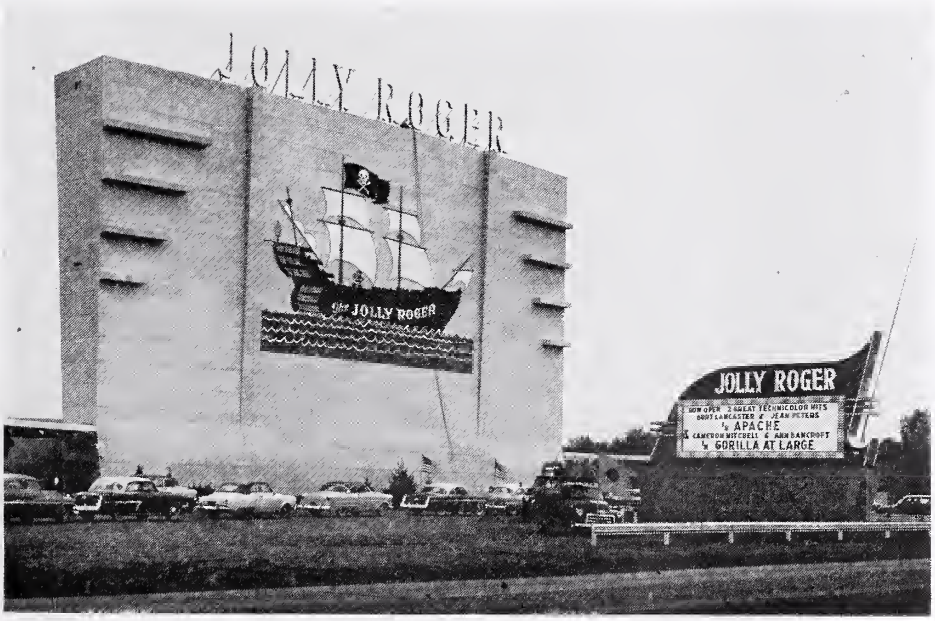
The El Rancho presents a picture up

(*Continued on page* 30)



The refreshment stand of the El Rancho with its cowgirl attendants. The stand spans the front of the main service building, shown below adjoining the projection building.



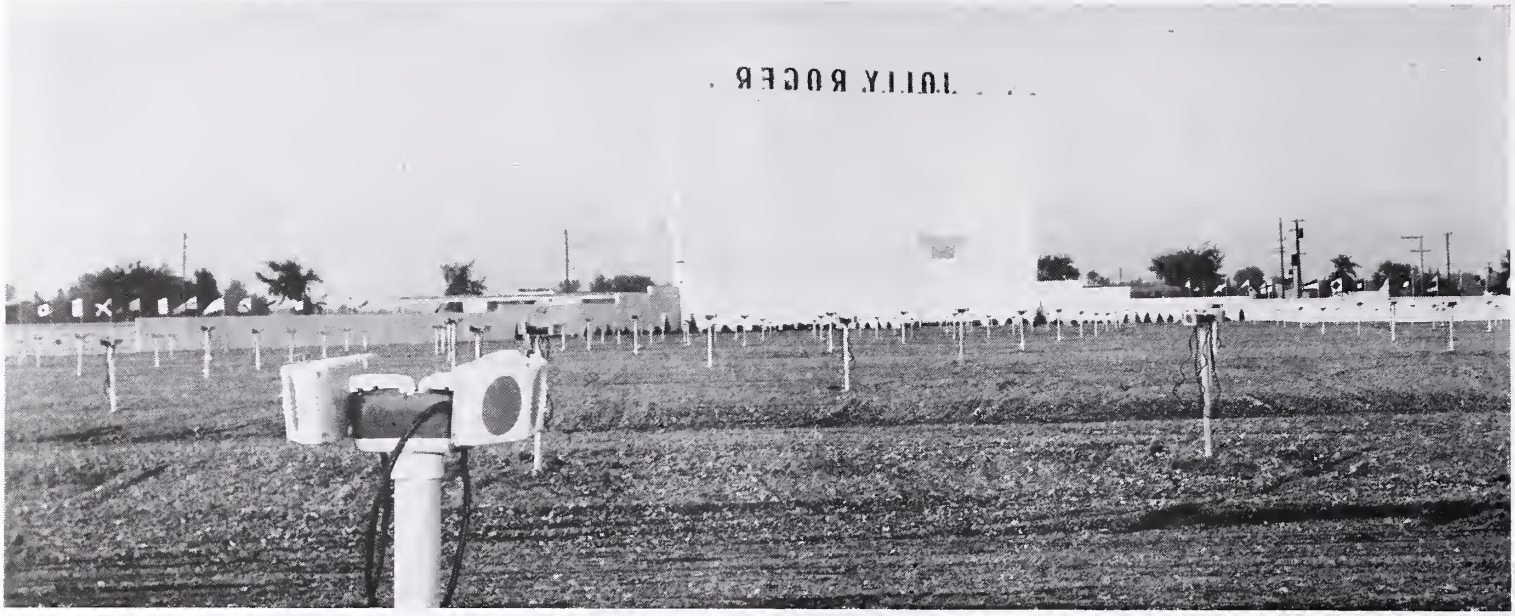

JOLLY ROGER
The JOLLY ROGER
JOLLY ROGER
NOW OPEN 2 GREAT TECHNICOLOR HITS
BURT LANCASTER & JEAN PETERS
APACHE
CAMERON MITCHELL & ANN BANCROFT
GORILLA AT LARGE

The Jolly Roger from the highway. The steel screen is enclosed by Transite.

THE JOLLY ROGER

ONE OF the largest drive-ins, the Jolly Roger serves a populous and growing region immediately west of Detroit, with a location only a quarter of a mile off busy U. S. Highway 24. Included in the drawing area are the important communities of Dearborn, Melvindale and Allen Park.

The Jolly Roger, recalling classic sea lore, has a capacity of 1,500 cars. It is owned and operated by Nicholas George Theatres, which operates an indoor theatre in Allen Park, and two other drive-ins in the down-river area of suburban Detroit. The Jolly Roger is equipped for all current projection techniques, with a screen tower 122 feet wide, 82 feet high.



Parking field of the Jolly Roger, showing the three-reproducer in-car speaker units for three-channel reproduction of CinemaScope magnetic prints.

frame anchored in concrete with engineering to give the structure resistance to wind up to 180 miles per hour. The steel frame is enclosed by Transite siding, which develops architectural forms on the highway side, which is further ornamented by a painting of a reasonable facsimile of the pirate ship Jolly Roger, a name spelled out across the top of the tower in porcelain enamel channel letters 8 feet high carrying filament lamps or flashers. The ship painting is outlined in neon, while the waves are also shaped in neon with flasher hookup to simulate wave motion.

The ticket booth terminal of the entrance lane is canopied co-extensive with the tower, and the exit lanes on the opposite side are similarly covered. Ticket booths serve six lanes.

With the projection booth, which is in the main service building, 540 feet from the screen, the Jolly Roger presents a CinemaScope picture the full width of the screen in a 2.55/1 aspect ratio. The screen has curvature as well as tilt. Projection lighting is by Strong "Super-135" lamps supplied by Strong selenium rectifiers. Projectors are Century with water-cooled gate. Objective lenses are Kollmorgen *f*/1.9 in the 4-inch barrel. Anamorphic attachments are Bausch & Lomb.

The sound installation of the Jolly Roger includes three-unit in-car speakers, with amplification channels and magnetic heads for three-channel reproduction of CinemaScope magnetic track prints. The projection and sound installation was engineered by Al Boudouris of the Theatre Equipment Company, Toledo, which built the speakers. The amplifier and control rack in the projection booth provides for switching promptly to and from single-channel optical and three-channel magnetic reproduction. Amplifiers are Century.

The canopy linking the ticket booths, which are of modern design, and also the exit canopy, are faced in yellow porcelain and mount three rows of filament lamps on chaser flashers moving from the central screen tower. The canopies also mount entrance and exit marker signs lighted in neon.

At the highway, in front of the screen tower, is a double-face name sign and attraction board structure 34 feet high of ornamental design, with a pole extending toward the highway to fly a Jolly Roger flag. Attraction advertising equipment consists in Wagner frames and letters with panels back-lighted by 784 feet of 24mm white neon tubing. Three rows of filament lamps on chaser flashers border the panels.

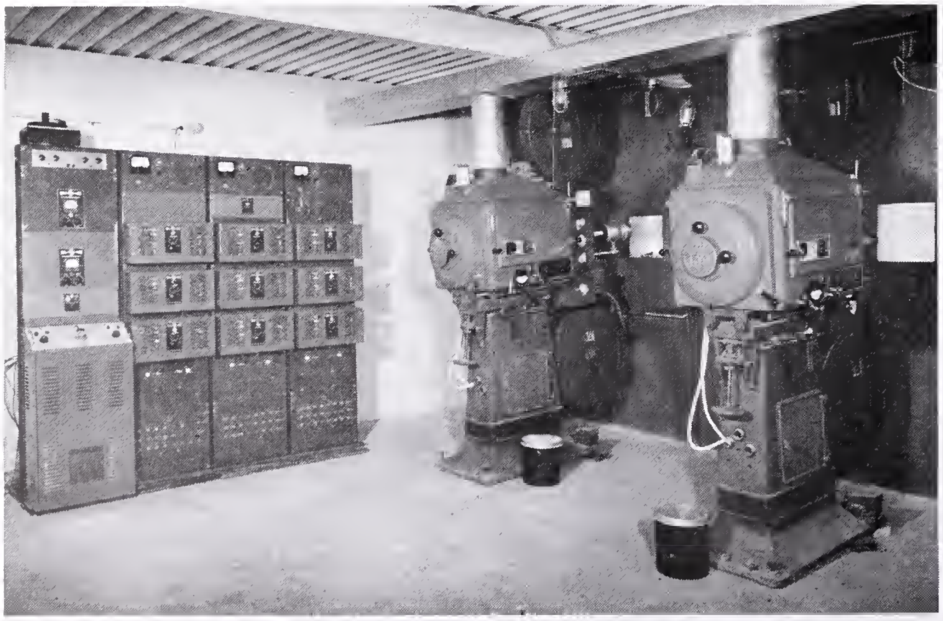
Theatre name letters are 3 feet, 6 inches high and outlined in neon. The base of the sign structure is enclosed by an 8-inch-thick, yellow brick wall that provides a storage room for the letters.

The refreshment stand building measures 80 x 70 feet. The service is operated by the Michigan Confection Cabinet Corporation. An 80-foot main counter is divided into six stations with stainless steel equipment. The counters have Formica covers of various shades of blue and yellow. The wood-paneled back wall is coral and blue.

In front of a 55-foot viewing window is a 26-foot curved counter where candy, soft drinks and buttered pop corn are sold. The floor of the concession area is of mosaic, glazed tile in a free-form design.

Rest rooms are finished in glazed tile.

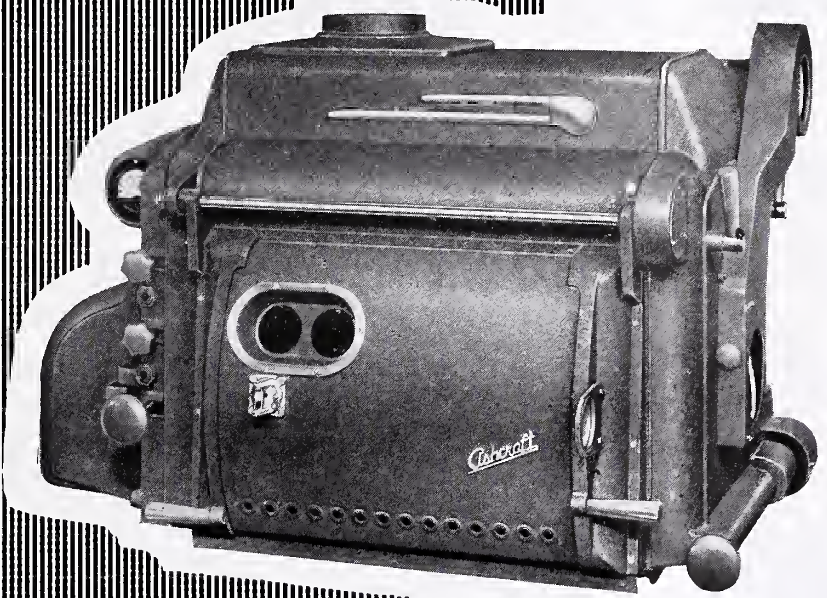
The entire theatre area is landscaped and enclosed by an 8-foot-high aluminum fence.



The spacious projection room of the Jolly Roger, house in the main service building 540 feet from the screen. Strong-135 lamps light a picture up to 122 feet wide.

ASHCRAFT

SUPER POWER



NOW OPERATING IN THE LARGEST THEATRES USING GIANT SCREENS

70-128 FEET WIDE*

Recent tests have definitely proved that the Ashcraft Super-Power at currents of 95 to 105 amperes produces far more light and of a better quality than other lamps using from 135 to 180 amperes—(the complete Super-Power range is 85 to 135 amperes).

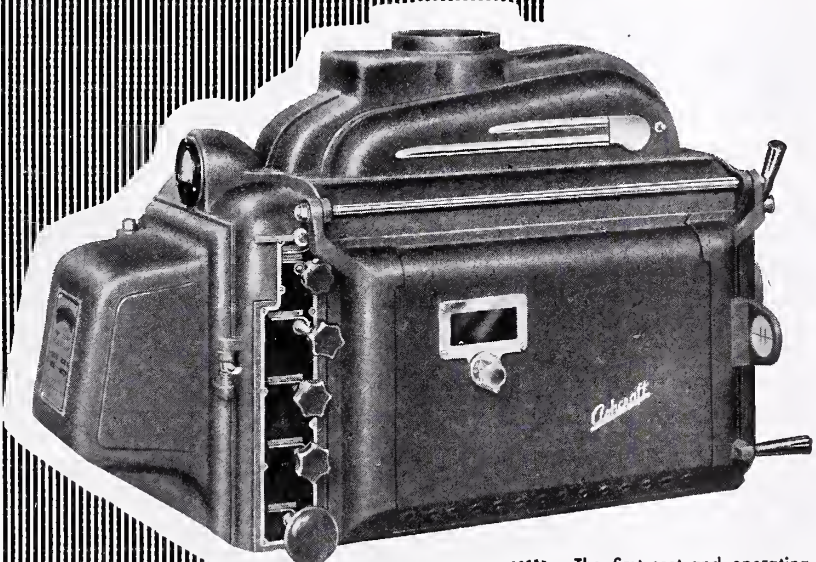
There is no film buckle with the Super-Power—equipped with the Ashcraft Air-Cooled Heat Deflector.

The Super-Power is especially engineered and constructed to meet the present-day requirements of the largest and widest screens or for large screen 3-D—whether for Indoor or Drive-In projection.

The Super-Power is in daily operation in indoor theatres projecting 70 ft. pictures.

Drive-In theatres, with 128 ft. screens, are in year around operation using the Super-Power.

ASHCRAFT HYDRO-ARC© 75-85 AMPS



The first cost and operating expense of the Hydro-Arc is low and well within the reach of exhibitors who demand high-powered, economical projection. Hydro-Arcs are ideal for large screen 3-D (long burning over one hour) or for Drive-In theatre screens up to 50 ft. wide.

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The Ashcraft Hydro-Arc is of the same high quality and efficiency as the Super-Power, yet is specifically designed for those theatres not adaptable to enormously large screens.

The Hydro-Arc supplants and is far more powerful than the outmoded Suprex type lamp which used short copper coated carbons. Suprex is not adaptable to present-day wide screen projection standards yet costs more to operate than the powerful Hydro-Arc.

The Ashcraft Hydro-Arc uses 9 m/m x 20″ uncoated High-Intensity Carbons (which do not require rotation due to double magnetic arc stabilization). The long 20″ carbon costs substantially the same as the Suprex 14″ copper-coated carbon yet burns more than twice as long.

A genuine Bausch & Lomb High-Speed Reflector assures maximum light efficiency.

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Carbons

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Amp.	Pos.	Grade	Neg.	Grade
50AC	6x7	541-01C	6x7	541-01C
40	7x14	541C	6x9	545-20C
40-53	7x14	544C	6x9	545C
50-70	8x14	544C	7x9	545C
68-75	8x14	544-10C	7x9	545C
65-75	9x14	544C	7x9	545C
75-85	9x14	544C	8x9	545C
80-90	9x20	552-09	5/16x9	557C
95-110	10x20	552-09	11/32x9	557C
115	10x20	552-09	3/8x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
140-170	13.6x22	523	1/2x9	555C
170-190	13.6x22	583-08	1/2x9	555CN

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Better Projection

A Department on PROJECTION & SOUND

Data for Sizing Picture With Any Projection System

By GIO GAGLIARDI

ONE of the problems confronting the exhibitor today is the choice of picture size for the various forms and systems of projection that have developed. What picture aspect ratios and what picture sizes should he use for standard print projection, for CinemaScope projection, for VistaVision anamorphic projection.

GIO GAGLIARDI

The choice is often a difficult one, and since several projection lenses, aperture plates, and masking forms must be provided for these different pictures, this choice has often followed at hit-or-miss procedure.

We have felt that some simpler and more accurate method for selecting the various picture sizes for any theatre should be provided and should be made available to the whole industry. Prior to this time, lens and picture size charts have been supplied by manufacturers, but these were generally set up for one given aperture plate—usually standard .825 x .600.

CinemaScope provided one for their particular process but none of these charts were ever recalculated, or properly grouped, in a manner which would simplify the calculations and the choice that any particular theatre had to make.

There was a time, not long ago, when all aperture plates were fixed in size and were made removable only for cleaning purposes. This standardization of film apertures has disappeared completely. Every theatre now must have a series of specially sized aperture plates to suit its own peculiar conditions. These sizes may vary from the old standard of .825 x .600 for a 1.33 picture, to .825 x .412 for a 2-to-1 aspect ratio.

Proj. System	*Col.*	*Lens Size*	*Pict. Size*
CinemaScope 4-track	9	6.75	40.5 x 15.9
CinemaScope Optical	8	6.75	37.2 x 15.9
VistaVision Squeeze	7	5.75	32.3 x 15.6
1.66-to-1 Aspect Ratio	3	4.75	26.1 x 15.7
1.75-to-1 " "	4	4.50	27.5 x 15.7
1.85-to-1 " "	5	4.25	29.1 x 15.7
2.0-to-1 " "	6	4.00	30.9 x 15.5

FIGURE 1

Proj. System	*Col.*	*Lens Size*	*Pict. Size*
CinemaScope 4-track	9	6.25	43.8 x 17.1
Cropped Sides		6.25	40.0 x 17.1
CinemaScope Optical	8	6.25	40.2 x 17.1
1.85-to-1 Aspect Ratio	5	4.00	30.9 x 16.7
Cropped Height		4.00	30.9 x 17.0

FIGURE 2

Besides these, we now have new apertures for the squeezed prints, which also can vary in aspect ratio. Furthermore, almost all apertures are now being cropped either at top, bottom, or sides.

Although there are certain somewhat vague rules which tend to control the relative sizes of the different types of pictures, we believe that it is entirely up to the individual exhibitor to select the ratio and size of picture he wishes to present in his theatre. However, this selection should be guided and moulded—

1. By the physical limitations of the theatre auditorium.
2. By the available lens sizes.
3. By the projection throw.
4. By the desired aspect ratio.

We have tried to correlate all of these various factors, and the manner in which they influence the picture size on the screen, in various tables. A series of projection throws or distances varying from 90 feet to 150 feet in 10-foot steps were selected. The table for a throw of 100 feet appeared in the article on picture size selection in the preceding issue of BETTER THEATRES. The other six are presented herewith. For each throw they show the relationship between projection lens focal length and

23% brighter CinemaScope pictures with Bausch & Lomb cylindrical anamorphic attachments

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- Uniform light—every inch of the full wide screen is part of the perfect CinemaScope picture your patrons will enjoy.
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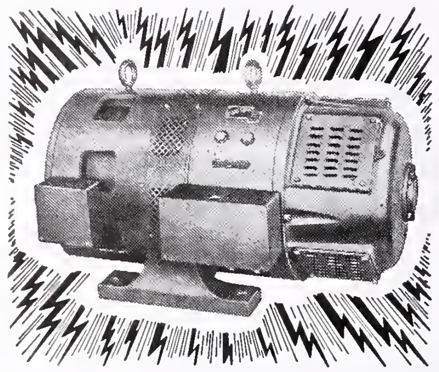

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picture size for all the present projection systems and nominal aspect ratios.

Assuming that your theatre has a projection throw which coincides with that in one of the tables, then it will be a rather simple matter to select the approximate picture size, and the proper lens focal length.

In order to demonstrate this rather simple procedure for selecting the proper lenses and apertures to produce certain required picture sizes, let us follow a couple of examples through their various steps.

Let us assume that the projection throw for your particular theatre is 150 feet or close to it. Select the table for a 150-foot

PROJECTION THROW 90 FEET

Column 1	*Column 2*	*Column 3*	*Column 4*	*Column 5*	*Column 6*	*Column 7*	*Column 8*	*Column 9*
	1.33-to-1	*1.66-to-1*	*1.75-to-1*	*1.85-to-1*	*2-to-1*	*VistaVis. (Squeeze) 2-to-1*	*C'Scope (Optical) 2.35-to-1*	*C'Scope (4-track) 2.55-to-1*
	Aperture .825x.600	*Aperture .825x.497*	*Aperture .825x.471*	*Aperture .825x.446*	*Aperture .825x.412*	*Aperture .825x.600*	*Aperture .839x.715*	*Aperture .912x.715*
Lens Size	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*
1.50	49.5x36.0	49.5x29.8	49.5x28.5	49.5x26.8	49.5x24.7			
1.75	42.4x30.8	42.4x25.6	42.4x24.2	42.4x22.9	42.4x21.2	63.6x30.8		
2.00	37.0x27.0	37.0x22.3	37.0x21.2	37.0x20.0	37.0x18.5	55.7x27.0		
2.25	33.0x24.0	33.0x19.9	33.0x18.9	33.0x17.8	33.0x16.5	49.3x24.0	67.1x28.6	
2.50	29.7x21.6	29.7x17.9	29.7x17.0	29.7x16.0	29.7x14.8	44.5x21.6	60.4x25.7	65.7x25.7
2.75	27.0x19.6	27.0x16.3	27.0x15.4	27.0x14.6	27.0x13.5	40.5x19.6	54.9x23.4	59.7x23.4
3.00	24.8x18.0	24.8x14.9	24.8x14.1	24.8x13.4	24.8x12.4	37.1x18.0	50.3x21.4	54.8x21.4
3.25	22.8x16.6	22.8x13.8	22.8x13.0	22.8x12.3	22.8x11.4	34.3x16.6	46.5x19.8	50.5x19.8
3.50	21.2x15.4	21.2x12.8	21.2x12.1	21.2x11.5	21.2x10.5	31.8x15.4	43.2x18.4	46.9x18.4
3.75	19.8x14.4	19.8x11.9	19.8x11.3	19.8x10.7	19.8x 9.9	29.7x14.4	40.3x17.5	43.8x17.5
4.00	18.6x13.4	18.6x11.2	18.6x10.6	18.6x10.0	18.6x 9.3	27.7x13.4	37.8x16.1	41.0x16.1
4.25	17.5x12.7	17.5x10.5	17.5x10.0	17.5x 9.4	17.5x 8.7	26.2x12.7	35.5x15.1	38.6x15.1
4.50	16.5x12.0	16.5x 9.9	16.5x 9.4	16.5x 8.9	16.5x 8.2	24.7x12.0	33.6x14.3	36.5x14.3
4.75							31.8x13.5	34.6x13.5
5.00							30.2x12.9	32.8x12.9
5.25							28.8x12.2	31.3x12.2
5.50							27.5x11.7	29.8x11.7
5.75							26.3x11.2	28.5x11.2
6.00							25.2x10.7	27.4x10.7
6.25							24.2x10.3	26.3x10.3

PROJECTION THROW 110 FEET

Column 1	*Column 2*	*Column 3*	*Column 4*	*Column 5*	*Column 6*	*Column 7*	*Column 8*	*Column 9*
	1.33-to-1	*1.66-to-1*	*1.75-to-1*	*1.85-to-1*	*2-to-1*	*VistaVis. (Squeeze) 2-to-1*	*C'Scope (Optical) 2.35-to-1*	*C'Scope (4-track) 2.55-to-1*
	Aperture .825x.690	*Aperture .825x.497*	*Aperture .825x.471*	*Aperture .825x.446*	*Aperture .825x.412*	*Aperture .825x.600*	*Aperture .839x.715*	*Aperture .912x.715*
Lens Size	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*
1.50	60.5x44.0	60.5x31.4	60.5x34.9	60.5x32.7	60.5x30.2			
1.75	51.9x37.7	51.9x31.2	51.9x29.6	51.9x28.0	51.9x25.9	77.8x37.7		
2.00	45.3x33.0	45.3x27.3	45.3x25.9	45.3x24.5	45.3x22.6	68.0x33.0		
2.25	40.3x29.3	40.3x24.3	40.3x23.0	40.3x21.8	40.3x20.1	60.3x29.3	82.0x34.9	
2.50	36.3x26.4	36.3x21.9	36.3x20.7	36.3x19.6	36.3x18.1	54.4x26.4	73.8x31.4	80.3x31.4
2.75	33.0x24.0	33.0x19.9	33.0x18.9	33.0x17.8	33.0x16.5	49.5x24.0	67.1x28.6	73.0x28.6
3.00	30.3x22.0	30.3x18.2	30.3x17.3	30.3x16.4	30.3x15.1	45.4x22.0	61.5x26.2	66.9x26.2
3.25	27.9x20.3	27.9x16.8	27.9x16.0	27.9x15.1	27.9x14.0	41.9x20.3	56.8x24.2	61.7x24.2
3.50	25.9x18.9	25.9x15.6	25.9x14.8	25.9x14.0	25.9x13.0	38.9x18.9	52.7x22.4	57.3x22.4
3.75	24.2x17.6	24.2x14.6	24.2x13.8	24.2x13.1	24.2x12.1	36.3x17.6	49.2x21.0	53.5x21.0
4.00	22.7x16.4	22.7x13.7	22.7x13.0	22.7x12.3	22.7x11.3	33.9x16.4	46.1x19.6	50.2x19.6
4.25	21.4x15.5	21.4x12.9	21.4x12.2	21.4x11.5	21.4x10.7	32.0x15.5	43.4x18.5	47.2x18.5
4.50	20.2x14.7	20.2x12.1	20.2x11.5	20.2x10.9	20.2x10.1	30.2x14.7	41.0x17.5	44.5x17.5
4.75	19.1x13.9	19.1x11.5	19.1x10.9	19.1x10.3	19.1x 9.5	28.6x13.9	38.9x16.5	42.2x16.5
5.00	18.2x13.2	18.2x10.9	18.2x10.4	18.2x 9.8	18.2x 9.1	27.2x13.2	36.9x15.7	40.1x15.7
5.25	17.3x12.6	17.3x10.4	17.3x 9.9	17.3x 9.3	17.3x 8.6	25.9x12.6	35.2x15.0	38.2x15.0
5.50	16.5x12.0	16.5x 9.9	16.5x 9.4	16.5x 8.9	16.5x 8.2	24.7x12.0	33.6x14.3	36.5x14.3
5.75	15.8x11.5	15.8x 9.5	15.8x 9.0	15.8x 8.5	15.8x 7.9	23.7x11.5	32.1x13.7	34.9x13.7
6.00	15.1x11.0	15.1x 9.1	15.1x 8.6	15.1x 8.2	15.1x 7.0	22.6x11.0	30.8x13.1	33.4x13.1
6.25							29.5x12.6	32.1x12.6
6.50							28.4x12.1	30.9x12.1
6.75							27.3x11.7	29.7x11.7
7.00							26.4x11.2	28.7x11.2
7.50							24.6x10.5	26.8x10.5

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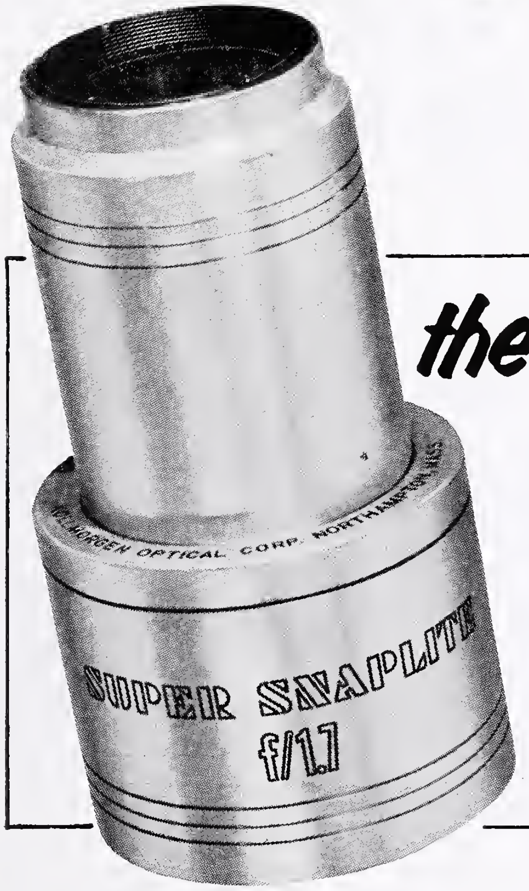

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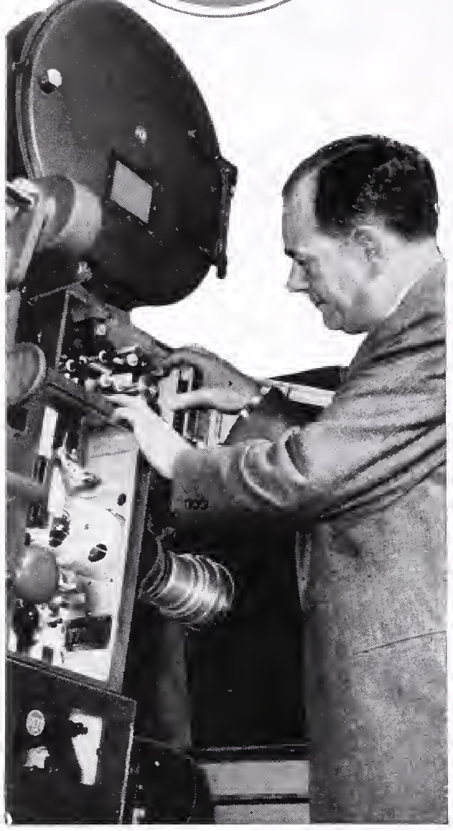

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Camden, N. J.

throw. In it are given all the possible combinations for the nominal aspect ratios commonly used. Now the theatre, let us say, is equipped with stereophonic sound, and that a four-track CinemaScope print is to be projected 40 feet wide. Also it is desired to have *fixed top and bottom* picture masking, and to move two side

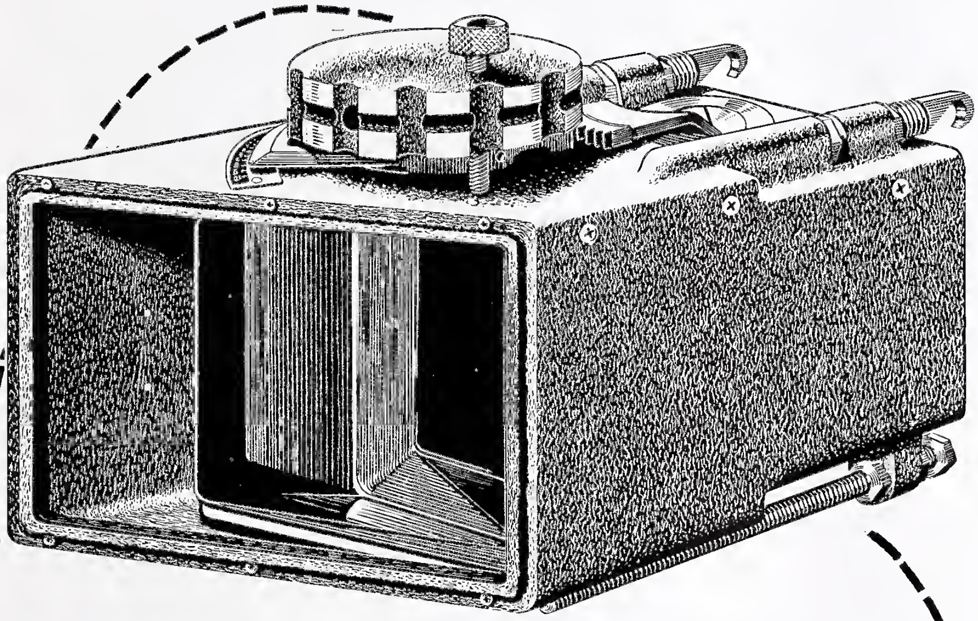
PROJECTION THROW 120 FEET

Column 1	*Column 2*	*Column 3*	*Column 4*	*Column 5*	*Column 6*	*Column 7*	*Column 8*	*Column 9*
	1.33-to-1	*1.66-to-1*	*1.75-to-1*	*1.85-to-1*	*2-to-1*	*VistaVis. (Squeeze) 2-to-1*	*C'Scope (Optical) 2.35-to-1*	*C'Scope (4-track) 2.55-to-1*
	Aperture .825x.600	*Aperture .825x.497*	*Aperture .825x.471*	*Aperture .825x.446*	*Aperture .825x.412*	*Aperture .825x.600*	*Aperture .839x.715*	*Aperture .912x.715*
Lens Size	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*
1.50	66.0x48.0	66.0x39.8	66.0x38.0	66.0x35.7	66.0x33.0			
1.75	56.6x41.1	56.6x34.0	56.6x32.3	56.6x30.6	56.6x28.3			
2.00	49.4x36.0	49.4x29.8	49.4x28.2	49.4x26.7	49.4x24.7	74.2x36.0		
2.25	44.0x32.0	44.0x26.5	44.0x25.1	44.0x23.8	44.0x22.0	65.8x32.0		
2.50	39.6x28.8	39.6x23.9	39.6x22.6	39.6x21.4	39.6x19.8	59.4x28.8		
2.75	36.0x26.2	36.0x21.7	36.0x20.6	36.0x19.5	36.0x18.0	54.0x26.2	73.2x31.2	79.6x31.2
3.00	33.0x24.0	33.0x19.9	33.0x18.9	33.0x17.8	33.0x16.5	49.5x24.0	67.1x28.6	73.0x28.6
3.25	30.5x22.1	30.5x18.3	30.5x17.4	30.5x16.5	30.5x15.2	45.7x22.1	62.0x26.4	67.3x26.4
3.50	28.3x20.6	28.3x17.0	28.3x16.2	28.3x15.3	28.3x14.1	42.4x20.6	57.5x24.5	62.5x24.5
3.75	26.4x19.2	26.4x15.9	26.4x15.0	26.4x14.3	26.4x13.2	39.6x19.2	53.7x22.8	58.4x22.8
4.00	24.7x17.9	24.7x14.9	24.7x14.1	24.7x13.4	24.7x12.3	37.0x17.9	50.3x21.4	54.7x21.4
4.25	23.3x16.9	23.3x14.0	23.3x13.3	23.3x12.6	23.3x11.6	34.9x16.9	47.4x20.2	51.5x20.2
4.50	22.0x16.0	22.0x13.3	22.0x12.6	22.0x11.9	22.0x11.0	33.0x16.0	44.8x19.0	48.6x19.0
4.75	20.8x15.2	20.8x12.6	20.8x11.9	20.8x11.3	20.8x10.4	31.2x15.2	42.4x18.0	46.1x18.0
5.00	19.8x14.4	19.8x11.9	19.8x11.3	19.8x10.7	19.8x 9.9	29.7x14.4	40.3x17.1	43.8x17.1
5.25	18.9x13.7	18.9x11.4	18.9x10.8	18.9x10.2	18.9x 9.4	28.3x13.7	38.4x16.3	41.7x16.3
5.50	18.0x13.1	18.0x10.8	18.0x10.3	18.0x 9.7	18.0x 9.0	27.0x13.1	36.6x15.6	39.8x15.6
5.75	17.2x12.5	17.2x10.4	17.2x 9.8	17.2x 9.3	17.2x 8.6	25.8x12.8	35.0x14.9	38.0x14.9
6.00	16.5x12.0	16.5x 9.9	16.5x 9.4	16.5x 8.9	16.5x 8.2	24.6x12.0	33.6x14.3	36.5x14.3
6.25						23.7x11.5	32.2x13.7	35.0x13.7
6.50						22.8x11.1	31.0x13.2	33.7x13.2
6.75						22.0x10.7	29.8x12.7	32.4x12.7
7.00							28.8x12.2	31.3x12.2
7.50							26.8x11.4	29.2x11.4
8.00							25.2x10.7	27.3x10.7

PROJECTION THROW 130 FEET

Column 1	*Column 2*	*Column 3*	*Column 4*	*Column 5*	*Column 6*	*Column 7*	*Column 8*	*Column 9*
	1.33-to-1	*1.66-to-1*	*1.75-to-1*	*1.85-to-1*	*2-to-1*	*VistaVis. (Squeeze) 2-to-1*	*C'Scope (Optical) 2.35-to-1*	*C'Scope (4-track) 2.55-to-1*
	Aperture .825x.600	*Aperture .825x.497*	*Aperture .825x.471*	*Aperture .825x.446*	*Aperture .825x.412*	*Aperture .825x.600*	*Aperture .839x.715*	*Aperture .912x.715*
Lens Size	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*
1.50	71.5x52.0	71.5x43.1	71.5x41.2	71.5x38.6	71.5x35.8			
1.75	61.3x44.6	61.3x36.9	61.3x35.0	61.3x33.1	61.3x30.6	91.9x44.6		
2.00	53.6x39.0	53.6x32.3	53.6x3.60	53.6x29.0	53.6x26.8	80.4x39.0		
2.25	47.7x34.6	47.7x28.7	47.7x27.2	47.7x25.8	47.7x23.8	71.2x34.6	97.0x41.2	
2.50	42.9x31.2	42.9x25.8	42.9x24.5	42.9x23.2	42.9x21.5	64.3x31.2	87.3x37.1	94.8x37.1
2.75	39.0x28.4	39.0x23.5	39.0x22.3	39.0x21.0	39.0x19.5	58.5x28.4	79.3x33.7	86.2x33.7
3.00	35.8x26.0	35.8x21.5	35.8x20.4	35.8x19.3	35.8x17.9	53.6x26.0	72.7x30.9	79.0x30.9
3.25	33.0x24.0	33.0x19.9	33.0x18.9	33.0x17.8	33.0x16.5	49.5x24.0	67.1x28.6	73.0x28.6
3.50	30.6x22.3	30.6x18.5	30.6x17.5	30.6x16.6	30.6x15.3	45.9x22.3	62.3x26.5	67.7x26.5
3.75	28.6x20.8	28.6x17.2	28.6x16.3	28.6x15.5	28.6x14.3	42.9x20.8	58.2x24.8	63.2x24.8
4.00	26.8x19.4	26.8x16.1	26.8x15.3	26.8x14.5	26.8x13.4	40.0x19.4	54.5x23.2	59.3x23.2
4.25	25.2x18.3	25.2x15.2	25.2x14.4	25.2x13.6	25.2x12.6	37.8x18.3	51.3x21.8	55.8x21.8
4.50	23.8x17.3	23.8x14.4	23.8x13.6	23.8x12.9	23.8x11.9	35.7x17.3	48.5x20.6	52.7x20.6
4.75	22.6x16.4	22.6x13.6	22.6x12.9	22.6x12.2	22.6x11.3	33.9x16.4	45.9x19.5	49.9x19.5
5.00	21.5x15.6	21.5x12.9	21.5x12.3	21.5x11.6	21.5x10.7	32.2x15.6	43.6x18.6	47.4x18.6
5.25	20.4x14.8	20.4x12.3	20.4x11.7	20.4x11.0	20.4x10.2	30.6x14.8	41.5x17.7	45.2x17.7
5.50	19.5x14.2	19.5x11.8	19.5x11.1	19.5x10.5	19.5x 9.8	29.2x14.2	39.7x16.9	43.1x16.9
5.75	18.6x13.6	18.6x11.2	18.6x10.6	18.6x10.0	18.6x 9.3	28.0x13.6	37.9x16.1	41.2x16.1
6.00	17.9x13.0	17.9x10.8	17.9x10.2	17.9x 9.7	17.9x 8.9	26.8x13.0	36.4x15.5	39.5x15.5
6.25						25.7x12.5	34.9x14.9	37.9x14.9
6.50						24.7x12.0	33.6x14.3	36.5x14.3
6.75						23.8x11.6	32.3x13.8	35.1x13.8
7.00						23.0x11.1	31.2x13.3	33.9x13.3
7.50						21.4x10.4	29.1x12.4	31.6x12.4
8.00						20.0x 9.8	27.3x11.6	29.6x11.6.

ONE TELLS THE OTHER...



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masking pieces to any other position to suit the other projection systems.

Since the CinemaScope picture will be the controlling factor, Column 9 shows that at this throw a 6.75 inch lens will produce a picture 40.5 feet wide by 15.9 feet high. Now from this same table, make a list of all possible picture sizes that may

PROJECTION THROW 140 FEET

Column 1	*Column 2*	*Column 3*	*Column 4*	*Column 5*	*Column 6*	*Column 7*	*Column 8*	*Column 9*
	1.33-to-1	*1.66-to-1*	*1.75-to-1*	*1.85-to-1*	*2-to-1*	*VistaVis. (Squeeze) 2-to-1*	*C'Scope (Optical) 2.35-to-1*	*C'Scope (4-track) 2.55-to-1*
	Aperture .825x.600	*Aperture .825x.497*	*Aperture .825x.471*	*Aperture .825x.446*	*Aperture .825x.412*	*Aperture .825x.600*	*Aperture .839x.715*	*Aperture .912x.715*
Lens Size	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*
1.50	77.0x56.0	77.0x46.4	77.0x44.4	77.0x41.6	77.0x38.5			
1.75	66.0x48.0	66.0x39.8	66.0x37.7	66.0x35.7	66.0x32.9			
2.00	57.7x42.0	57.7x34.7	57.7x33.0	57.7x31.2	57.7x28.8	86.6x42.0		
2.25	51.3x37.3	51.3x30.9	51.3x29.3	51.3x27.7	51.3x25.7	76.7x37.3		
2.50	46.2x33.6	46.2x27.8	46.2x26.4	46.2x25.0	46.2x23.1	69.3x33.6	94.0x40.0	102.1x40.0
2.75	42.0x30.5	42.0x25.3	42.0x24.0	42.0x22.7	42.0x21.0	63.0x30.5	85.4x36.3	92.9x36.3
3.00	38.5x28.0	38.5x23.2	38.5x22.0	38.5x20.8	38.5x19.3	57.7x28.0	78.3x33.3	85.1x33.3
3.25	35.5x25.8	35.5x21.4	35.5x20.3	35.5x19.2	35.5x17.8	53.3x25.8	72.3x30.8	78.6x30.8
3.50	33.0x24.0	33.0x19.9	33.0x18.9	33.0x17.8	33.0x16.5	49.5x24.0	67.1x28.6	73.0x28.6
3.75	30.8x22.4	30.8x18.6	30.8x17.6	30.8x16.6	30.8x15.4	46.2x22.4	62.6x26.7	68.1x26.7
4.00	28.9x20.9	28.9x17.4	28.9x16.5	28.9x15.6	28.9x14.4	43.1x20.9	58.7x25.0	63.8x25.0
4.25	27.2x19.8	27.2x16.4	27.2x15.5	27.2x14.7	27.2x13.6	40.7x19.8	55.3x23.5	60.0x23.5
4.50	25.7x18.7	25.7x15.5	25.7x14.7	25.7x13.9	25.7x12.8	38.5x18.7	52.2x22.2	56.7x22.2
4.75	24.3x17.7	24.3x14.6	24.3x13.9	24.3x13.1	24.3x12.2	36.5x17.7	49.5x21.0	53.8x21.0
5.00	23.1x16.8	23.1x13.9	23.1x13.2	23.1x12.5	23.1x11.6	34.6x16.8	47.0x20.0	51.1x20.0
5.25	22.0x16.0	22.0x13.2	22.0x12.6	22.0x11.9	22.0x11.0	33.0x16.0	44.7x19.0	48.6x19.0
5.50	21.0x15.3	21.0x12.7	21.0x12.0	21.0x11.4	21.0x10.5	31.5x15.3	42.7x18.2	46.4x18.2
5.75	20.0x14.6	20.0x12.1	20.0x11.5	20.0x10.9	20.0x10.0	30.1x14.6	40.9x17.4	44.4x17.4
6.00	19.3x14.0	19.3x11.6	19.3x11.0	19.3x10.4	19.3x 9.6	28.9x14.0	39.2x16.7	42.6x16.7
6.25						27.7x13.4	37.6x16.0	40.9x16.0
6.50						26.6x12.9	36.1x15.4	39.3x15.4
6.75						25.7x12.4	34.8x14.8	37.8x14.8
7.00						24.7x12.0	33.6x14.3	36.5x14.3
7.50						23.0x11.2	31.3x13.4	34.0x13.4
8.00						21.6x10.5	29.4x12.5	31.9x12.5

PROJECTION THROW 150 FEET

Column 1	*Column 2*	*Column 3*	*Column 4*	*Column 5*	*Column 6*	*Column 7*	*Column 8*	*Column 9*
	1.33-to-1	*1.66-to-1*	*1.75-to-1*	*1.85-to-1*	*2-to-1*	*VistaVis. (Squeeze) 2-to-1*	*C'Scope (Optical) 2.35-to-1*	*C'Scope (4-track) 2.55-to-1*
	Aperture .825x.600	*Aperture .825x.497*	*Aperture .825x.471*	*Aperture .825x.446*	*Aperture .825x.412*	*Aperture .825x.600*	*Aperture .839x.715*	*Aperture .912x.715*
Lens Size	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*
1.50	82.5x60.0	82.5x49.7	82.5x47.6	82.5x44.6	82.5x41.3			
1.75	70.7x51.4	70.7x42.6	70.7x40.4	70.7x38.2	70.7x35.3			
2.00	61.8x45.0	61.8x37.2	61.8x35.3	61.8x33.4	61.8x30.9			
2.25	55.0x40.0	55.0x33.1	55.0x31.4	55.0x29.7	55.0x27.5	82.20x40.0	111.9x47.5	
2.50	49.5x36.0	49.5x29.8	49.5x28.3	49.5x26.8	49.5x24.8	74.2 x36.0	100.7x42.9	109.4x42.9
2.75	45.0x32.7	45.0x27.1	45.0x25.7	45.0x24.3	45.0x22.5	67.5 x32.7	91.5x39.0	99.4x39.0
3.00	41.3x30.0	41.3x24.9	41.3x23.6	41.3x22.3	41.3x20.6	61.9 x30.0	83.9x35.8	91.2x35.7
3.25	38.0x27.7	38.0x22.9	38.0x21.8	38.0x20.6	38.0x19.0	57.0 x27.7	77.4x33.0	84.1x33.0
3.50	35.4x25.7	35.4x21.3	35.4x20.2	35.4x19.1	35.4x17.7	53.0 x25.7	72.0x30.6	78.1x30.6
3.75	33.0x24.0	33.0x19.9	33.0x18.9	33.0x17.8	33.0x16.5	49.5 x24.0	67.1x28.5	73.0x28.5
4.00	30.9x22.4	30.9x18.6	30.9x17.7	30.9x16.7	30.9x15.5	46.2 x22.38	63.0x26.8	68.4x26.8
4.25	29.1x21.2	29.1x17.5	29.1x16.6	29.1x15.7	29.1x14.6	43.7 x21.2	59.2x25.2	64.3x25.2
4.50	27.5x20.0	27.5x16.6	27.5x15.7	27.5x14.9	27.5x13.7	41.2 x20.0	56.0x23.9	60.8x23.9
4.75	26.1x18.9	26.1x15.7	26.1x14.9	26.1x14.1	26.1x13.0	39.0 x19.0	53.0x22.5	57.6x22.5
5.00	24.8x18.0	24.8x14.9	24.8x14.1	24.8x13.4	24.8x12.4	37.1 x18.0	50.3x21.4	54.8x21.4
5.25	23.6x17.1	23.6x14.2	23.6x13.5	23.6x12.7	23.6x11.8	35.3 x17.1	48.0x20.4	52.1x20.4
5.50	22.5x16.4	22.5x13.6	22.5x12.9	22.5x12.2	22.5x11.3	33.7 x16.4	45.8x19.4	49.8x19.4
5.75	21.5x15.6	21.5x13.0	21.5x12.3	21.5x11.6	21.5x10.8	32.3 x15.6	43.8x18.7	47.5x18.7
6.00	20.6x15.0	20.6x12.4	20.6x11.8	20.6x11.1	20.6x10.3	30.9 x15.0	42.0x17.9	45.6x17.9
6.25						29.7 x14.4	40.2x17.1	43.8x17.1
6.50						28.5 x13.8	38.8x16.4	42.0x16.4
6.75						27.5 x13.3	37.2x15.9	40.5x15.9
7.00						26.5 x12.9	36.0x15.3	39.0x15.3
7.50						24.7 x12.0	33.5x14.3	36.4x14.3
8.00						23.2 x11.3	31.4x13.4	34.2x13.4

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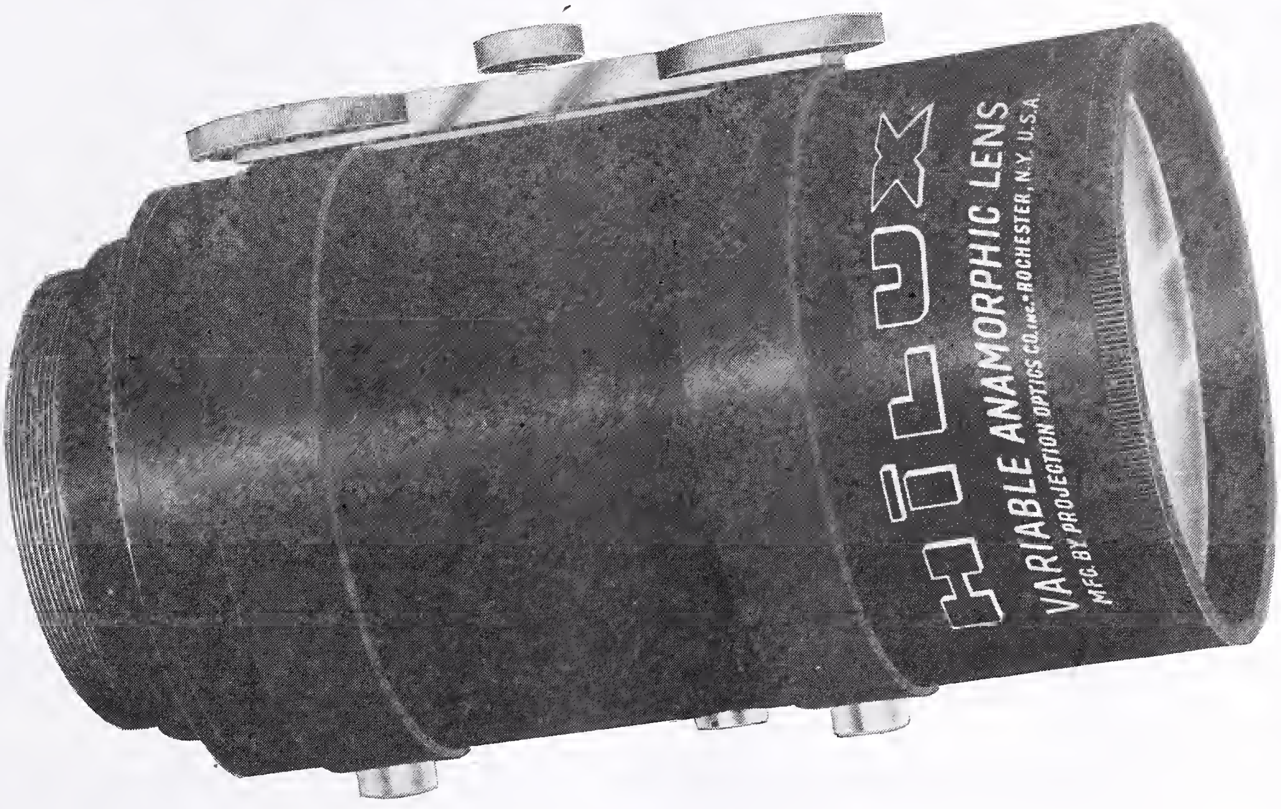
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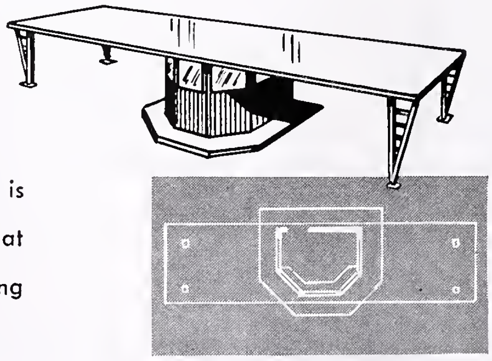
The Ballantyne Company doesn't just manufacture fine drive-in theatre sound and projection equipment. We believe in real concrete help on the whole job. And this is an old offer at Ballantyne, because we've been helping theatre people on drive-in design for a long long time. Many times we've saved the owner several hundred dollars in fees by providing, free of charge, plans for entrance and ticket booth, concession area, tower, projection booths, etc.

We'll be glad to do the same for you. We'll take the rough sketch of your land and elevations and prepare plans for your new drive in.

If you're planning to remodel an old one, we can give you a background of experience to make the job more economical.



New Ticket Entrance

This handsome functional design is one example of the buildings that Ballantyne has planned from long drive-in experience.

The Ballantyne Company

1712 Jackson Street

Omaha, Nebraska

be obtained, all having heights of 15.9 feet, or very close to it.

Figure 1 shows such a list. You will note that a 4.75-inch lens is needed to produce a picture 15.7 feet high by 26.1 feet wide, using a film aperture plate with a 1.66-to-1 aspect ratio. You will also find that a 4.25-inch lens will produce a picture 15.7 feet high by 29.1 feet wide.

If both of these sizes are desired, it will be a simple matter to file these apertures very slightly at top or bottom in order to change picture heights from 15.7 to 15.9 feet, thus making all heights identical. Then the *horizontal* screen masking pieces at top and bottom of the picture may be fixed in position, while the *vertical* side masking pieces may be mounted on tracks and moved into correct position, either manually or with automatic equipment.

If by chance it should become necessary to exhibit a single-track CinemaScope picture, then the same procedure may be followed and the side masking moved in to give a picture width of 37.2 feet.

Now let us assume that we want to increase all picture heights to 17 feet, but we cannot increase the width beyond 40 feet. *Figure* 2 shows a similar list with the necessary modifications also obtained from the same table for a 150-foot throw. In this case an optical track CinemaScope picture will fill the bill. A 6.25-inch lens will produce a picture 40.2 feet wide by 17.1 feet high.

If a four-track print is used, then an aperture plate undersized at the sides will produce a slightly cropped picture 40 feet wide by 17.1 feet high, using the same 6.25-inch lens.

Similarly, if we take an aperture plate for a 1.85-to-1 ratio and file top and bottom slightly, a picture 30.9 feet wide by 17.0 feet high may be obtained with a 4-inch focal length lens.

It seems to me that the tables included in this article can be of great service in helping to solve the problems of picture size combinations for any theatre. If interest is shown by field personnel, such tables could be developed for a greater range of projection throws, and for steps closer than 10 feet. If you would like that, let us know.

•

EL RANCHO DRIVE-IN

(*Continued on page* 19)

to 85 feet wide with light by National "Excelite-135" lamps. The sound system, Simplex X-L, includes a mixer and magnetic heads for reproduction of CinemaScope four-track prints. In-car speakers are Bevelite. Projectors are Simplex X-L.

The El Rancho was laid out by Oscar L. Chiniquy of National Theatre Supply's West Coast organization.

THE AGE OF THE ATOM

VIDOSCOPE
VIDOSCOPE

GIVES YOU VIDOSCOPE

THE WORLD'S FINEST LENS

SUPER KIPTAR *for Wide-Angle, Short-Focal VistaVision and Wide Screen.*

— ALL SIZES —

These are the lenses used in all the large circuits. They have earned highest honors in performance and rigidity throughout more than 2000 theatres.

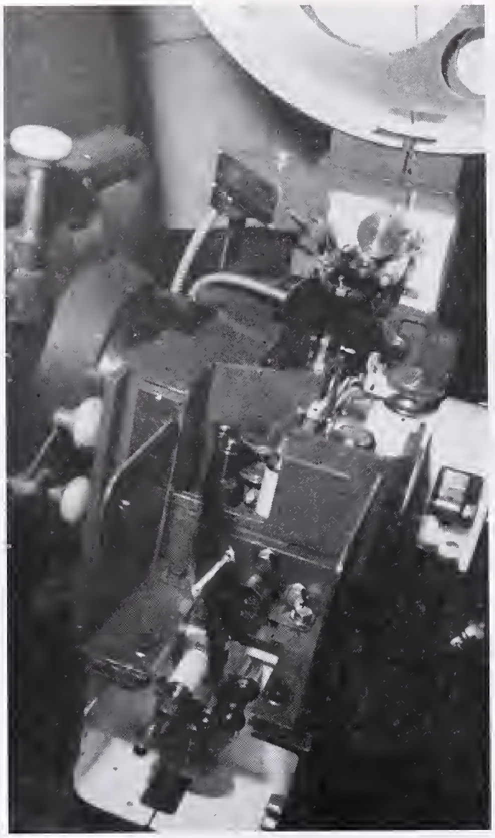
VIDOSCOPE ANAMORPHIC (illustrated) $895 per pair Complete With Special Carrying Case

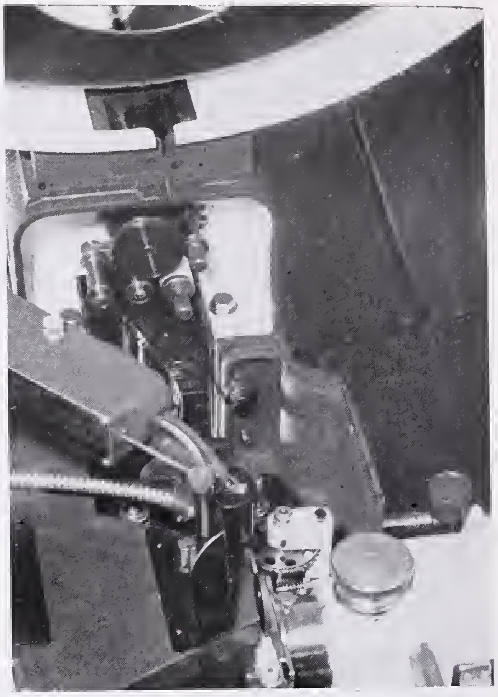
A COMPLETE LINE OF PRECISION-MADE OBJECTIVE LENSES

WALTER FUTTER
625 Madison Avenue
New York 22, N.Y.
Tel: MU 8-8757 • Cable: *WALFUTTER*, New York

Projection of a VistaVision Print With 1.418 Frame

PICTURED IN the adjoining columns is one of the horizontal projector heads installed in the Radio Music Hall, threaded for the screening of a longitudinal print of Paramount's "White Christmas." This initial public presentation of the first VistaVision production thus added yet another radical departure from standard practice to the innovations which have descended upon the art during the past eighteen months. The technique here applied is currently expected to be used only in theatres requiring, for full widescreen effect, at least a 50-foot picture.





The picture at left shows the feed side of the horizontal mechanism in the foreground. By close examination (note highlight) the film loop can be discerned twisting toward feed sprocket and guide rollers. Above is detailed view of the opposite side.

The heads, built for Paramount by the Century Projector Corporation, have standard 4-star movements, but sprockets of 32 teeth, so that with standard motor speed, the film speed is doubled. The film feeds in reverse of standard for proper reading from left to right. From a vertical magazine below the operating side, the film feeds through a twisting free loop to the feed sprocket and through the horizontal gate. A similar sprocket loop system on the opposite side twists the film upward to the takeup magazine. The aperture at the Music Hall is 1.418 x .722.

At the Music Hall, sound pickup was from a standard VistaVision print with optical track carrying Perspecta control fre-

(*Continued on page* 68)

PERSPECTA STEREOPHONIC SOUND

THE NEW **STELMA**

STEROPHONIC SOUND SYSTEM THAT IS INTERCHANGEABLE WITH OPTICAL OR MAGNETIC SOUND EQUIPMENT

PARAMOUNT (VISTAVISION)—MGM—WARNERS
ARE RECORDED IN PERSPECTA SOUND

STELMA PERSPECTA INTEGRATORS have been fully tested and approved for field use by C. Robert Fine, inventor and President of Perspecta Sound, Inc.

STELMA PERSPECTA INTEGRATORS are completely interchangeable with single optical and magnetic sound tracks. A simple to operate 3-way switch is available at small extra cost. The intergrator comes complete at no additional charge over minimum price, although it includes power, input transformer, pre-amplifier base and treble equalizers and 3 output balancing controls. Pre-wired in a standard rack if requested. Installation time just a matter of hours.

IMMEDIATE DELIVERY AT LOWEST MANUFACTURERS PRICES

Available only through established equipment dealers

STELMA ELECTRONICS · 389 LUDLOW ST., STAMFORD, CONN. · STAMFORD 4-7561

Why Strong Lamps Are Different

WHY THEY ARE USED WITH MOST CINEMASCOPE PRESENTATIONS

Best possible screen lighting is a major objective—the most light, evenly distributed, of constant intensity, and unchanging color value.

These exacting high standards have been realized with the development of Strong's exclusive Lightronic crater-positioning system which automatically maintains the position of the positive arc crater at the EXACT focal point of the reflector. Manual adjustments, which at best lead to uncertain results, have been made entirely unnecessary.

ALL YOU DO IS STRIKE THE ARC

The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. Once the arc has been struck, the crater position and gap length are maintained automatically, and without constant attention by the projectionist.

With the new presentation techniques complicating his job, the projectionist is particularly appreciative of this simplified control. Furthermore, he is quick to see the advantages of the unitized component design which affords such wide versatility in these lamps. He can, in a matter of moments and right in his projection room, effect the simple changes necessary to attain the correct light requirement for any of the various techniques. It is even possible for him to get the light requirements of two different types of techniques on the same program.

TRUE VERSATILITY

A choice of four different carbon trims can be burned in a total of seven separate manners to attain any desired degree of cost of operation, screen illumination, or burning time.

SIMPLIFIED CONTROL

Only one control is required for selecting any amperage within the range of a particular mode of operation.

THE MOST POWERFUL LAMPS

Burning 10 mm "Hitex" carbons at 135 amperes, or 11 mm regular carbons at 120 amperes, impartial foot candle meter tests prove the Strong Super "135" the most powerful projection arc lamp, and you can't argue with a light meter.

The Infra-Ban Beam-Cooler unit diverts the heat rays away from the aperture, making possible a tremendous increase in usable light without a corresponding increase in heat at the aperture.

A stream of air directed just above the arc stabilizes its burning and prevents the deposit of soot on the reflector.

Strong has also designed new rectifiers with a range of from 90 to 135 amperes to fill the power requirements of all the systems of screen presentation.

When the lamps are ***STRONG*** *the picture is bright!*

As the only lamps produced complete within one factory, Strong lamps can be screen-engineered for maximum efficiencies. That's why more dealers sell and more theatres buy Strong-made projection arc lamps than any other make.

Send today for full details on the Strong Super "135" and Mighty "90" projection arc lamps.

THE STRONG ELECTRIC CORPORATION
"The World's Largest Manufacturer of Projection Arc Lamps"
1 CITY PARK AVENUE **TOLEDO 2, OHIO**

Please send free literature on Strong Super "135" and Mighty "90" projection lamps.

NAME ....

THEATRE ....

STREET ....

CITY & STATE..

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Due to the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and (4) air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (as main section of auditorium, in or under balcany, lounge-foyer-lobby area, etc.)

Evaporative cooling is commonly regarded as being adapted to regions where relative humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

PRODUCT NEWS . . . . Page 57

The department "About Products" on general equipment and supplies is on page 57.

DEALERS . . . . Page 36

Dealers in the United States are listed in the Theatre Supply Mart.

ADVERTISERS INDEX . . . Page 35

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
United States Air Conditioning Corporation. 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, P. O. Box 1037, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1905 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.

"THE THEATRE SUPPLY MART"

Index to Products Advertised
& Described in this Issue, with
- Dealer Directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	58
2—American Playground Device Co. Drive-in playground equipment. Direct.	42
3—American Seating Co. Auditorium chairs. NTS and direct.	4
4—Ashcraft Mfg. Co., C. S. Projection aro lamps. Unaffiliated dealers.	21
5—Automatic Devices Co. Curtain tracks (5A), curtain controls (5B). Unaffiliated dealers and direct.	41
6—Ballantyne Co., The Drive-In plan and equipment package (6A), sound and projection equipment package (6B). Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	30, 54
7—Bausch & Lomb Optical Co. Projection lenses. Direct, branches and dealers in all major cities.	8, 23
8—Blumenthal & Co., Sidney Carpeting. Direct.	3
9—Bodde Screen Co. Projection screens. Direct.	52
10—Capitol Stage Lighting Co., Inc. Stage lighting equipment. Direct.	58
11—Carbons, Inc. Projection carbons. Franchise dealers.	22
12—Century Projector Corp. Projectors (12A), sound equipment (12B). Unaffiliated dealers.	50
13—Continental Electric Co. Rectifier tubes. Direct.	51
14—Eastern Seating Co. Auditorium chairs. Direct.	59
15—F & Y Building Service, The Architectural design and building service.	39
16—First-American Products, Inc. Drive-in equipment. Direct.	59
17—Futter Co., Walter Projection lenses. Direct.	31
18—Garver Electric Corp. Rectifiers. Direct.	66
19—General Register Corp. Ticket issuing machines. All dealers.	55
20—Goldberg Bros. Sand urns (20A), box office speaking tube (20B), film rewinders. Unaffiliated dealers and direct.	38, 58, 67
21—Griggs Equipment Co. Auditorium chairs. Direct, and dealers marked *.	41
22—Grosh & Co., Scenic Studios, R. L. Stage equipment. Direct.	11
23—Hertner Electric Co. Motor-genrators. NTS.	47
24—Heyer-Shultz, Inc. Metal projection arc reflectors. All dealers.	50
25—Heywood-Wakefield Co. Auditorium chairs. Branches and unaffiliated dealers.	12
26—Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	59
27—International Projector Corp. Complete projection and sound equipment. NTS.	2nd Cover
28—Koiled-Kords, Inc. Self-coiling cords for in-car speakers. All dealers.	45
29—Kollmorgen Optical Co. Projection lenses. NTS and all dealers.	25
30—LaVezzi Machine Works Projector parts. All dealers.	49
31—Manko Fabrics, Inc. Auditorium chair covers. (31A), upholstering material (31B). Direct.	41
32—Marsh Wall Products, Inc. Decorative wall paneling. Direct.	39
33—Michael Electric Co. Electric hand dryers. Direct.	58
34—Motiograph, Inc. In-car speakers. Unaffiliated dealers.	9
35—National Carbon Co., Inc. Projection carbons. All dealers.	6
36—National Studios, Inc. Projection slides. Direct.	55
37—Neva-Burn Products Corp. Flameproofing service (37A), draperies (37B), flameproofing compound (37C). Direct.	44
38—National Theatre Supply Distributors.	37, 53
39—Norpat Sales, Inc. Rectifiers. Direct.	52
40—Pacific Optical Co. Projection lenses. Direct.	47
41—Pembrex Supply Co. Distributors.	59
42—Perkins Electric Co., Ltd. Distributors.	28
43—Poblocki & Sons Drive-in projection screen (43A) portable debris cart (43B), drive-in directional signs (43C), portable food cart (43D), marquees (43E), display frames ..(43E). Direct.	43
44—Projection Optics Co., Inc. Projection lenses. Distributor: Raytone Screen Corp.	29
45—Pullman Vacuum Cleaner Co. Vacuum claeners. Direct.	59
46—Radiant Mfg. Co. Projection lenses. Direct.	27
47—Raytone Screen Corp. Projection screens. Direct.	7
48—RCA Service Co. Projection and sound equipment maintenance.	26
49—Robin, Inc., J. E. Rectifiers (49A), motor-generators (49B), projection screens (49C), projection lenses (49D). Direct.	24
50—S. O. S. Cinema Supply Corp. Distributors.	66
51—Signs, Inc. Drive-in wide-screens. Direct.	5
52—Stelma Electronics, Inc. Perspecta sound integrator. Direct.	32
53—Strong Electric Corp. Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.	33
54—Theatre Seat Service Co. Auditorium chair rehabilitation service. Direct.	67
55—Vallen, Inc. Curtain controls (55A,) curtain tracks (55B). Direct.	58
56—Vocalite Screen Corp. Projection screens. Direct.	66
57—Wagner Sign Service, Inc. Changeable letter signs: Front-lighted panels for drive-ins (41A), back-lighted panels (41B), and changeable letters (41C). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 86, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.	17
58—Wenzel Projector Co. Projectors (58A), soundheads (58B), projector bases 58C), lens holder (58D). Unaffiliated dealers.	48
59—Westrex Corp. Foreign distributors.	56
60—Whitney-Blake Co., The Non-conduit speaker system cable for drive-in theatres. Distributos: Graybar Electric Corp.	10
61—Williams Screen Co. Projection screens. Direct.	28

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in November 1954 issue —

....

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NAME ______________________________

THEATRE or CIRCUIT ______________________________

STREET ADDRESS ______________________________

CITY ____________________ **STATE** ____________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Features Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply 329 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
35—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:
41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
49—Amusment Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
52—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosh Theatre Supply, 1117 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
62—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
67—Auburn Theatre Equipment, 5 Court St.

Buffalo:
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
106—Alexander Theatre Supply, 94 Van Bramm St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
110—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
111—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116 Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:
118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
119—Alamo Theatre Supply, 1303 Alametee St.

UTAH
Salt Lake City
120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA
123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipmnet Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA
128—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 341 N. Seventh St.

[Canadian dealers, and exporters, are listed on page 60]

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United States Air Conditioning Corporation, 3310 Compo Avenue, S. E., Minneapolis, Minn.
York Corporation. Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division. Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore. Md.

FILTERS

American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building. Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street. Madison 3, Wis. (line includes odor-elimination filters).
Trion, Inc., McKeess Rock, Pa.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street. New York 16, N. Y.
Multi-Vent Division, The Pyle-National Company, 1334 North Kestner Avenue, Chicago, Ill.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, P. O. Box 1037, Dayton 1, Ohio.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacturing Company, 1905 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street. Brooklyn N. Y
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation. Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division. Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

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AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS for theatre motion picture sound systems consist in pre-amplifiers power amplifiers, and monitor amplifiers, with requirements varying according to auditorium dimensions (including presence or absence of balcony seating), to number of speaker channels, and to whether the sound signal is optical or magnetic.

Output per channel ranges from 15 watts to medium-size auditoriums. Minimum limitations for amplifier wattage relative to seating capacity have been established by the Motion Picture Research Council of the American industry. Leading manufacturers of sound equipment follow these standards in their installamake of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead system power amplifiers for optical (single) track reproduction (usually in a cabinet with control panel and possibly also including provisions for record player and radio input) typically supply polarizing voltage to photocells and also filament and plate current to pre-amplifiers (possibly additionally to monitor amplifier).

Magnetic recordings require amplification euqipment of different characteristics. The relatively weak magnetic signal is a factor. Pre-amplifiers are powered separately with d. c. filament current and carefully regulated plate voltage from a power pack. Regardless of the

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number of channels, a switching arrangement can be provided for transfer from magnetic to optical pickup, and vice versa.

Multiple-track ("stereophonic") sound requires at least three channels of amplification (for screen speakers). These tracks, always magnetic according to present practice, may be augmented by one or more additional tracks for auditorium "effects" speakers, and/or volume control, and/or switching in certain supplementary speakers. An "effects" track requires a fourth system of amplification. With multiple-channel installations, a monitor that can be tapped into any one channel is supplied by its own amplifier.

Supplementary amplifiers may be required for "cry-room" speakers, group hearing aids, separate public address system, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers, with arrangement for switching certain ramps in or out. There are integrated systems of this kind designed especially for drive-ins.

For reproduction of multiple-track (screen speaker signal) magnetic sound by a single screen horn system (as used for standard optical sound), special amplification equipment is available, incorporating a "mixer" to combine the signals of all tracks. Such an "adapter" can be obtained with a button-on type magnetic pickup (*see Soundheads*).

AMPLIFIERS

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 50.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
Paromel Electronics Corp., 2040 West North Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, 700 Jeliff Avenue, Newark, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

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ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[See also ***Fabrics and Wallpapers***]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

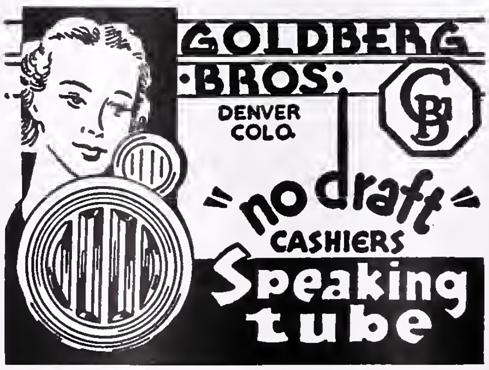
Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes, may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).
F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction mouldings). See page 39.
The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).
The Kawneer Company, 1105 North Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).
Libbey Owens-Ford Glass Company, Vitrolite Division, 608 Madison Avenue, Toledo, Ohio (architectural glass, glass doors).
MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal). See page 39.
Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).
Parkwood Corporation, Wakefield, Mass. (wood veneer).
Pittsburgh Plate Glass Company, 1 Gateway Center, Pittsburgh, Pa. (architectural glass, glass doors).
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).
Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).
United States Plywood Company, 55 West 44th Street, New York city (wood and plastic veneers, and coated fabric wall covering).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).



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BASES—See Projectors and Accessories.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces painted with luminescent lacquer which near-UV light causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors is obtainable.

Filament ultraviolet lamps are available in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Kliegl Bros., 321 W. 50th Street, New York City (light sources).
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).
The Stroblite Company, 35 West 52nd Street, New York City (paints, lamps).
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

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BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment.

Besides ticket issuing machines and coin changers (*which see*), box-office accessories include speaking tubes and admission price and show time signs (*see Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).
Goldberg Bros., 3500 Walnut Street, Denver, Colo. (speaking tube). See page 38.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes; U. S. Plywood Corporation, see under *Architectural Materials*).

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CABINETS FOR FILM AND CARBONS

FULLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry (two-film stereoscopic pictures require 5,000-foot reels for a single intermission performance), film storage facilities should accommodate at least this size of reel in metal compartments.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.
Mosler Safe Company, 320 Fifth Avenue, New York N. Y.
Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc (see *Lamps, D. C. Projection Arc*).

CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 22.
Helios Bio Carbons, Inc. (mfd. by Ringsdorff Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J.
NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 6.

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CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.
Hal I. Huff Manufacturing Corporation, 3774 Selby Avenue, Los Angeles 34, Calif.
Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.
NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y.
PAYNE PRODUCTS, 2451 West Stadium Boulevard, Ann Arbor, Mich.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.

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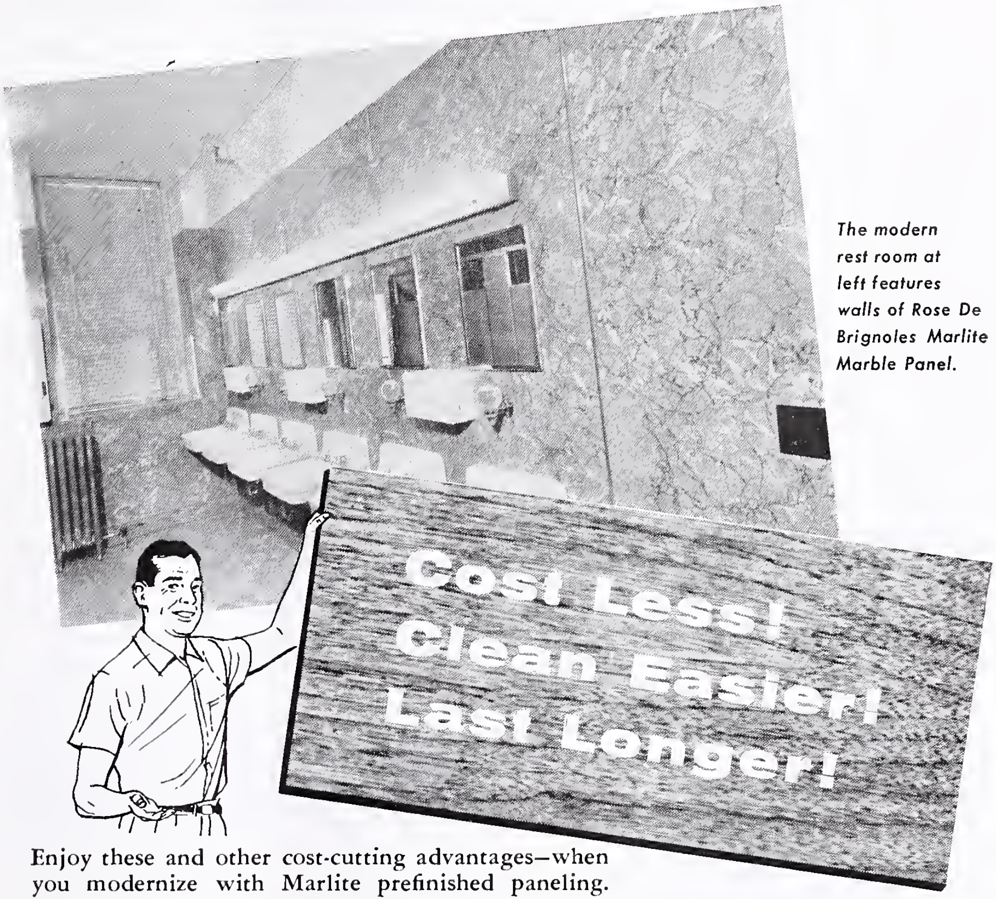
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CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet or special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). Th last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

A special type of carpeting consists in a Velvet fabric attached by adhesive to a latex (rubber) base, which is cemented directly to a floor, and repairs can be made by cutting out the faulty section and inserting a new one.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type)
SIDNEY BLUMENTHAL & COMPANY, 1 Park Avenue, New York City. Loma-Loom laytex-back carpet). See page 3.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
C. H. Masland & Sons, 295 Fifth Avenue, New York City
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 295 Fifth Avenue, New York N. Y.

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CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchnadise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS for auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.
Hewitt-Robins, Inc., Hewitt Restfoam Division, Buffalo 5, N. Y.
U. S Rubber Company, Foam Sponge Division, Mishawaka, Ind
HEYWOOD-WAKEIELD COMPANY, Gardner, Mass.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.
National Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

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CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
MANKO FABRICS COMPANY, 156 West 28th Street, New York 1, N. Y. See page 41.
Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.
EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y. See page 59.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 67.

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CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer some choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, Ninth & Broadway, Grand Rapids, Mich. See page 4.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 41.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 12.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 58.
International Seat Corporation, Union City, Ind. See RCA Theatre Equipment Div.
Irwin Seating Company, Waters Building, Grand Rapids, Mich.
EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y. See page 59.
Southern Desk Company, Hickory, N. C.

CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors, are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Brandt Automatic Cashier Company, Watertown, Wis.
Coinometer Corporation, 1223-27 South Wabash Ave., Chicago 5, Ill.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.
Metal Products Engineering, Inc., 45 West 45th Street, New York 36, N. Y.

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CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

FILM CEMENT — See Splicers and Film Cement.

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CLEANING DEVICE FOR 3-D SPECTACLES: See Third-Dimension Equipment & Supplies.

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CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials. in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).
Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.
Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.
Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Allen Billmyre Division, Syracuse. N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway. St Paul, Minn.
NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio.
PULLMAN VACUUM CLEANER CORPORATION, 33 Allerton Street, Boston, Mass. See page 59.
Spencer Turbine Company, Hartford, Conn.

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CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available with posts which screw into sockets permanently sunk in the floor, or pedestal type posts with solid brass bases which need only to be lifted out of the way.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, whch can be of most any desired color.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.
Lawrence Metal Products, Inc., 79 Walker Street, New York City.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

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CUE MARKERS — See Changeovers and Cueing Devices.

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CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the track, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 2011 South 12th Street, Allentown, Pa. See this page.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
R. L. GROSH & SONS, 4112 Sunset Boulevard, Hollywood 29, Calif. See page 11.
VALLEN, INC., 225 Bluff Street, Akron, Ohio See page 58.

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DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.
H. R. Mitchell & Co., P. O. Box 690, Hartselle, Ala.
Novelty Scenic Studios, Inc., 426-432 East 91 Street, New York 28, N. Y.
Premier Studios, 414 West 45th Street, New York City.
Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

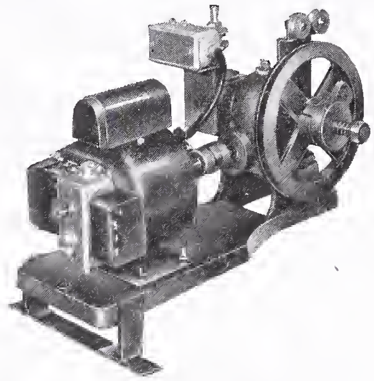
Stage Curtain Tracks & Machines

ALL TYPES PERFECTLY DESIGNED
TO MEET EVERY THEATRICAL NEED

a COMPLETE LINE of

"Stop, Start & Reverse"

CURTAIN MACHINES and
SPECIAL MASKING EQUIPMENT



Available for both Automatic or Manual operation. Every control at your fingertips. Also, a complete line of CURTAIN TRACKS for every purpose, including CinemaScope.

For further information . . . literature, prices, etc. . . . write Dept. AB-11

AUTOMATIC DEVICES CO.
2011 South 12th Street Allentown, Pa.
Manufacturers of the world's most complete and diversified line Curtain Control equipment.

GREATER **Durability in GRIGGS CHAIRS**

Superior construction gives years of service.

Comfort — the minute they're occupied!

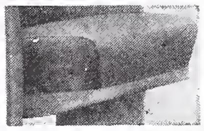
Their Beauty sparkles!

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

Custom Made Leatherette Covers for Theater Seats

Only 85¢ each



Try our brand new, universal fitting ready-made seat covers, guaranteed to fit any size theater seat of approximately 19-21 inches. Made of vinyl coated drill back leatherette, in all colors. Strong rayon sides and elastic tie-backs to insure better fit. With plastic welting, 95¢ each. Minimum order 25 seats. Special prices for quantity orders. Delivery approximately one week.

Heavier qualities with leatherette, mohair, corduroy combinations slightly higher.

Large stocks of leatherettes, upholstery fabrics and supplies, such as Mystik tape, batting, etc., sold by the yard. Samples and prices on request.

MANKO FABRICS CO., INC.
156 West 28th Street, New York 1, N. Y.
Send $1.25 and we will prepay a sample cover to you in any part of the U. S.

AMERICAN *Approved* PLAYGROUND EQUIPMENT

Unsurpassed in Design, Safety and Performance

● It's the *plus* factor that makes American the most respected name in Playground Equipment . . . *Plus* in design—American leads the field. . . . *Plus* in performance—*Approved* Equipment stronger, more ruggedly built to assure a lifetime of perfect repair-free service . . . *Plus* in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design and performance and unmatched safety.

Send for Literature

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA U.S.A.
WORLD'S LARGEST MANUFACTURERS OF FINE
PLAYGROUND & SWIMMING POOL EQUIPMENT

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control, using two thyratron tubes, is recommended for full range from and to complete black-out.

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.

CAPITOL STAGE LIGHTING COMPANY, 527 West 45th Street, New York 19, N. Y. See page 58.

Century Lighting, Inc., 521 West 43rd St., New York City.

Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.

General Electric Company, 570 Lexington Avenue, New York City.

Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.

Kliegl Bros., 351 West 50th Street New York 19, N. Y.

Superior Electric Company, Bristol, Conn.

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

●

DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.

Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Lobby Display Corporation, 551 West 52nd Street, New York City.

POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis. See page 43.

DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

See also TICKET ISSUING MACHINES.

Berezny Engineering & Manufacturing Co., 4208 Avalon Blvd., Los Angeles 11, Calif. (car counter).

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.

GENERAL REGISTER CORPORATION, 4301 22nd Street, Long Island, N. Y. See page 55.

K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).

Ohmer Corporation, 740 Bolander, Dayton, Ohio.

Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).

Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of indoor theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate, are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc. (See also *Letters and Frames for Attraction Advertising.*)

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 58.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

Theatre Specialties, Inc., 1615 Cordova St., Los Angeles, Calif.

WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 17.

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

Ardley Company, 1010 Castle Ave., New York 72.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
Drive-In Theatre Manufacturing Company, 505 West 9th Street, Kansas City, Mo.
FIRST-AMERICAN PRODUCTS, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. See page 59.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See this page.
Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

GROUNDS MAINTENANCE

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

Outdoor "vacuum" sweepers are available for clearing the drive-in grounds of paper litter such as popcorn boxes and bags, cups, and food wrappers. These units are self-propelled and will vacuum, cut up and bag the debris.

Atwater-Strong Company, Atwater, Ohio (refuse sweeper).
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (refuse cart). See this page.

IN-CAR SPEAKERS AND HEATERS

In-car speakers are available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp.

Small electric coil heaters are available for installation and use similarly to in-car speakers; power is supplied by special wiring to the speaker posts, from which the in-car heaters are suspended to be taken into cars as occupants desire. Each unit has a control allowing patrons to regulate output.

For replacement of damaged in-car speaker cones, such units are obtainable in both single and double types.

Following manufacture in-car speakers only unless otherwise specified:

Arvin Industries, Inc., 13th & Big Four R.R., Columbus, Ind. (heaters only).
THE BALLANTYNE COMPANY 1712 Jackson Street, Omaha, Nebr. See page 30.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
Dawo Corporation, 145 North Erie, Toledo, Ohio.
Drive-in Theatre Manufacturing Company, 505 West 9th Street, Kansas City, Mo.
EPRAD, 1206 Cherry Street, Toledo 4, Ohio.
FIRST-AMERICAN PRODUCTS, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. See page 59.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Second Cover.
MINNEAPOLIS SPEAKER RECONING COMPANY, 2312 Cedar Ave., South, Minneapolis 4, Minn. (speaker reconing).
Minnesota Mining & Manufacturing Company, St. Paul, Minn. (rainproof speaker cover).
MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. See page 9.
Permoflux Corporation, 4900 W. Grand Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).
SONKEN-GALAMBA CORPORATION, 2nd and Riverview, Kansas City, Kans. (speaker stands with guide light posts).
Speaker Security Company, 718 Tenth Avenue, New York City (cable attachment for insure against theft).
Theatre Specialties, Inc., 1615 Cordova Street, Lis Angeles, Calif.
Thermolater Corp., 1628 Victor Blvd., Glendale, Calif.
Utah Radio Products Co., Inc., 1123 East Franklin Street, Huntington, Ind. (dual cones).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

Kliegl Bros., 351 West 50th Street New York 19, N. Y.
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.
Steber Manufacturing Company, Broadview, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

AMERICAN PLAYGROUND DEVICES, Anderson, Ind. See page 42.
Bally Manufacturing Company, 2640 Belmont Ave., Chicago, Ill.
J. E. BURKE PLAYGROUND EQUIPMENT CO., Fon du Lac, Wisc.
Concession Supply Company, 3916 Secor Road, Toledo 13, Ohio.
King Amusement Company, Mt. Clemens, Mich.
Joyrider Co., Ontario, Calif.
Liberty Fireworks Company, Box 98, Franklin Park, Ill.
W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.
Miniature Train Co., Rensselaer, Ind.
MIRACLE WHIRL SALES COMPANY, Box 275, Grinnell, Iowa.
National Amusement Device Co., Dayton 7, Ohio.
Pedal Plane Manufacturing Company, South Beloit, Wis.
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.
B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or pealed palings, in straight-top or escalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

DRIVE-INS
IT'S HERE

PERMALUM
SCREEN

American and Canadian Patents Applied For

• • •

We have finished developing the best and most permanent drive-in screen. In order to manufacture Permalum economically and within a price range of all drive-ins, we are manufacturing special production machinery.

Deliveries will start in approximately 60 days.

OTHER DRIVE-IN PRODUCTS

HANDY ANDY	TRAFFIC CONTROL
Mobile Debris Collector and Incinerator	Mobile Traffic Director
$57.75	$142.00

SNACK-KAR
Mobile Food Vendor
$250.00

POSTER CASES, ATTRACTION and NAME SIGNS;
WRITE FOR BROCHURES and PRICES

Poblocki AND SONS
2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

Arnold-Dain Corp., Mahopac, N. Y.
Fence Company of America, Auburndale, Fla.
Habitant Shops, Inc., Bay City, Mich.

SCREENS AND SCREEN SURFACING

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself.

Materials for the screen area of the tower are available in fibreglas fabric, which is given a special coating;in self-surface metallic plates; and in aluminum panels fluted to control reflection angles (the latter developed by Motion Picture Research Council, 1421 N. Western Avenue, Hollywood, Calif.).

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, asbestos board, etc. These include aluminum paints compounded especially for outdoor screens.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 30.
Erpad Company, 1206 Cherry Street, Toledo, Ohio (screen paint).
FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City 8, Mo. (screen surfacing and screen towers). See page 59.
Manco-Vision, Box 8, Butler, Wis.
Natco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Texas (fiberglas fabric).
Open-Air Development Corporation, 82 Newbury Street, Boston, Mass. (screen surfacing).
PERKINS ELECTRIC SUPPLY CO., INC., 505 Pearl Street, Buffalo, N. Y. (screens and wide-screen frames).
Protective Coatings, Inc., 807 North Fremont Road, Tampa, Fla. (screen surfacing).
RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y. (screen paint). See page 7.
SIGNS, INC., 48 Geneva Avenue, Boston, Mass. (screen tower). See page 5.
Tropical Paint & Oil Company, 11481246 West 70th Street, Cleveland, Ohio (screen paint).
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (Metallic self-surface plates . See page 43.

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte Street, Kansas City 8, Mo. (speaker cords, underground cable.) See page 59.
General Electric Company, Bridgeport, Conn. (underground cable).
KOILED-KORDS, INC., Hamden, Conn. (coiled cords for speakers). See page 45.
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
THE WHITNEY-BLAKE COMPANY, New Haven, Conn. (underground cable). See page 10.

STADIUM AND TERRACE SEATING

Typically of hardwood on metal frames, chairs are obtainable in folding or fixed types, the latter models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.
IDEAL SEATING COMPANY, Grand Rapids, Mich.

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EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J. (batery floodlamp).
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).
Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady, N. Y. (power plants).
Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).
D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).
Portable Light Company, 216 Williams Street, New York, N. Y. (battery floodlamps).
Ready-Power Company, Kales Building, Detroit, Mich. (power plants).
U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).
U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis. (power plants).
Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

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EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

Automatic Devices Company, 2011 South 12th Street, Allentown, Pa. (revolving Christmas tree holder).
Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio (slide projector).
Graham Dible Orchid King, 417 East 8th Street, Los Angeles, Calif.
Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).
Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).
General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Herbert J. Hecht, 3074 Park Ave., New York 51, N. Y. (comic books).
International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).
K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).
F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).
Pearce Parkhurst Enterprises, Lansing, Mich. (giveaways).

DRY CLEANING
FLAME-PROOFING
—ON OR OFF PREMISES

*SHAMPOOING CARPETS
AND SEATS . . . DRAPES
MADE AND INSTALLED*

Also distribute "Neva-Burn" compound for do-it-yourself flame-proofing.

WRITE US NOW

NEVA-BURN PROD. CORP.
67 SULLIVAN STREET
NEW YORK 12, N. Y.

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FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; plastic coated febric; fabric woven of glass filament; weaves combining glass and cotton, also glass and asbestos.

Fabrics of these types are suited to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc. The cotton-rayon and glass filament fabrics are also stage drape and curtain materials.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglas-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).
Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Duracote Corporation, 350 North Diamond Avenue, Ravena, Ohio (plastic coated).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
MANKO FABRICS COMPANY, INC., 156 W. 28th St., New York, N. Y. (plastic coated). See page 41.
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).
United States Plywood Company, 55 West 44th Street, New York City (plastic coated).
United States Rubber Company. 1230 Sixth Avenue, New York City (glass-asbestos and plastic coated).

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FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish. etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, for which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.
Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowser by means of a speed-sensitive mechanism within the sprocket.

Film Treatizor Corporation, 117 West 63rd Street, New York 23, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

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FLAMEPROOFING

FLAMEPROOFING OF any combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.
Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.
NEVA-BURN PRODUCT CORPORATION, 67 Sullivan St., New York City. See page 44.
New York Flameproofing Company, 115 Christopher St., New York City
Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.
L. Sonneborn Sons, Inc., 300 4th Avenue, New York City.

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FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, also to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains; and to toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowled type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N W., Washington 5, D. C.
AMERICAN MAT CORPORATION, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont. Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.

Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue. Detroit 2, Mich.

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FRAMES FOR SCREENS—See Screens, Motion Picture.

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HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of paper in theatre wash rooms.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Chicago Hardware Foundry Company, North Chicago, Ill.
Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.
Electronic Towel Corporation, 57 William Street, New York 5, N. Y.
MICHAEL ELECTRIC COMPANY, P. O. Box 141, New Haven, Conn. See page 58.
National Dryer Corporation, 616 Adam Street, Chicago, Ill.

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IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

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INTERLOCKS, PROJECTOR—See Third-Dimension Equipment and Supplies.

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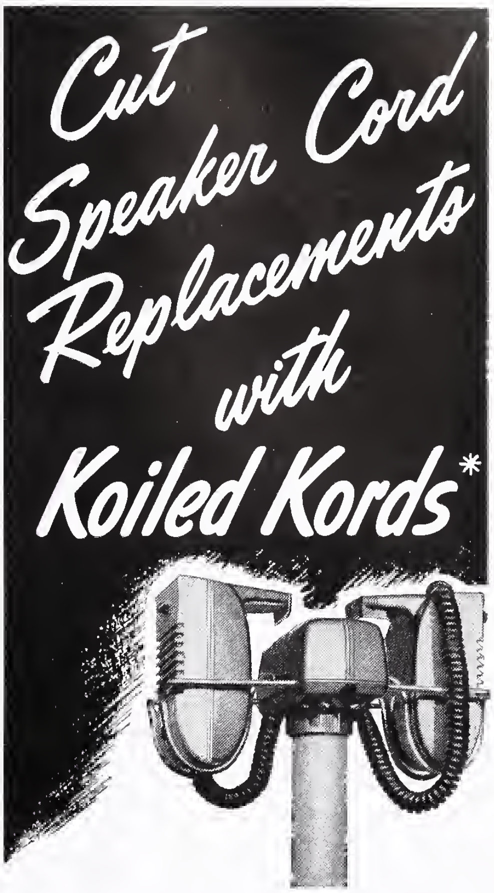
LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction; also models with casters and platforms.

Abbeon Supply Company, 17915 Jamaica Avenue, Jamaica 32, N. Y.
American Ladder Company, 3700 West 38th Street Chicago, Ill.
Atlas Industries Corporation, 849 39th Street, Brooklyn. N. Y.
DAYTON SAFETY LADDER COMPANY, 2337 Gilbert Avenue, Cincinnati, Ohio.
FIRST-AMERICAN PRODUCTS INC., 1717 Wyandotte Street, Kansas City 8, Mo.
Goshen Manufacturing Company Goshen, Ind.



KOILED KORDS, retractile speaker cords, minimize replacements because they last longer. KOILED KORDS do not catch in door handles, bumpers and other car accessories so speaker losses too, are reduced.

KOILED KORDS, retractile speaker cords, extend to six times their retracted length then return to their neat out-of-the-way coil against the standard when not in use.

KOILED KORDS add that touch of neatness and order that all good drive-ins strive for. KOILED KORDS are jacketed in neoprene and withstand the weather no matter how extreme.

Specify neoprene-jacketed KOILED KORDS for all your new speakers and use them always for replacements. Your theatre equipment dealer can supply you.

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Koiled Kords
Incorporated
Box K, New Haven 14, Connecticut
* KOILED KORDS is a trademark of
KOILED KORDS, INC.

M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.
Precision Equipment Company, 3714 North Milwaukee Avenue, Chicago 41, Ill.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics, operated on direct current for 35 mm projection, are of two general classes—*condenser* and *reflector*.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

Reflector lamps with 16-inch mirrors are available for carbon trims of greater light output, using a 9mm rotating positive carbon for operation at around 85 amperes; a 10mm positive of similar characteristics for operation at about 95 amperes; and a 10mm positive of greater density for operation at approximately 125 amperes, or possibly somewhat higher; a 11mm positive for operation up to 135 amperes; and a 13.6mm positive for operation up to 160 amperes (mirror over 16 inches, depending on spot diameter requirements).

These larger lamps are equipped with quartz glass filters which intercept the beam at the aperture to "filter out" light of greatest heat characteristics, thus to reduce heat on the film.

For arc illumination in 16mm projection, lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See page 21.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. Se page 54.
Cinematic Corporation, 122 Washington St., Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
MOTIOGRAPH, INC., 4431 Lake Street, Chicago, Ill. See page 9.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 33.

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LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield. N. J.

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LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps: The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flametint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¾ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Average lamp watts at 200 ma.*
42 inches	¾ inch	25
64 inches	¾ inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

The most useful "white" F-lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Slimline is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	*Average lamp watts*
48 inches	38
72 inches	55
96 inches	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

Circline or *Circlarc* lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½-inch diameter tubing. Lamps are available in 8, 12 and 16-inch diameters.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The Reflector spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (*See also Black Lighting Equipment.*)

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated colors—red, yellow, green and blue. Two tints pink and blue—white. For decorative lighting stages and curtains, and for general lighting of patron areas.

Germicidal lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

Length	*Diameter*	*Nominal lamp watts*
12 inches	⅝ inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	¾ inch	16* 23 30 36

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*Slimline type. Average lamp watts at 120, 200, 300, and 420 milliamperes.

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jeliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by a photographic sound track, actuates the photoelectric cell and initiates the process of sound reproduction from such a track.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION: OBJECTIVE & ANAMORPHIC

THERE ARE two general classes—the *condenser* lens, which focuses the light of a projection lamp arc on the film in the projector aperture; and the *objec-*

tive. The latter, commonly referred to as the projection lens, expands the light to form the screen image. It is made in two standard barrel diameters (2-25/32 and 4 inches) for 35mm projection, in various speed and focal lengths, with the latter in quarter-inch steps.

Knowing the sizes of the screen image, and the distance of the screen from the lens ("throw"), the manufacturer or dealer can determine the proper focal length for a specific system. In ordering projection lenses, one should also name the type of light source, the make and model of projector, and the projection angle, if any (this angle affects the picture height). Different focal lengths are of course required for anamorphic prints than for "standard".

Speeds of *f*/1.8, *f*/1.9, *f*/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in 2-25/32-inch diameter. Speeds of *f*/1.9 and *f*/2.0 are available also in focal lengths from 4¾ through 7 inches (longer focal lengths at slower speeds) with 4-inch barrel. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Objective lenses of *f*/1.7 have more recently been added to speeds available in the 2-25/32-inch barrel. One type (adapted to projectors of less recent design) is available in focal lengths from 2 through 4 inches. The other, with a longer barrel, is in focal lengths from 2 through 3 inches.

To obviate moving the projector to center the optical system and the picture on the screen in changing from CinemaScope prints (which have special frame size and placement) to prints with Academy standard frames, a mount for the projection lens is available which allows both lateral and vertical movement of the lens.

Lenses required for projection of anamorphic films are of two kinds — cylindrical and prismatic. Cylindrical types have a fixed rate of magnification (currently confined to the 2/1 compression-expansion ratio of CinemaScope). Prismatic types are adjustable to any ratio up to about 3/1. The latter is adjustable to CinemaScope and other anamorphic prints. CinemaScope lenses can be used only for prints of that process.

Also on the market is a type of objective lens, the focal length of which can be adjusted according to picture width desired.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See pages 8 and 23.

BELL & HOWELL, 7100 McCormick, Chicago, Ill.

WALTER FUTTER CO., 625 Madison Avenue, New York 22, N. Y. See page 31.

Ilex Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.

KOLLMORGEN OPTICAL COMPANY, 30 Church Street, New York, N. Y. See page 25.

NATIONAL SCREEN SERVICE COMPANY, 630 Ninth Avenue, New York City. (Superscope).

NORPAT, INC., 113 W. 42nd St., New York City (picture centering adapter)

PACIFIC OPTICAL CORPORATION, 5965 West 98th Street, Los Angeles 45, Calif. (adjustable focal length). See this page.

PROJECTION OPTICS COMPANY, Inc., 334 Lynch Avenue, Rochester, N. Y. See page 29.

RADIANT MANUFACTURING CORP., 2627 Rossevelt Rd., Chicago, Ill., (SuperPanatar prismatic). See page 27.

J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 24.

WENZEL PROJECTOR COMPANY, 2505-19 S. State St., Chicago, Ill. (lens holder). See page 48.

Wollensak Optical Company, 872 Dudson Avenue, Rochester, N. Y.

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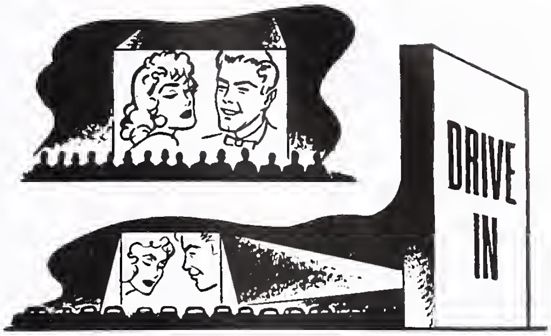
LENS ASSEMBLIES, SOUND

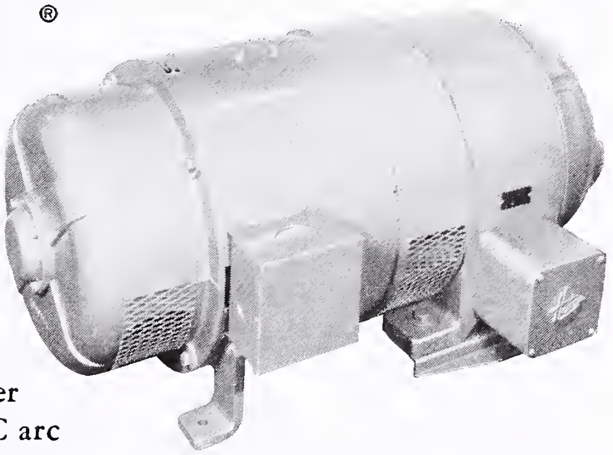
OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

NO MATTER THE POWER REQUIREMENTS HERTNER HAS A

TransVerteR®.. to fit EVERY THEATRE NEED





NEW HT135 TransVerter (90 volts) for 115 to 135 ampere arcs to accommodate all types of wide screen projection.

Regardless of whether your demands for DC arc current for projection are small or large, there is a TransVerter particularly well-suited for your installation. The latest methods of manufacture, and new design features in Hertner TransVerters give users a source of DC power that is remarkable for its extreme steadiness, responsiveness, quietness and freedom from excessive maintenance. Write today, so that we may send you the interesting details of the TransVerter that will do the job for you—dependably and economically.

Mention Bulletin No. 301B

Distributed by National Theatre Supply.
In Canada: General Theatre Supply Company

THE HERTNER ELECTRIC COMPANY
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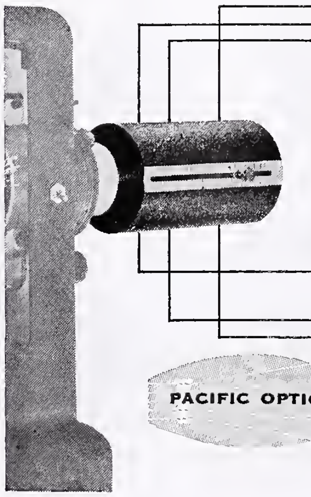

ONE Projection Lens For ALL Aspect Ratios

- The original variable-focus lens-attachment.
- Projects non-anamorphic prints to full screen height regardless of aspect ratio.
- Provides perfect matching for dual strip 3-D projection.
- Saves the price of numerous lenses of different focal length.
- Write for FREE illustrated literature and name of nearest distributor.

5-4500A

PACIFIC OPTICAL CORPORATION
5965 West 98th Street
Los Angeles 45, California

KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (*Also see Marquees; and Attraction Advertising under Drive-In Equipment.*)

Standard practice for indoor theatres employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available. Yet another type of letter is fluorescent.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (*see Drive-In Equipment*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by tensioning members at the end of a handle is available.

A tapered slotting for the attraction board letters designed to "lock" them on the bar and thus prevent dislodgement by high winds or other disturbances is also available.

Theatres wishing to use regular marquee changeable letters to make up signs for the lobby area or over the refreshment stand, can secure horizontal bar assemblies which will hold the slotted letters on any flat surface.

ADLER SILHOUETTE LETTER COMPANY, 22843 West Olympic Blvd., Los Angeles 58, Calif.
Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.
FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte Street, Kansas City 8, Mo.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 17.

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LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (*see Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Genarco, Inc., 97-04 Sutphin Boulevard, Jamaica, N. Y.
General Electric Company. Schenectady, N. Y.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago. Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Neumade Products Corporation, 330 West 42nd Street, New York City.
Stroblite Company, 35 West 52nd Street. New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LOBBY POSTS AND ROPES—See Crowd Control Equipment.

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MAGAZINES—See Projectors and Accessories.

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MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator for a specific installation.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type).
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

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MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacurers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N W., Washington 5, D. C.
AMERICAN MAT CORPORATION, 1722 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.

Firestone Industrial Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner. Mass. (cocoa mats).
Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
Thermo-Mat Company, 814 South Robertson Boulevard, Los Angeles 35. Calif.
United States Rubber Company, 1230 Sixth Avenue, New York City.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

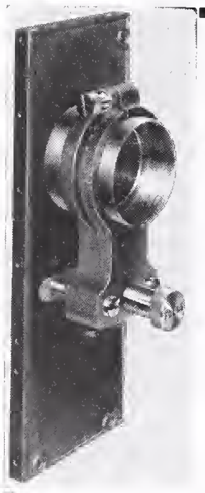
MOTOR - GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (*see Lamps, D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 2611 South 12th Street, Allentown, Pa. See page 41.



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PRO 47

Front Lens Focusing Attachment

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For use with Wenzel Pro 4, Ballantyne "W," Regular Rear Shutter Simplex and similar types of Projectors.

A focusing attachment on the FRONT of the projector, where the PROJECTIONIST wants it. Strong enough to act also as a small Anamorphic Lens support and placed low enough to allow free use of any type of Anamorphic Lens.

Ask for descriptive circular from your Theatre Supply Dealer or write direct to:

WENZEL PROJECTOR CO.

2509-19 S. State St., Chicago 16, Ill.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Cinematic Corporation, 122 Washington Street, Bloomfield, N. J.
Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See page 47.
Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 9.
ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N. J. See page 24.
Westinghouse Electric Corporation, East Pittsburgh.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through a photo type film sound track into the electrical energy which, amplified, actuates the loudspeakers.

CONTINENTAL ELECTRIC COMPANY, Geneva, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PHOTO MURALS

Photo murals produced on portrait paper and mounted on superboard are available in a large variety of sizes for placing on the walls of foyers, lounges, cry rooms and other areas throughout the theatre. Inviting, home-like effects can be achieved through scenes which celebrate a local hero or locale, express the character of the theatre, or supply human interest appeal.

The murals can be mounted in existing theatres without the need for structural changes. They are obtainable in almost any size desired and in black-and-white, sepia or full-color, Manufacturers will supply a series of stock photos to choose from or, if desired, enlarge and reproduce any photographs supplied them.

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.
Photomammoth Murals, 12-48 Van Owen Blvd., North Hollywood, Calif.
RCS Studios, 123 North Wacker Drive, Chicago 6, Ill.

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PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 10921 Briggs Road, Cleveland 14, Ohio.
Murch Electric Corp., Franklin, Me.

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PROJECTION LAMPS: See Lamps, D. C. Projection Arc.

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PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See below.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Il

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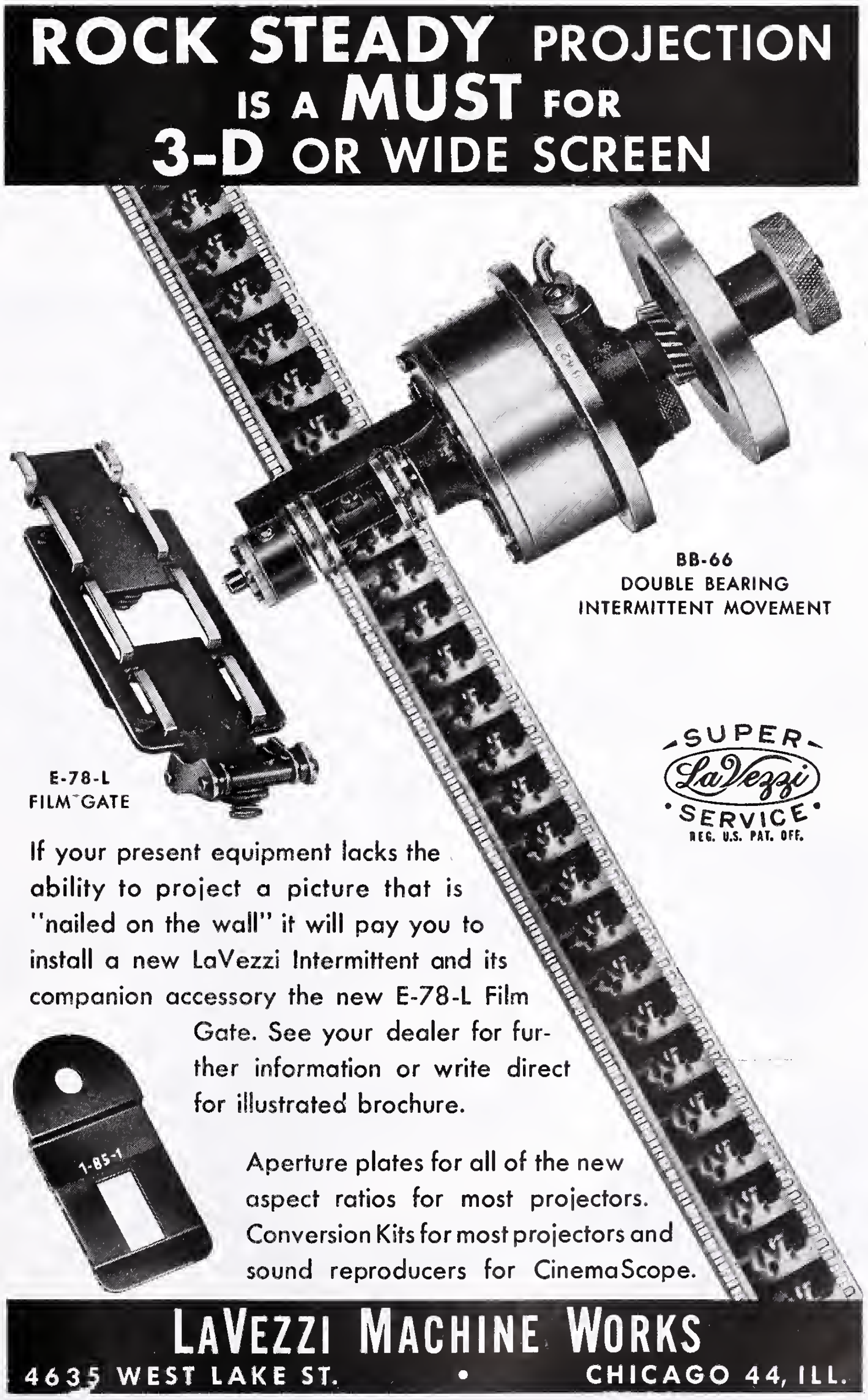
PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-



ROCK STEADY PROJECTION IS A MUST FOR 3-D OR WIDE SCREEN

If your present equipment lacks the ability to project a picture that is "nailed on the wall" it will pay you to install a new LaVezzi Intermittent and its companion accessory the new E-78-L Film Gate. See your dealer for further information or write direct for illustrated brochure.

Aperture plates for all of the new aspect ratios for most projectors. Conversion Kits for most projectors and sound reproducers for CinemaScope.

LAVEZZI MACHINE WORKS
4635 WEST LAKE ST. • CHICAGO 44, ILL.

duty equipment is "portable" in a limited sense.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary *bases* and *magazines* are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres.

The *takeup* for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr. See page 54.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See below.
Hal I. Huff Manufacturing Co., 3774 Selby Avenue, Los Angeles 34, Calif. (carbon cooler).
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Second Cover.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 9.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 48.

PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
BELL & HOWELL, 7100 McCormick, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (*See Rectifiers.*)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill. See page 51.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Bloomfield, N. J.

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RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some, including selenium plate types up to 135 amperes.

Sound system rectifiers also are made in tube and disc types.

AMERICAN SELECTIFIER DIV., Norpat Sales, Inc., 113 W. 42nd St., New York 36, N. Y. See page 52.
C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y. See page 21.
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
Cinematic Corporation, 122 Washington Street, Bloomfield, N. J.
GARVER ELECTRIC COMPANY, Union City, Ind. See page 66.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
McColpin-Christie Corporation, Ltd., 4922 S. Figuera Los Angeles 37, Calif.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
Richardson & Allen Corporation, 116-15 15th Avenue, College Point, N. Y.
J. E. ROBIN, INC., 267 Rhode Island Avenue East Orange, N. J. See page 24.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 33.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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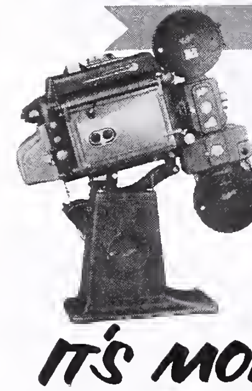
REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.

CENTURY PROJECTION & SOUND EQUIPMENT



IT'S MORE PROFITABLE TO BUY Century

. . . . for proof look at the terrific picture CENTURY puts on any screen under any conditions.

Then realize what this means in customer satisfaction and repeat business.

You'll like the low maintenance and ease of operation for which CENTURY holds the highest score in the industry today.

CENTURY Sound is tops (it won an Academy Award for unusually high fidelity)—leave it to your patrons to appreciate this!

In other words, see and hear CENTURY to see what we mean.

See your CENTURY dealer or write:

CENTURY PROJECTOR CORP.
NEW YORK 19, N. Y.

NOW! 15% MORE LIGHT

H-S "52" ALUMINIZED

METAL Reflectors

GUARANTEED 5 YEARS

SEE YOUR THEATRE SUPPLY DEALER

Manufactured by HEYER-SHULTZ, INC., Cedar Grove, N. J.

Neumade Products, Inc., 330 West 42nd Street, New York City.
Tayloreel Corporation, 2 Commercial Street, Rochester, N. Y.
U. S. Fabrics Industrial Plastics, Inc., Norwood, N. J.
WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.

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REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (*see Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See page 50.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
KOLLMORGEN OPTICAL CORPORATION, 347 King Street, Northampton, Mass.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 58.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.
The Neumade Products Corporation, 330 West 42nd Street, New York City.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Eouth Wabash Avenue, Chicago, Illinois.

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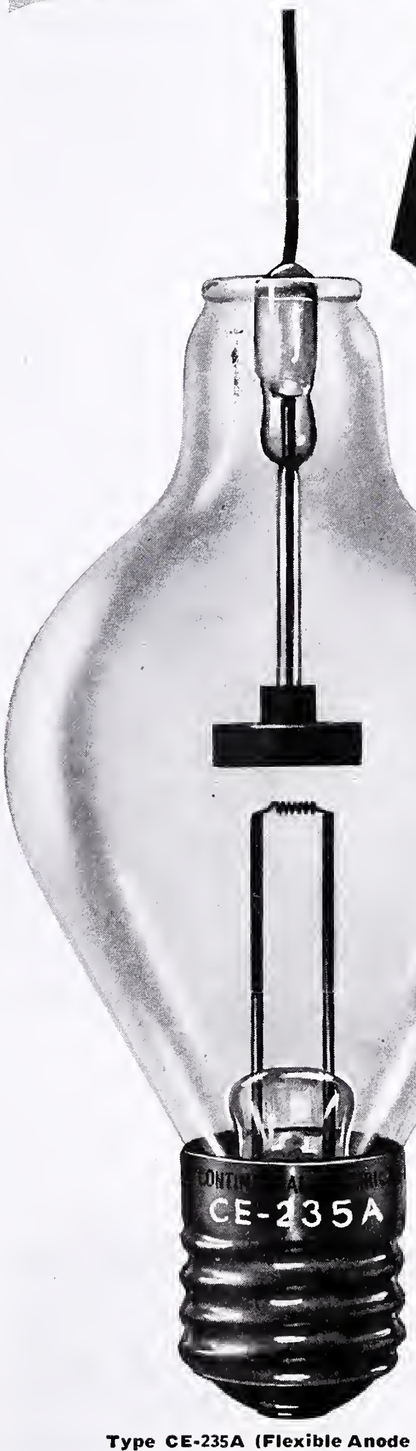
SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Associated Ticket & Register Company, 354 West 44th Street, New York 18, N. Y.
Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 67.
Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.
Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.
Guide Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

CETRON
TUNGAR BULBS

GUARANTEE 1500 HOURS



CETRON 15-amp. Tungar Bulbs are guaranteed for a life of 1,500 hours—300 hours longer than any of the other accepted rectifiers.

For efficient operation, long life, and dependability, use CETRON, the bulb with inbuilt quality. Provide your projection room with the finest rectifiers built and reduce your replacement costs.

SPECIFICATIONS	
Filament volts	15.0
Filament amps. (approx.)	2.5
DC amp. output	15.0
Nom. DC voltage	60.0
Peak Inverse volt	230.0

CETRON Tungar Bulbs are available at your Dealers.

Type CE-235A (Flexible Anode Lead)
Type CE-235 (JAN 5B21)

CONTINENTAL ELECTRIC COMPANY
GENEVA, ILLINOIS, U.S.A.

SCREENS, PROJECTION AND SCREEN FRAMES

MOTION PICTURE screens are of two basic types: *Diffusive* and *Specular*. Another type is *Translucent*, used with rear projection.

Specular screens are required for third-dimensional (stereoscopic) projection (originally specular screens were fabricated specifically for relatively narrow auditoriums.)

Specularity may be of advantage, however, for screen images that are so wide that they tax available light sources, since it significes a higher reflectance factor. For such applications, angular embossing of the screen surface, and/or curving the screen on a radius equal to the projection distance, or nearly so, reduces "fade-away" (light loss at sides from audience area due to extreme angles of incidence).

For wide-screen installations frames are fabricated of wood or metal and with means of adjusting them readily to the desired curvature, and to tilting projection angle (above about 12°). If the exact size of the screen and its curvature are known, the frame may be obtained with lacing hooks installed. Frames are available for attachment to floor, or mounted on casters, or designed to be flown.

Diffusive screens (for indoor theatres) are variously fabricated—entirely of vinyl plastic, with plastic coating, in coated cotton fabric, and in fibreglas fabric with a special coating for that material.

Theatre screens are regularly perforated for transmission of sound, but unperforated screens are obtainable.

Artkraft-Strauss Sign Corporation, 830 Twelfth Avenue, New York City (wide-screen frames).

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.

BODDE SCREEN COMPANY, 8829 Venice Blvd., Los Angeles 29, Calif. See page 52.

Cinematic Corporation, 122 Washington Street, Bloomfield, N. J.

Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.

Drive-In Theatre Manufacturing Company, 505 West Ninth Street. Kansas City, Mo. (wide-screen frames).

FIRST AMERICAN PRODUCTS, INC., 1717 Wyandotte Street, Kansas City 8, Mo. (wide-screen frames). See page 59.

R. L. GROSH & CO., Scenic Studios, 4114 Sunset Blvd., Hollywood, Calif. (screen frames). See page 11.

Hollywood Curvascope Frame Company, 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).

Knoxville Scenic Studios, Inc., Maryville Pike, P. O. Box 1029, Knoxville, Tenn. (wide-screen frames).

H. R. MITCHELL & COMPANY, P. O. Box 690, Hartselle, Ala. (wide-screen frames).

Natco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Tex.

RADIANT MANUFACTURING CORPORATIO, 2627 Roosevelt Road, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Raven Screen Corporation, 124 East 124th Street, New York City.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 7.

J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 24.

Trans-Lux Screen Corporation, 1270 Sixth Avenue, New York 20, N. Y.

Unistrut Products Corporation, 1013 W. Washington Blvd., Chicago 7, Ill. (wide-screen frame).

VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 66.

Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. See page 28.

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SCREEN PAINT — See Screens under Drive-In Equipment.

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SCREEN TOWERS—See Drive-In Theatre Equipment.

SEATING—See Chairs, Auditorium.

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SELSYN MOTORS—See Third-Dimension Equipment and Supplies.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (*See also Attraction Advertising under Drive-In Theatre Equipment.*)

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.

Long Sign Company, 61 West Hubbard Street, Chicago, Ill.

POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

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SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art-Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Associated & Ticket Register Co., 354 West 44th Street, New York City.

CAPITOL STAGE LIGHTING COMPANY, 527 West 45th Street, New York 19, N. Y.

L. Bahn Company, 123 West Canton Street, Boston 18, Mass.

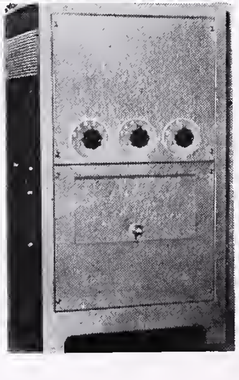
Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.

Everbrite Electric Signs, Inc., 1440 North Fourth Street. Milwaukee, Wis.

Kliegl Brothers, 521 W. 50th Street, New York City.

Greetings to
MEMBERS OF
T. O. A.
AND
T. E. S. M. A.
BODDE **SEAMLESS** SCREEN
Cast in one piece — no welded seams.
See your local theater Supply Dealer
or contact us direct for further information.
BODDE SCREEN COMPANY
8829 Venice Blvd. Los Angeles, Calif.
TE. 0-3277 — TE. 0-2812

SEE "DOC" FAIGE
TESMA Booth #124
TODAY'S RECTIFIERS
FOR TOMORROW'S ARCS
The "50,000 HOUR"
SELECTIFIER SELENIUM RECTIFIERS
•
And—a pleasant surprise awaits you!
•
AMERICAN SELECTIFIER DIVISION
NORPAT, INC., 113 W. 42 St., N. Y. C.



A PICTURE OF A *Profitable Investment*

■ The brilliancy of your projected pictures, regardless of the efficiency of all other equipment, is dependent directly upon the condition of your lamphouse reflector. The only light which can reach your screen must necessarily be reflected to it by this mirror.

■ All reflectors gradually deteriorate to a state where replacement cost becomes insignificant, since a drop of only 10% in their reflective efficiency results in a corresponding decrease in screen brilliancy, and accordingly also represents a loss amounting to 10% of the cost of your current and carbons.

■ Genuine National Precision Reflectors are available for replacement in all types and makes of arc lamps.

Distributed by **NATIONAL THEATRE SUPPLY** Division of National • Simplex • Bludworth, Inc. "THERE'S A BRANCH NEAR YOU"

Stereophonic Sound

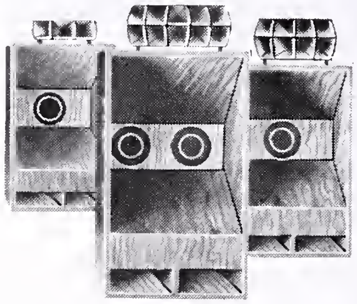
Budgeted for the MEDIUM Size Theatre

2000 SERIES

Designed for the budget of the smaller theatre, yet it retains the rich quality of top stereophonic sound. Wall mounted amplification equipment saves space in small booths. The complete package includes necessary soundheads, pre-amps, power amplifiers and stage speakers. Amplifiers are all plug in type for fast, easy inspection and servicing. Check the equipment below.

Magnetic Soundheads

Precision engineered ond simplified design. Includes four trock pick-ups.



Stage Speakers

You choose from either Altec-Lansing "Voice of the Theotre Speaker Systems" or Ballontyne. Each system is complete with necessory equipment.

Amplification System

Availoble for either one, three or four track. Four-track system is furnished with 12,000 cycle built in trigger to operote surrounded speokers. Both pre omplifiers ond power supply ore designed for compact wall mounting.

Toke just o few minutes ond write for full informotion.

The Ballantyne Co

1712 Jackson Street Omaha, Nebraska

McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.

Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.

POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

Posterloid Corporation, 693 Broadway, New York 12, N. Y.

The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.

Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

●

SLIDES—See Stereopticons

●

SOUNDHEADS

SOUND reproducers, or heads, are of two basic types: *Optical,* for reproducing photographic tracks, and *Magnetic,* for reproducing magnetic film recordings.

Optical reproducers (for standard 35mm picture-sound prints) are designed for attachment to any modern standard projector, between the mechanism and the take-up magazine.

Magnetic heads are available for either separate or attached installation.

Separate magnetic heads of some types are mounted on a pedestal, others are associated with the amplifiers and controls in a cabinet.

"Button-on" magnetic heads are designed for attachment between the projector mechanism and the upper magazine. They vary in sprocket and threading arrangement, but all are film-driven, and while regularly designed to pick up the four tracks of the CinemaScope system, they may be adjusted to other track schemes.

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 30.

CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See page 50.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Second Cover.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 9.

Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

FAIRCHILD RECORDING EQUIPMENT CO., 154 St. & 7th Ave., Powell's Cove Blvd., Whitestone, N. Y.

S. O. S. CINEMA SUPPLY CORPORATION, 602 West 32nd Street, New York City.

Weber Machine Corporation, 59 Rutter Street Rochester, N. Y.

WENZEL PROJECTOR CORPORATION, 2509-19 South State Street, Chicago 16, Ill. See page 48.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 56.

●

SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with most of his own fabrication and possibly the rest (notably speakers) products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities (for either photographic or magnetic track reproduction), and also for large outdoor installations such as in drive-in theatres.

Equipment for reproduction of a single optical track by three speakers placed behind the screen as for stereophonic sound, is available in the Perspecta system, which introduces a device acting in the manner of a variable gain amplifier. Called an "integrator," it has three circuits, each responsive to certain frequencies superimposed on the picture sound record.

(*See Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns.*)

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb. See page 30.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 50.

Cinematic Corporation, 122 Washington Street, Bloomfield, N. J. (stereosound adapter).

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Second Cover.

FAIRCHILD RECORDING EQUIPMENT CO., 154th St. and 7th Ave., Powell's Cove, Whitestone, N. Y. (Perspecta sound).

James B. Lansing Corporation, 2439 Fletcher Drive, Los Angeles 39, Calif.

Magnasync Manufacturing Co., Ltd., 5517 Satsuma Avenue, North Hollywood, Calif.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 9.

Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

STELMA ELECTRONICS, 389 Ludlow St., Stamford, Conn. See page 32.

WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 56.

●

SPEAKERS AND HORNS

MOTION PICTURE sound systems of indoor theatres (standard 35mm projection) require for proper reproduction of either optical or magnetic sound tracks, speaker equipment consisting in a system of low-frequency and high-frequency units with a dividing network. In such a system, the low-frequency units typically number four, housed in a horn baffle; while two or more high-frequency units are mounted above the baffle in a multicellular horn arrangement, with the entire system installed for the directionalism required to "cover" the seating area. (*For in-car speakers see Drive-In Theatre Equipment and Supplies.*)

Stereophonic sound, specifically as employed in "wide-screen" presentation, with three tracks for reproduction at the screen, requires three such horn system, with each centered on a third of the screen width. These speakers must be positively matched in power and frequency response.

For auditorium effects (as supplied by a fourth track) supplementary cone speakers are ranged along the walls of the auditorium in wattages according to the output of this channel and proper spacing of the speakers for coverage.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.

Oxford Electric Corporation, 3911 South Michigan Ave., Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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SPECTACLES FOR 3-D—See Third-Dimension Equipment and Supplies.

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SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose.* It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Fisher Manufacturing Company, 1 Salter Place, Rochester, N. Y. (film cement).

Griswold Machine Works, Port Jefferson, N. Y.

Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).

NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).
Neumade Products Corporation, 330 W. 42nd Street, New York City (splicers, cement).
Prestoseal Manufacturing Corporation, 37-27 33rd Street, Long Island City, N. Y. (splicers).

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SPOTLIGHTS—See Lights, Spot and Flood.

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STAGE DRAPES AND CURTAINS—See Fabrics for Walls, Curtains and Stage Drapes.

●

STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and striplights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers*, or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

CAPITOL STAGE LIGHTING COMPANY, 527-529 West 45th Street, New York City. See page 58.
Century Lighting Equipment, Inc., 521 West 43rd Street. New York City.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
R. L. GROSH & SONS, 4112 Sunset Boulevard, Hollywood 29, Calif. See page 11.
Kliegl Brothers, 321 W. 50th Street, New York City. City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y. (diimmers).

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STEREOPHONIC SOUND—See Sound Systems, Complete.

●

STEREOPTICONS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are available in both carbon arc and filament lamp types.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Kliegl Bros., 321 West 50th Street, New York 19, N. Y.

PATRIOTIC • SONG
ADVERTISING • DATE
FEATURE • EFFECT
SLIDES
SEND FOR FREE CATALOGUE
NATIONAL STUDIOS
145 W. 45 ST., N. Y. C.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

SLIDES

NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See this page.
North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

●

TAKEUPS—See Projectors and Accessories.

●

THIRD-DIMENSION EQUIPMENT & SUPPLIES

PROJECTION of third-dimensional (stereoscopic) motion pictures employing two films for the superimposition of disparate images, requires means of interlocking two projectors positively, means of polarizing the projection light (plus similarly polarizing spectacles for the audience), and a fully specular screen.

With only two projectors installed, large magazines and reels are needed to avoid a disrupting number of intermissions. For only one intermission, reels should be at least of 24-inch diameter, magazines of 25-inch diameter. (Rewinders may be adjusted to these diameters; projector locations and pedestals have to be adjusted to them in some cases.)

Projectors may be synchronized either by electrical or mechanical interlocks. There are various types of the latter, with rigid or flexible connections; in either case, the device should permit quick unlocking of the projectors if two-dimensional films are included on the program. Electrical interlocks employ special self-synchronizing transformer type motors ("selsyn") with sprocket attachment to the regular drive motors.

Projection light polarizing filters are placed in frames over the projector ports. These are destroyed by extremes of heat, hence should be cooled, and tiny fans for the purpose are available. Being fragile, the filters also should be cleaned electrostatically rather than mechanically, and "brushes" for this purpose are available. The filters and related implements are included in "kits" of 3-D supplies obtainable from most theatre supply dealers.

Light polarizing spectacles can be had in either throw-away (paper or plastic frames) or permanent types (heavier plastic). Permanent types must be processed so as to be free of germs before reuse. Sterilization can be by ozone or chemical equipment designed to facilitate the process.

A 3-D installation may also require a change in arc lamp trim. Since polarization reduces light available to the eyes about 60%, more powerful lamps may be necessary. In any case, the trim must have a burning rate allowing uninterrupted projection according to the intermission schedule. (*See Lamps, D. C. Projection Arc*)

Additional current rectification equipment may also be necessary, since two lamps must be operated simultaneously. (*See Motor-Generators and Rectifiers*)

For specular screens see *Screens, Projection.*

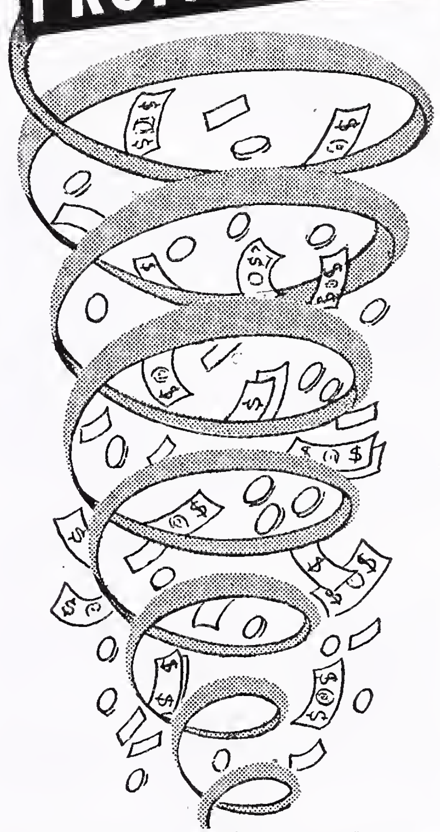
Before projectors are threaded, they must be precisely aligned for perfect superimposition of the two pictures. A continuous alignment test loop is necessary for this (such a loop is included in some 3-D supply "kits").

Maintenance of the projectors in synchronization is facilitated by monitoring equipment designed for this purpose.

Third-dimension systems for placing the dual images of 3D productions on the same 35mm films, with frames side by side and turned longitudinally, have been developed. In projection pictures are rotated to upright position and superimposed by means of an optical system in front of the projection lens or port. The projection device must belong to the system used in producing the print.

Airborne Accessories Corporation, 267 Rhode Island Avenue, East Orange, N. J. (projector interlock angle gear).

NOW is the time
TO PLUG COSTLY PROFIT LEAKS



In Your Admissions Control System

If there ever was a time when the Motion Picture Industry NEEDS every dollar that comes to its door—that time is now.

Revenue lost through ticket manipulation or employee connivance can doom your operation. (Last year, America's theatres lost over 15 million dollars through improper ticket handling.)

Make sure your theatre's admissions control system is *profit-tight* . . . with Automaticket Register and Ticketaker, to give you effective control both in the box office and at the door! Write for full information.

GENERAL REGISTER CORP.
43-01 Twenty-Second Street
Long Island City 1, N. Y.
1018 S. Wabash Ave., Chicago 5, Illinois

THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). See page 54.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City (mechanical interlocks). See page 50.

Depth Viewers, Inc., P. O. Box 6, Cincinnati 36, Ohio (glasses).

William A. Freedman, Inc., 271 Mulberry Street, New York City (glasses).

General Electrical Company, 570 Lexington Avenue, New York City (selsyn motors).

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (reels).

Hollywood Film Company, 946 Seward Street, Hollywood, Calif. (reels & rewinders).

Hospital Supply Co., Inc., 432 Fourth Avenue, New York 16, N. Y. (spectacle sterilizers).

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. (magazines).

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. (interlocks). See page 9.

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks).

Neumade Product Corp., 330 West 42nd Street, New York City (reels).

Pola-Lite Company, 19 Rector Street, New York, N. Y. (permanent spectacles and single strip equipment).

Polaroid Corporation, Cambridge, Mass. (spectables and monitoring equipment).

Stroble-Dodge Equipment Corporation, 2324 Beechmont Avenue, Cincinnati 30, Ohio (magazines).

RADIO CORPORATION OF AMERICA, Engineering Products Department, RCA Victor, Camden, N. J. (mechanical interlocks).

WENZEL PROJECTOR CORP., 2509-19 S. State Street, Chicago 16, Ill. (magazines). See page 48.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill. (magazines).

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TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simple boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing stubs.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 55.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

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TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box-office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box-office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 51, Ill.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 55.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

National Cash Register Corporation, Dayton, Ohio.

Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.

WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. (manual type)

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UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match; and poplin for refreshment attendant apparel. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.

S. Appel & Company, 840 Broadway, New York City.

Brooks Uniform Company, 75 West 45th Street, New York City.

Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16. N. Y.

Maier-Lavaty Company, 315 South Peoria Street, Chicago 7.

Mills Uniform Co., Wister St. & Godfrey Ave., Philadelphia 38, Pa.

Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.

Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).

Russell Uniform Company, 192 Lexington Avenue, New York.

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UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics,* and (2) *coated fabrics.*

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

Athol Manufacturing Company, Athol, Mass. (coated).

SYDNEY BLUMENTHAL & COMPANY, 1 Park Avenue, New York, N. Y. (mohair).

Bolta Product Sales, Inc., Lawrence, Mass. (coated).

Chicopee Manufacturing Corporation, 40 Worth Street, New York City (woven plactic).

Columbus Coated Fabrics Corporation, Columbus, Ohio (coated).

Cotan Corporation, 331-359 Oliver St., Newark, N. J (coated).

Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20 (corduroy).

E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn. (coated).

Firestone Industrial Products Co., Velon Div., Akron, (coated).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated).

A. D. Julliard & Company, Inc., 40 West 40th Street, New York City (corduroy).

MANKO FABRICS COMPANY, 156 West 28th St., New York City (coated). See page 41.

Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (coated).

The Pantasote Corporation of N. J., 444 Madison Avenue, New York City (coated).

The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (coated).

United States Plywood Corporation, 55 W. 44th Street, New York 18, N. Y. (coated).

United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind. (coated).

Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn. (coated).

VACUUM CLEANERS—See Cleaning mecnanisms.

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WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wallpaper-like patterns, in solid colors, and in leather-like types (*see Fabrics for Walls, Curtains & Stage Drapes*).

Armstrong Cork Company, Lancaster, Pa. (linoleum).

Frederick Blank & Company, Inc., 230 Park Avenue, New York City (wall paper).

Bolta Products Sales, Inc., 151 Canal Street, Lawrence, Mass. (coated fabric).

Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).

Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (coated fabric).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated fabric).

Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).

Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (coated fabric).

The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (coated fabric).

Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (coated fabric).

United States Plywood Corporation, 55 W. 44th Street, New York 18, N. Y. (coated).

United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (coated fabric).

**FOR THEATRES OUTSIDE U. S. A. AND CANADA—
FOR STUDIOS EVERYWHERE—**

No Matter What You Need...Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.

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FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Research, Distribution and Service for the Motion Picture Industry

about Products . .

★ news and views of the market and its sources of supply

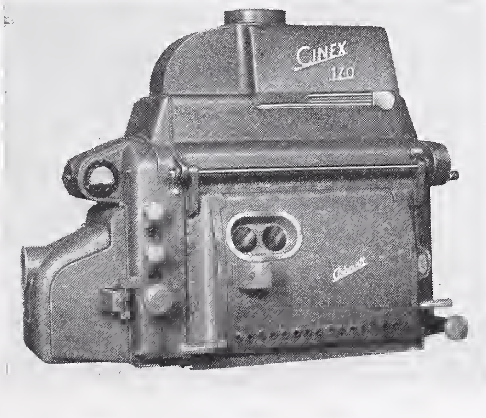
New Ashcraft 170-Ampere Lamp With 18-inch Mirror

THE FILM INDUSTRY has always leaned heavily on the inventiveness and ingenuity of its equipment manufacturers for progress in the art, and one of the most critical areas of development for technical advancement has consistently been projection light sources.

The carbon arc and lamphouses for it has developed through the years in response to demand for more and more screen light. The first great producer of white high-intensity light was the condenser-type lamp utilizing the 13.6mm carbon and operating at 130 amperes. This combination became a standard for almost every large theatre in the country.

The smaller houses, however, demanded similar quality high-intensity light, and out of development of the suprex carbon came the Ashcraft "Suprex" lamp using the 7mm and 8mm copper-coated carbons on direct current at 45 and 65 amperes. These trims promptly became embodied in projection technique generally, making available to every theatre high-intensity light for beautiful projection.

The demand for larger pictures forced the manufacturers into new developments. The condenser type lamp was modified to use optics of higher speed. Using new 13.6mm "Hitex" carbons or their equivalent, at 180 amperes, this type can now produce up to 25,000 lumens through a standard projector aperture.

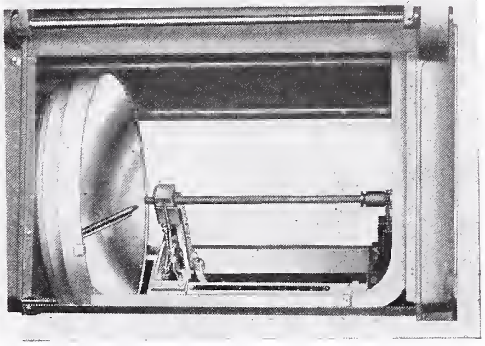

The Cinex-170 lamphouse, which incorporates forced draft ventilation duct system within housing walls.

Meanwhile, C. S. Ashcraft developed a reflector lamp using a 16-inch mirror with 11mm "H.I." or 10mm "Hitex" rotating carbons, operating at 125 to 135 amperes to produce up to 26,000 lumens through a standard projector aperture, and the needs of wide-screen presentation, and of drive-ins, have given lamps of this type, in several makes, extensive application.

DESIGN OF NEW LAMP

Now the drive-in theatres with their mammoth pictures for wide-screen presentation; and large indoor theatres with pictures spread across most of the front wall; and new wide-aperture film processes, such as Todd-AO and VistaVision, point to a need for even more light. To meet it, the C. S. Ashcraft Manufacturing Company has marketed its new "Cinex-170." This lamp is designed for a range of applications. It can use 9mm, 10mm, 11mm or 13.6mm positive carbons, and operate at from 75 to 170 amperes. The change in carbons may be accomplished easily by merely exchanging the positive carbon clamping collet, and the positive water-cooled silver guides.

The "Cinex 170" may be equipped with either a 16-inch reflector, which has the speed of f/1.9 lenses; or with an 18-inch reflector, which has a speed of *f*/1.65. The latter is able to fill the new *f*/1.7 lenses now on the market.


Interior view of the Cinex-170, shown with 18-inch mirror and 13.6 positive trim.

Reflectors of the "Cinex 70" are able to withstand the great heat of the 11mm and 13.6mm carbons because of a forced air circulation and cooling system which has been incorporated in the lamp. In the top of the lamphouse a special double-ended blower has been installed. One of these blowers pulls air in from an intake at the front of the lamphouse and directs this air through a set of ducts to a distribution chamber which comprises the bed of the lamp. It then distributes the air to the face of the reflector and other sections of the lamphouse.

After the air sweeps across the reflector, keeping it thoroughly cool, it is pulled out of the lamphouse by the second section of the blower and forced into the booth exhaust system. The action of the air moving across the arc acts to stabilize the flame so that it is not affected by opening of doors or vents. The large amount of air being moved through the lamphouse serves to keep all metal parts cool and trouble-free.

A full 22-inch, 13.6mm carbon can be handled by the lamp, and since both the upper and lower carbon contacts are water-cooled, the full load of 170 amperes may be handled without burning or oxidizing the positive contact column.

The Ashcraft "Cinex 170" has shown some remarkable results. Because of its high speed reflector this lamphouse works best with the new high speed f/1.7 lenses. With this combination of optics, according to the manufacturer, a standard 10mm high-intensity carbon operated at 103 amperes produced 27,000 lumens under standard conditions, using a standard .825 x .600 aperture plate.

Using a 10mm Hitex carbon operated at 130 amperes under similar conditions, the lamp produced 31,000 lumens.

Because of the high magnification factor of this reflector lamp, the 13.6mm carbon trim is especially suited for operation with

SLASH WASHROOM EXPENSE

90%

and eliminate the mess!

The fastest automatic electric hand dryer ANYWHERE; dries hands or face in seconds—deodorizes washrooms!

ELIMINATES JANITORIAL COSTS
CHECKS SKIN IRRITATIONS
REFRESHES STALE AIR

Gray metallic finish with chrome trim. Chrome swivel nozzle. 30-second push-button timer. 110V AC. Easy to install.

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ELECTRIC HAND DRYER

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the large film apertures used with wide-frame film. Under these conditions, using standard 13.6mm high-intensity carbons at 165 amperes, the Ashcraft "Cinex 170" produced over 50,000 lumens, the manufacturer reports.

Stelma Markets Unified Perspecta Sound System

A SIMPLIFIED model of the Perspecta Sound Integrator has been placed in production by Stelma, Inc., Stamford, Conn., the company has announced, and R. T. Van Niman has been appointed theatre equipment manager to handle its sale and distribution. A leading manufacturer of electronic equipment, producing communications apparatus for both military and civilian applications, the company recently became a manufacturer of Perspecta equipment for three-channel reproduction of single-track optical sound.

R. T. Van Niman

The announcement states that all components of an Integrator installation are included in one "package." This includes power supply, input transformer, pre-amplifier, base and treble equalizers, three output balancing controls, and a three-way switch for changing from optical to magnetic pickup. The equipment is pre-wired in one standard rack, it is pointed out.

Mr. Van Niman has long been identified with theatre sound. He began in the field with Electrical Research Products in 1929. Later he was chief sound engineer of Motiograph for twelve years. More recently he has been in the 16mm field as product manager of RCA's audio-visual group.

RCA Theatre System For Color Television

A THEATRE color television system which projects large-screen television pictures in sizes up to 15 by 20 feet has been announced by RCA. The equipment, developed out of the research which led to development of the RCA compatible color television broadcast system, is already being used for demonstration and study purposes by the National Broadcasting Company at its Brooklyn, N. Y., color studio.

The system projects theatre-size color television pictures with good resolution and a highlight brightness, it is stated, of approximately 5 foot-lamberts on an embossed aluminized screen. The combined kinescopes and optical systems utilize the full

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L. M. "Louie" Wutke REpublic 1-3111

bandwith of the color television signal.

The system, which can also be used for theatre projection of black-and-white television pictures, is basically similar to RCA's monochrome theatre system, but whereas the latter utilizes a single optical system, the color projector employs three 26-inch Schmidt-type optical systems, one for each of the three primary colors, red, green, and blue. In addition, the color system requires a decoder, two additional video amplifiers, and increased scanning power.

The decoder is the heart of the system. It "extracts" the color information from the incoming video signal and combines it in proper proportion with the brightness information in the video signal to form the red, green, and blue signals. The red, green, and blue outputs drive the equipment's three television picture tubes.

RCA Adds Griggs Line Of Auditorium Seating

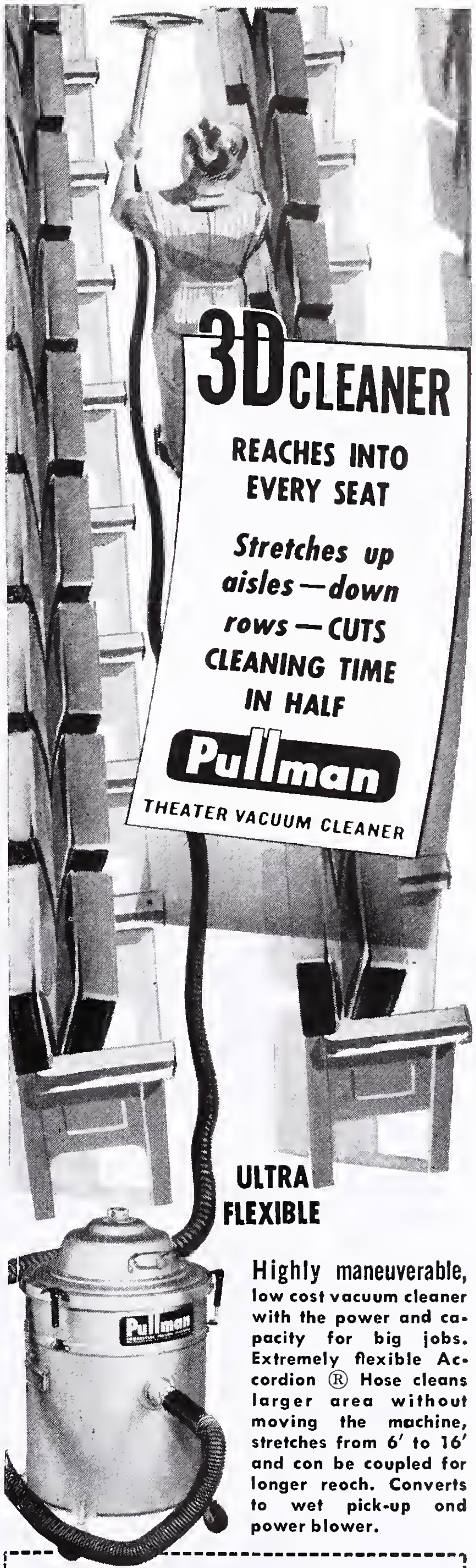
THE GRIGGS line of theatre chairs, including the Kroehler-developed "push-back" type, has been added to the theatre products distributed by the theatre equipment section, Engineering Products Division of the Radio Corporation of America. The Griggs line includes five basic chair types, each with numerous style variations, to meet the budget, design, and climate requirements of all types of indoor houses and drive-ins, according to J. F. O'Brien, RCA theatre equipment sales manager. The chair types range from the fully upholstered "push-back" to an all-veneer hardwood seat model.

Installation will be handled by Griggs personnel.

The line is headed by the "push-back" chair developed and patented by the Kroehler Public Seating Division, and later acquired by the Griggs Equipment Company. The "push-back" (Model 1050) is a fully upholstered lounge-type chair. It is available in a choice of fabrics, is constructed of pressed-steel, and is made in four standard widths, 19-inch, 20-inch, 21-inch, and 22-inch.

Other basic chair types in the Griggs line include the "MBW" series, a fully upholstered standard chair, with automatic uplift feature, available in two end-stand styles (50MBW and 30MBW); the "BW" series, a combination chair with veneer back and upholstered seat, uplift feature, and three different types of end-stands (12BW, 16BW and 71BW); the "B" series, a hardwood chair with an upholstered leatherette-covered cushion, available in three end-stand styles (12B, 16B, and 71B); and the "A" series, an all-veneer hardwood chair available in three end-stand styles (12A, 16A, and 71A).

All upholstered chairs are available in a wide choice of fabrics.



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I would like more information about the Pullman Theater Vacuum Cleaner with Accordion Hose.

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COMPANY____________________

STREET____________________

CITY__________ STATE__________

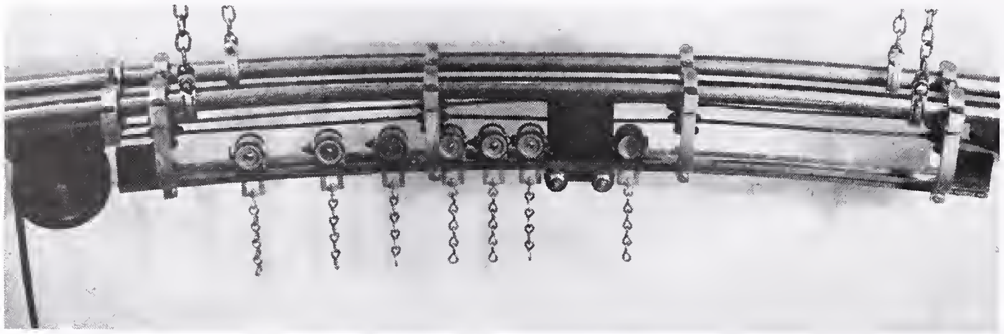
Wide-Screen Draping With Booth Control

THE LINE of curtain track and control equipment, and of screen masking devices, manufactured by R. L. Grosh & Sons Scenic Studios, Hollywood, has been augmented by an electrical control system for changing masking from the projection room, automatically, for variation of picture aspect ratios. The company has long been in the field of set fabrication for Hollywood studios. Besides manufacturing drapery track and control equipment, it fabricates all types of curtains for theatrical and similar applications.

The masking control mechanism, the announcement states, is a push-button device with pre-set combinations for various mask positions from standard through all the non-anamorphic ratios to the requirements of CinemaScope.

The line of curtain track includes equipment for curving the traveler around the ends of the screen. The design, it is pointed out, permits any combination of compound curves on a single track with radiuses as small as 8 feet. This permits, according to the announcement, placement of screens in front of the stage opening with any degree of screen curvature, the track extending to the side walls and curving back "to give a graceful effect to the stage area."

The line also includes a new straight traverse track with a silent carrier having a built-in alignment feature to prevent jamming or stacking the curtains.



Setion of Grosh curved type curtain and drape track.

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Whenever small fires occur, a large part of the damage inside buildings is caused by excessive water, which means a costly clean-up job after the blaze has been extinguished. To cut down on such damage, maintenance men can use a wet pick-up suction to take up the water while firemen are fighting a blaze, as they did recently in the large metropolitan hotel shown above. The cleaner used was National Super's Model "BP-1". By using the cleaner the hotel men were able to save much of the time, effort and expense involved in messy clean-up and to resume regular activity within a relatively short time. A suction cleaner can also be used in case of plumbing failure and overflow from stopped up water pipes and rest room fixtures.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Alta.

Dominion Sound Equipments, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 820 Cambie St., Vancouver, B. C.; 712 Eighth Avenue, West, Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 5 Pisch Block, 1651 11th Avenue, Regina, Sask.; 10705 106th Street, Vancouver, B. C.; Edmonton, Alta., 386 Victoria Street, Toronto, Ont.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B. C.; 185 Portage, Winnipeg, Man.; 86 Charlotte Street, St. John, N. B.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 2027 Bleury Street, Montreal, Que.; 277 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

●

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th Street, New York 19, N. Y.

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 113 West 42d Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E., 267 Rhode Island Avenue, East Orange, N. J.

S. O. S. Cinema Supply Corporation, Export Division, 602 West 42nd Street, New York 19, N. Y.

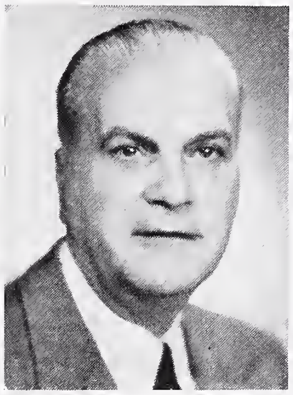
K. Streuber & La Chicotte, 250 West 57th Street, New York, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

TESMA-TEDA-TOA-IPA

Trade Show Directory

EXHIBITS in association with the 1954 conventions of the Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, Theatre Owners of America, and International Popcorn Association, at the Conrad Hilton Hotel in Chicago, October 31st through November 4th. Exhibit area floor plans appear in the next two pages.


F. C. MATTHEWS
President of Tesma

L. W. DAVEE
Vice-President of Tesma

RAY COLVIN
Executive-Director of Teda

CARL SIEGEL
IPA Exhibit Chairman

Tesma-Teda Program:

Conventions of the equipment manufacturer (Tesma) and dealer (Teda) organizations extend through the period of the trade show. For the second consecutive year, Theatre Owners of America is holding its three-day national convention during this period. This year these three organizations are also joined by the International Popcorn Association, whose own trade show, covering the entire refreshment field, augments that conducted by Tesma. The following program, however, refers only to Tesma and Teda.

SUNDAY (October 31st):
Trade Show opens at noon and continues to 6 p.m.
9:30 a.m.—Tesma board of directors meeting, Room 4.
5:30 p.m.—Teda board of directors meeting, Room 4.

MONDAY:
Trade Show open 11 a.m. to 6 p.m.
8 p.m.—Tesma-Teda Open House, Williford Ballroom.

TUESDAY:
Trade Show open 12 a.m. to 6 p.m.
9:30 a.m.—Tesma breakfast, West Ballroom.
9:30 a.m.—Teda breakfast, North Assembly Room.

WEDNESDAY:
Tesma Trade Show open 11 a.m. to 2 p.m.
2 p.m.—Theatre Equipment Forum, Grand Ballroom.

MODERATOR: Alex Harrison, 20th Century-Fox.

SPEAKERS: Herbert Barnett, president of Society of Motion Picture and Television Engineers; Loren Ryder, Paramount Pictures; Earl Sponable, 20th Century-Fox; A. E. Neumer, Bausch & Lomb; J. F. O'Brien, RCA; A. J. Hatch, Strong Electric Corporation; Leonard Satz, Raytone Screen Company.

PANEL MEMBERS: F. C. Matthews, president of Tesma; Nash Weil, Wil-Kin Theatre Supply; A. E. Meyer, International Projector; L. E. Pope, Fox Midwest Theatres; Edwin Goge, Walter Reade Theatres; Joseph Zaro, Bijou Amusement Company; E. J. Nelson, The Ballantyne Company; John R. Miles, Projection Optics; F. C. Dickely, Altec Service; W. A. Gedris, Ideal Seating; Robert Gottschalk, Panavision.

THURSDAY:
Trade Show opens at 11 a.m.; ends at 4 p.m.
9:30 a.m.—Teda board of directors meeting, Room 4.
7:30 p.m.—Cocktail Hour, Normandie Lounge.
8:30 p.m.—Banquet (TOA), Grand Ballroom.

IPA-TOA CONCESSIONS FORUM: All day Thursday.

MODERATOR: Bert Nathan, Theatre Popcorn Vending Corporation.

SPEAKERS: Nathan Buchman, co-chairman of TOA Concessions Committee; Van Myers, Wometco Theatres; Lee Koken, RKO Radio Theatres; Melvin Rapp, Apco, Inc.; Melvin Winkman, Smith Drive-In Theatres.

Ladies' Events:

(Arranged by Ladies' Convention Committee, Mrs. Elisabeth Wagner, co-chairman. "Hospitality Lounge" in Tesma Trade Show area of Booths Nos. 63, 64, 65, 67, 68, 69 in floor plan on following page.)

MONDAY — Tesma-Teda Open House Party, 8 p.m., Williford Ballroom.

TUESDAY—Brunch, 11 a.m., in Hubbard Room of Blackstone Hotel.

WEDNESDAY — Luncheon and Puppet Show, 12 noon, Kungsholm Restaurant, 100 E. Ontario Street.

THURSDAY—Cocktail Hour, 7:30 p.m., Normandie Lounge, followed by TOA Banquet in Grand Ballroom.

●

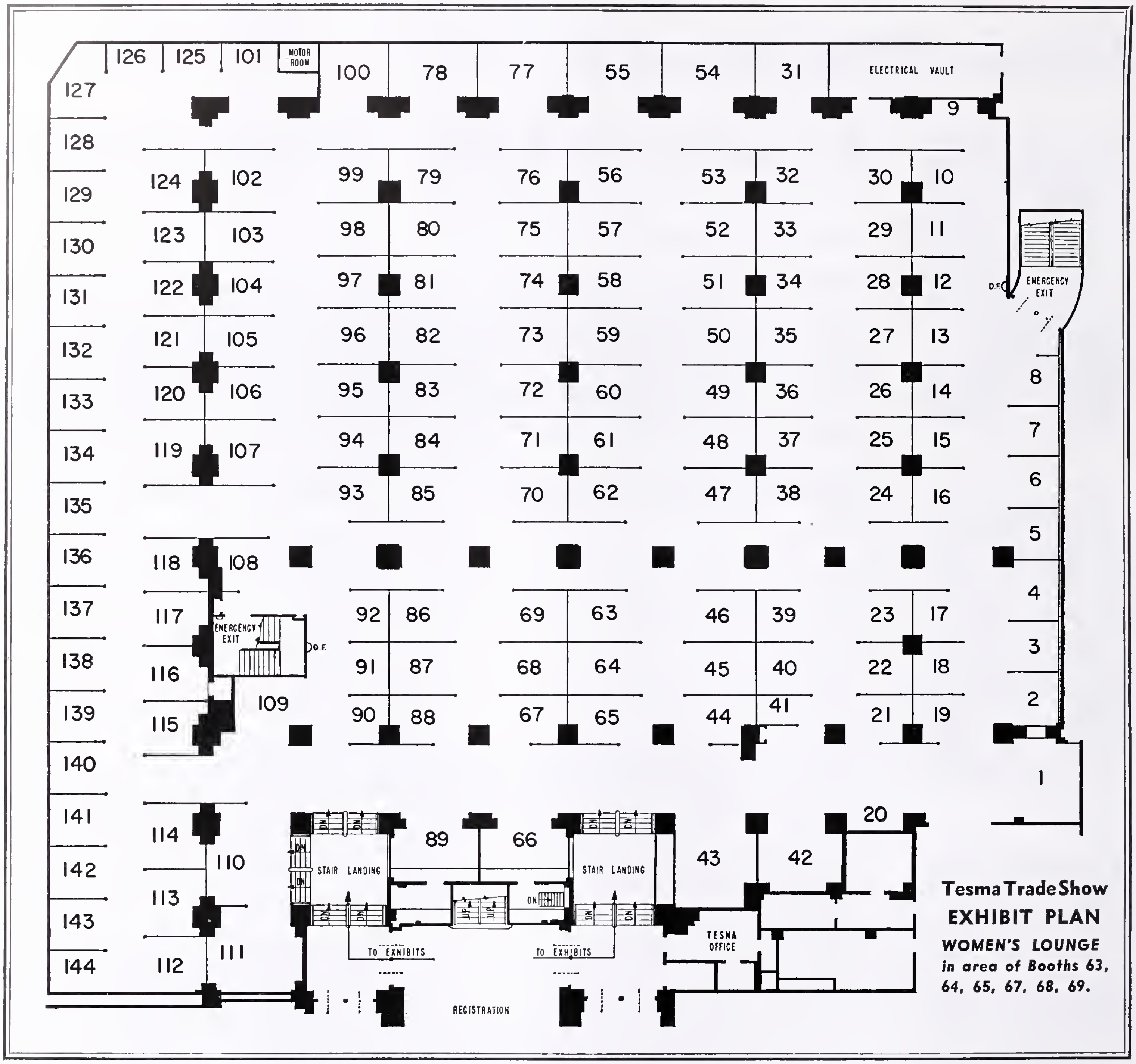
Exhibit Directory:

Companies having displays, listed alphabetically with booth numbers referring to exhibit floor plans on the following two pages, one for the Tesma Trade Show, and one for the adjoining IPA Trade Show.

TESMA TRADE SHOW:

Adler Silhouette Letter Co.	43
Altec Lansing Corp.	104–105
American Seating Co.	86–87
Ampex Corp.	36
Apco, Inc.	79–84
Ashcraft Mfg. Co., C.S.	99
Automatic Devices Co.	52
Ballantyne Co.	54–55
Bausch & Lomb Optical Co.	73
Bell & Howell	28
Berlo Vending Corp.	134
Breschell Products Co.	125
Capitol Stage Lighting Co.	16
Carbonic Dispensers, Inc.	120
Carbons, Inc.	20
Century Projector Corp.	109
Coca-Cola Co.	110–111
Cole Products, Inc.	51

(Continued on following page)



Tesma Trade Show
EXHIBIT PLAN
WOMEN'S LOUNGE in area of Booths 63, 64, 65, 67, 68, 69.

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Everfrost Sales, Inc.	75
Fairchild Recording Equipment Co.	102
First-American Products, Inc.	76
Futter Co., Walter	58
General Register Corp.	96
Goldberg Bros.	50
Gordos Corp.	53
Griggs Equipment Co.	21-22
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Hertner Electric Co.	2–4, 17–19
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Hollywood Brands, Inc.	118
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Irwin Seating Co.	72
Kneisley Electric Co.	101
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Koiled-Kords, Inc.	37
Kollmorgen Optical Corp.	95
LaVezzi Machine Works	78
Magnasync Mfg. Co., Ltd.	24–25
Majestic Enterprises, Inc.	98
Manco-Vision	103
Manley, Inc.	106
McAuley Mfg. Co., J. E.	2–4, 17–19
Miracle Whirl Sales Co.	112–114, 141–144
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Mitchell Industries, Inc.	121–122
Motiograph, Inc.	60–62
National Carbon Co., Inc.	93–94
Nehi Corp.	97
Nestle Co., Inc.	136
Neumade Products Corp.	1
Norpat Sales, Inc.	124
Orange-Crush Co.	90
Paromel Corp.	77
Pepsi-Cola Co.	39–41, 44–46
Projection Optics Co.	47–49
Protective Coatings, Inc.	5
Quaker City Chocolate & Conf. Co.	137
Radiant Mfg. Co.	10–12
Radio Corp. of America	126–130
Raytone Screen Co.	47–49
Reese Candy Co., H. B.	133
Robin, Inc., J. E.	91–92
Romar Vide Co.	6
Serv-A-Car Products	117
Star Mfg. Co.	135
Stelma Electronics, Inc.	123
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Superior Electric Co.	34–35
Supurdisplay, Inc.	115
Sweets Co. of America	116
Switzer's Licorice Co.	132
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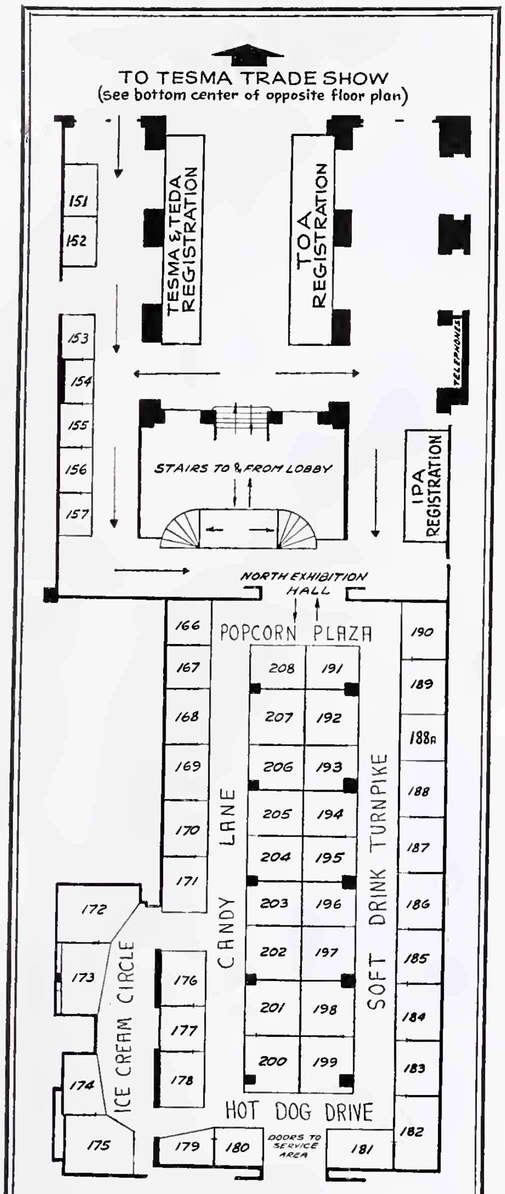
Wagner Sign Service, Inc.	139–140
Walker American Screen Corp.	2–4, 17–19
Wenzel Projector Co.	88
Whitney Blake Co.	37
Wolk Co., Edward H.	38
Wollensak Optical Co.	26



IPA Trade Show
EXHIBIT PLAN

Exhibit area adjoins Tesma Trade Show (see opposite page).

IPA TRADE SHOW:

Apco, Inc.	166–167
American Butter Institute	152
Blevins Popcorn Co.	188
Canada Dry Ginger Ale, Inc.	182
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WHERE TO SEE WHAT AT THE TESMA AND IPA TRADE SHOWS

Exhibiting companies listed with booth numbers by product classification.

GENERAL EQUIPMENT

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Superior Electric Co.	34–35

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DRIVE-IN LIGHTING

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DRIVE-IN PLAYGROUND EQUIPMENT

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Drive-In Theatre Mfg. Co.	66 & 89
First-American Products, Inc.	76

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SCREENS

Radio Corp. of America	126–130
Raytone Screen Corp.	47–49
Robin, Inc., J. E.	91–92
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Heywood-Wakefield Co.	56-57
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Radio Corp. of America	126-130
Stelma Electronics Co.	123
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•

CONCESSION PRODUCTS

Booth numbers of the exhibits in this classification are those of the IPA Trade Show unless preceded by the letter "T," which indicates the booth so indicated is in the Tesma Trade Show. Some companies have exhibits in both trade shows.

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Most of the compaies exhibiting at the Tesma and IPA Trade Shows are listed in various classifications, according to their products, in the Buyers Index of Better Theatres, and in the Buyers Index of the Better Refreshment Merchandising department of this issue of the Herald.

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What You Should Know About Theatre Architecture

The 21st installment of a series on Motion Picture Theatre Management

By CURTIS MEES

A DISCUSSION of theatre management such as this series of articles would be incomplete if it did not include some notes on the designing of the theatre building, and its basic installations. Since theatre operation must have a building planned precisely to its peculiar requirements—which have no counterpart in other business operations—it is well for the manager to know, at least to some degree, the reasoning behind an architect's planning.

Theatre architecture has a long and impressive history, going back to the days of Nero, when the first theatres were open-air stadia. These were the first "theatres in the round," which is having a measure of resurgence in legitimate theatre circles these days.

Shortly thereafter stages were constructed at one end of the arena, and the form began to materialize much as it exists today. In those days it was frequently the practice to let nature assist in providing good "sightlines," by building the seating arrangements on a hillside which might be part of a natural bowl. And the elevation of each row of seats behind the other made it possible for every spectator to obtain a clear view of the stage.

Through the years the theatre evolved into an indoor auditorium so that the show could go on in foul weather as well as fair. And with it came radical changes to make a maximum number of seats available within hearing as well as visual range.

Most of you no doubt have heard stories of the theatre in Shakespeare's day, when the lordly rich insisted upon being seated in what was the forerunner of today's loges, so they could be above the hoi-polloi on the *main floor!* Sitting on high, as it were, these proud people could be seen by their inferiors, remain aloof from their raucousness, and dispose of the leavings of their lunches (too bad no one had the concession privileges even in those days) by casually tossing their orange peels on the heads of the hapless ones below.

From the introduction of the loges, it was but a step to construction of balconies above them. But since they had to remain clear of the "sightlines" of those special loge seats, they were much higher and generally ran a good way farther back above them, making them much less desirable even than the main floor seats, except for a choice few rows at the immediate front of the balcony.

AUDITORIUM SEATING

In the early days of the movies, seats were jammed, row on row, as closely together as possible. The only consideration was that the occupant's knees did not have to telescope completely to permit their owner to sit down at all. When someone else desired to enter the row, everyone must perforce arise to permit them sufficient room for passage.

Nowadays competent theatre architects allow for maximum and a minimum square footage for each specific seat. And the seating manufacturers have co-operated by making more comfortable seats, of varying width, so they may be selected to fit the theatre owner's budget and the specifications.

An added feature for patron comfort and convenience has been introduced by seating manufacturers who have incorporated in their chairs devices whereby one can slide back in the seat, or otherwise retract the seat backward, so that other patrons may pass without the necessity for the seated patron to arise from his chair. Naturally this increases the costs of seating, but in the better theatres such seating is becoming the rule rather than the exception.

The back-to-back spacing gradually was extended from a low point of about 30 inches to the present average of 32-33 inches. Even wider spacing between rows is recommended, with 34 to 36 inches becoming prevalent.

Where real "swank" is desirable, seating planned for at least 36 inches back-to-back, or slightly more, can be without the retracting feature.

Staggered seating arrangements generally

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have seats with varying widths, so the aisles may still run straight without off-sets to space seats on the staggered plan. Seats are now regularly made from 19 to 23 inches in width, contrasted with the earlier seats of around 18 to 20 inches.

The architect will know the building codes governing construction in your area, and one point in connection with seating arrangements is the importance given in these codes to the number of seats permissible in a section between aisles. In general this is fourteen seats, though under certain conditions a greater number of seats may be installed across a section. Largely this has been written into the codes to insure prompt clearance of the house in the event of fire.

EMERGENCY EXITS

Mentioning fire, we immediately think of fire exits, which are provided for (in the codes) under very rigid terms. These must be spaced at specified intervals along the walls of the auditorium according to the seating arrangements, number of potential patrons to be cared for in emergency, as well as the physical construction of the building and its surroundings which might present obstacles to exterior exits.

All fire exits must open outward and must be equipped with panic bolts or self-closing features which permit ready opening of the door from the inside with but a slight pressure. Installation of these exit doors must be such that the opening of one set of doors does not block off the exit way from any other passage.

The question of fire safety also enters into the choice of many materials which can be used in theatre construction and interior decoration. Interior paneling and draperies, for example, should be definitely fire-resistant. And the supporting walls, braces, roof trusses and roofing should be fireproof.

LIGHTING

One of the greatest changes in theatre architecture is evident in the lighting arrangements. Formerly (and still very much in evidence in the older houses) there were chandeliers hanging from the ceiling, and side wall bracket lights were customary fixtures. These are being replaced in the newer theatres by cove lighting and downlights, which are more flexible and which do not invade vision of the screen.

Cove lighting can be installed both in the ceilings and side walls. The auditorium generally has a "false" ceiling suspended below the true ceiling, sometimes with a crawl space, or "cat-walk," between the two to permit access to this area for servicing of the lighting equipment from above, as well as for hidden installation of air-conditioning ducts.

The auditorium lighting should be controlled by a series of dimmer banks, which may be mechanically operated by remote control from the projection room. The installation of several parallel circuits of lights permits the use of different colors, or combinations of colors. During the cold months there is a certain psychology attached to the use of warm colors, just as in summer months a cool effect can be emphasized by such cool colors as yellows and greens.

Since very little light is required inside the auditorium during the presentation of a motion picture (reflection from the screen providing almost enough light), most of the indirect lighting can be lowered to a minimum level, with much of it cut off entirely. Only enough light is required to permit safe passage of patrons to and from seats, and to mark the exits.

Aisle lights affixed to the seat standards can take care of the greater portion of this. Downlighting can do this also. Since reflected light from the auditorium shows on the screen and thus detracts from the screen image, it is important that any lights in the auditorium be so screened as to minimize light spillage onto the screen, either directly or by reflection. That is why downlighting is so well adapted to auditorium illumination.

Outside the auditorium, in the foyers, lobbies and under the marquees, lighting becomes progressively more bright so the eyes will be adjusted to exterior lighting by the time the patrons arrive at the street. Even in the lobby cove lighting is desirable, though under the marquee the brightest possible lights are desired, which naturally means that some form of direct lighting is resorted to.

THE STAGE

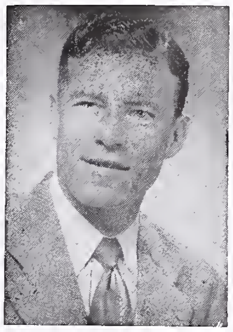
Even those theatres devoted exclusively to motion pictures have usually had some sort of stage. The platform can be used for occasional presentation of some local production, a visiting personality, or simply to have an impressive effect as the curtain closes in and footlights come up during intermissions.

In those houses, however, the modern stage is shallow and lacks the refinements of the true stage show house. The primary needs are traveler track for close-ins, dimmers for stage light controls, and a small space in front of the curtain where an act can work "in one" when desirable.

Even this small stage serves a worthy dual purpose in the motion picture theatre, as there must be a reasonable distance between the screen and the first row of seats. In the past this was considered made at least one to one and a half times the width of the picture. Some designers recommended twice the width of the picture. The new wide-screen picture sizes of course are modifying these values, but some basic figure will have to be arrived at.

Gone Are the Days; or, What Made Willie Hum

by Charlie Jones



. . . owner-manager of the Northwood theatre in Northwood, Ia.

NORTHWOOD, IA.

WINTER CAME early to the great plains that year, and Willie Wordamouthe had just finished the season's chores of draining the cooling system, closing up the ventilator shafts, and replenishing the supply of snow shovels which hung on neat racks at all four doors in his theatre.

For weeks Willie had felt the winter coming on, and for weeks a few bars of an old song had been lazily drifting through his mind. He'd hum it, he'd whistle it and he'd take it to bed with him at night. But he never could get past the first few notes, for after he came to the end of those he could think of nothing to do but go back and start over again. He couldn't think of the name of the song, but it was something he'd heard his grandmother sing when he was a kid pretending he was William S. Hart riding old Paint and winning all the West from them thar varmints.

But he could remember the first lines. They went something like this: *Gone are the days . . .*

Willie hung the broom and dustpan that he'd just finished using in the little closet off the box-office, took a studied look at the box of lost and found gloves, scarves, caps, rosaries and buttons, shrugged his shoulders and went out in the foyer and sat down.

•

Willie wasn't as young as he used to be. He wasn't particularly old, but he'd spent thirty years in this little theatre standing on his feet every night of the week, doing the same chores of painting in the spring, buying his pictures, putting up his bills, checking his furnace, making up his ads, keeping his books, and doing a thousand and one other little things that kept him at his shop from eight to twelve hours a day, seven days a week. He was growing tired.

As Willie sat and ran his eyes over the popcorn machine, the candy case and the one-sheets framed on the walls of the dimly lighted foyer, he started reminiscing about the song that kept running through his mind and the thought it represented. It wasn't that the business hadn't been good to him. He'd kept his doors open in his little town for over thirty years. He owned his own home. He had some insurance and he'd raised a family. What more could a man ask from a small business?

No sooner had Willie started feeling better about everything than he started humming again—*Gone are the days . . .* What was it that kept him down in the dumps? Maybe it was because he was afraid! Maybe it was fear that was interrupting the fun that he used to have in running his theatre and meeting his patrons. He pondered the question.

•

He went over in his mind for the two-hundredth time in the past few years the question about rising costs and stabilized prices. He didn't seem particularly afraid of that, though he did wish he could reseat, or put in one of those new-fangled projection devices that a couple of the bigger neighboring towns had installed and which his patrons were starting to ask Willie about.

But Willie was getting only about 10% more in admission prices now than he got fifteen years ago and he knew that he couldn't profitably raise them any higher. Everybody knew that what you bought had raised a heck of a lot more than that. Still he was open, and still making a little money.

This didn't seem to be what was making Willie hum. He reflected on the old days when sales people used to call on him once a year to sell a big deal. Those were the days when he was somebody, Willie told himself—at least the film companies made him think he was.

"Maybe that's what's wrong," thought Willie. "Maybe I just used to *think* I was something. Maybe I am actually nothing. Maybe I am not important to this business. Maybe my theatre means nothing to either the business or the town!"

•

Willie thought deeper and concluded that maybe he was mistaken about some of those straws in the wind that he kept reading about and hearing about. He thought that maybe he wasn't too well informed about the big, over-all picture of the film business. Maybe he was just hyper-sensitive. He didn't know. He didn't have time to

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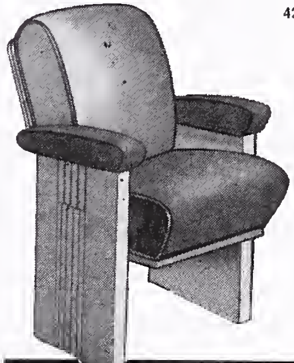

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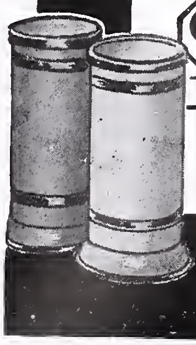

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ADVERTISING
101—Cutout devices
102—Display frames
103—Flashes
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating
416—Vending carts

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor, cleaning
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Lenses, anamorphic
1019—Magazines
1020—Microphones
1021—Mirror guards
1022—Motor-generators
1023—Non-sync. turntables
1024—Photoelectric cells
1025—Projectors, standard
1026—Projectors, 16-mm.
1027—Projector parts
1028—Projection, rear
1029—Public address system
1030—Rectifiers
1031—Reel and alarms
1032—Reels
1033—Reflectors (arc)
1034—Renovators, film
1035—Rewinders
1036—Rheostats
1037—Safety devices, projector
1038—Screens
1039—Screen frames
1040—Speakers and horns
1041—Splicers
1042—Splicing cement
1043—Soundheads, optical
1044—Soundheads, magnetic
1045—Stereopticons
1046—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THIRD-DIMENSION
1401—Filters, port
1402—Interlocks, projector
1403—Monitors (synchron.)
1404—Selsyn motors
1405—Spectacles
1406—Aligning Film

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

11-54

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know about all those things. It took a lot of time to run a small one-man theatre.

Willie wondered, "Could it be that I don't have the right people helping around the theater?" There was Sylvia Slidingscale, the cashier. He was going to have to speak to her about the glue she kept on her thumb. And that dog-gone janitor, Gordon Gumshu, and his bad back. He was going to have to start stooping even if Willie had to pay the doctor bills himself.

And then there was the usher, Sarah Stoneface. Whatever affected Gordon seemed to work just in reverse for Sarah. She must have the dropsy. He was going to have to remove all the foyer furniture to keep that girl standing up. Of course he could fire her, but she was Herman's girl and he didn't like to do anything that Herman might take the wrong way.

Willie reflected happily on his shrewdness in hiring popular and pretty Lois Loosebull to run the candy stand, and in spelling her three nights a week with Karen Kornkernel, the D. P. girl who'd recently moved into the community and who he thought would work in nicely with his big group of German-speaking patrons.

Willie'd had hundreds of kids come and go working for him over the years. This lot was no better nor worse than the others. No, the help around the theatre wasn't responsible for Willie's doldrums.

●

Willie never arrived at any definite conclusion that day. He shrugged his shoulders again, put on his coat, turned out the lights and started home. He thought probably his imagination was tricking him. He knew he had an uneasy feeling of fear. But he didn't know exactly what he was afraid of. He thought, "This has been a wonderful business. I hope they don't get it all fouled up." And in thinking, Willie admitted to himself that he really was too unimportant to do much about it.

As he walked he whistled lowly. *Gone are the days* . . . And now somehow Willie *knew* they were gone.

Horizontal Projection

(*Continued from page* 32)

quencies for three-channel reproduction, and running on a standard projector in a selsyn motor hookup. The standard print was thus made available for immediate substitution in the event of failure of the horizontal system.

Peerless Hycandescent lamps as regularly used by the Music Hall were employed for horizontal projection. Full use of the available spot with this aperture allowed a reduction in amperage from the 174 amperes pulled for standard projection, to approximately 160 amperes.

FILM BUYERS RATING

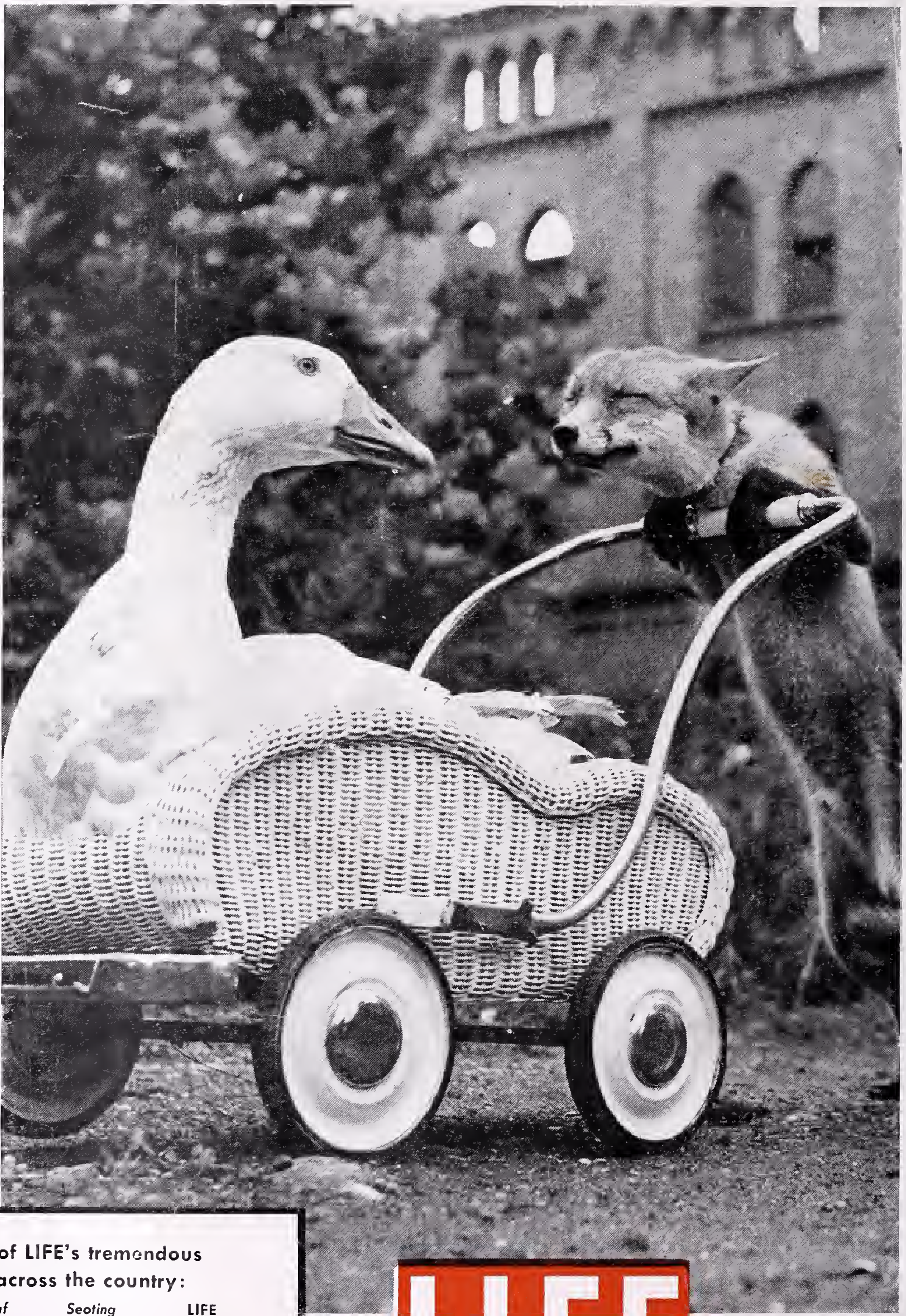
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 113 attractions, 5,232 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	7	14	4
Adventures of Robinson Crusoe (U.A.)	4	15	9	1	2
Apache (U.A.)	5	15	16	13	3
Arrow in the Dust (A.A.)	–	–	–	–	5
Beat the Devil (U.A.)	19	2	6	16	18
Betrayed (MGM)	2	17	16	5	–
Black Horse Canyon (U-I)	1	12	28	23	3
Black Shield of Falworth, The (U-I)	–	5	17	6	–
Bounty Hunter, The (W.B.)	–	–	10	1	1
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
Broken Lance (20th-Fox)	20	14	8	2	–
Bullet Is Waiting, A (Col.)	–	1	4	10	5
Caine Mutiny, The (Col.)	20	21	7	–	–
Captain Kidd and the Slave Girl (U.A.)	–	–	3	1	5
Carnival Story, The (RKO)	7	31	30	31	15
Casanova's Big Night (Par.)	–	3	10	29	34
Conquest of Mt. Everest (U.A.)	1	1	–	6	1
Creature from the Black Lagoon (U-I)	6	27	33	14	4
Crime Wave (W.B.)	–	–	5	7	8
Dangerous Mission (RKO)	–	5	14	17	7
Dawn at Socorro (U-I)	–	8	4	10	2
Demetrius and the Gladiators (20th-Fox)	27	17	9	2	1
Dial M for Murder (W.B.)	4	49	30	20	6
Dragnet (W.B.)	16	23	2	1	1
Drive a Crooked Road (Col.)	–	7	3	13	5
Drums Across the River (U-I)	–	15	35	7	–
Duel in the Jungle (W.B.)	13	3	12	4	4
Duel in the Sun (SRO-reissue)	–	10	8	8	1
Egg and I (U-I reissue)	–	2	4	9	5
Egyptian, The (20th-Fox)	4	12	3	7	1
Elephant Walk (Par.)	16	50	27	7	1
Executive Suite (MGM)	10	36	46	24	7
Fireman, Save My Child (U-I)	–	2	6	9	17
Flame and the Flesh (MGM)	–	14	28	42	13
Francis Joins the Wacs (U-I)	17	49	18	–	1
Gambler from Natchez (20th-Fox)	–	2	18	9	1
Garden of Evil (20th-Fox)	15	26	8	5	2
Geraldine (Rep.)	–	–	–	2	10
Gone With the Wind (MGM reissue)	36	18	9	4	–
Gorilla at Large (20th-Fox)	1	5	6	11	2
Greatest Show on Earth (Par. reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	1	–	3	5	4
Heidi (U.A.)	3	6	7	1	6
Hell Below Zero (Col.)	–	12	41	13	7
Hell's Half Acre (Rep.)	–	2	20	6	5
Her Twelve Men (MGM)	–	6	9	10	3
High and the Mighty, The (W.B.)	48	46	4	–	–
Indiscretion of an American Wife (Col.)	–	1	8	5	8
It Should Happen to You (Col.)	2	3	25	16	25
Johnny Dark (U-I)	5	43	35	15	4
Johnny Guitar (Rep.)	27	43	29	4	4
Julius Caesar (MGM)	9	16	4	–	–
Jungle Man-Eaters (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	6	7	7
Knock on Wood (Par.)	7	8	16	21	13
Laughing Anne (Rep.)	–	–	6	4	5
Law vs. Billy the Kid (Col.)	–	5	5	3	–
Living It Up (Par.)	23	27	10	6	–
Lone Gun, The (U.A.)	–	2	9	2	3
Long Wait, The (U.A.)	–	11	18	12	4
Lucky Me (W.B.)	2	10	22	34	8
Ma and Pa Kettle at Home (U-I)	42	59	24	5	6
Mad Magician, The (Col.)	–	1	6	3	4
Magnificent Obsession (U-I)	50	43	9	1	–
Man With a Million (U.A.)	–	6	13	19	8
Massacre Canyon (Col.)	–	–	1	6	8
Men of the Fighting Lady (MGM)	5	17	37	14	4
Miami Story, The (Col.)	–	4	15	17	5
Naked Alibi (U-I)	–	2	–	3	6
On the Waterfront (Col.)	3	5	5	4	–
Outcast, The (Rep.)	–	4	5	2	1
†Outlaw Stallion, The (Col.)	–	–	2	4	1
Phantom of the Rue Morgue (W.B.)	17	12	26	13	9
Pinocchio (Disney-RKO reissue)	27	19	17	10	1
Playgirl (U-I)	–	–	10	18	27
Pride of the Blue Grass (A.A.)	–	1	–	8	4
Prince Valiant (20th-Fox)	14	18	18	8	10
Princess of the Nile (20th-Fox)	–	1	11	5	8
Prisoner of War (MGM)	1	13	18	7	6
Pushover (Col.)	–	–	3	9	3
Raid, The (20th-Fox)	–	3	11	13	8
Rails into Laramie (U-I)	1	1	17	20	11
Rear Window (Par.)	4	6	1	–	–
Return to Treasure Island (U.A.)	–	–	1	4	5
Rhapsody (MGM)	1	20	17	25	13
Ride Clear of Diablo (U-I)	7	9	34	11	5
Riding Shotgun (W.B.)	–	11	22	28	6
Ring of Fear (W.B.)	2	5	13	4	11
River of No Return (20th-Fox)	65	17	21	1	2
Rocket Man, The (20th-Fox)	–	–	1	9	6
Rogue Cop (MGM)	–	5	1	–	–
Rose Marie (MGM)	24	14	19	4	2
Saracen Blade, The (Col.)	1	–	3	5	1
Saskatchewan (U-I)	21	59	62	9	7
Secret of the Incas (Par.)	1	10	21	26	13
Seven Brides for Seven Brothers (MGM)	35	14	5	–	2
†Shanghai Story, The (Rep.)	–	–	6	–	2
Siege at Red River (20th-Fox)	1	6	24	17	3
Silver Lode (RKO)	1	2	21	11	2
Southwest Passage (U.A.)	–	1	13	16	5
Student Prince, The (MGM)	6	9	22	13	–
Suddenly (U.A.)	–	4	6	–	1
Susan Slept Here (RKO)	11	36	1	–	1
Tanganyika (U-I)	1	6	30	12	13
Them (W.B.)	3	16	14	21	14
Three Coins in the Fountain (20th-Fox)	45	33	6	3	–
Untamed Heiress (Rep.)	–	2	1	13	1
Valley of the Kings (MGM)	–	10	37	14	2
Weak and the Wicked, The (Stratford)	5	5	4	1	3
Witness to Murder (U.A.)	–	4	12	8	7
Yankee Pasha (U-I)	2	17	35	19	7
Yellow Tomahawk (U.A.)	–	2	20	3	2

Great pictures built LIFE's great audience



LIFE's great audience can build your pictures

Here are a few examples of LIFE's tremendous impact in city after city across the country:

Market Area	*No. of Theatres**	*Seating Capacity**	*LIFE Audience†*
New London	12	11,099	34,600
Roanoke	9	8,339	21,930
Indianapolis	47	36,102	100,230
Salt Lake City	23	16,839	51,730

*Source: *Film Daily Year Book.* †Source: A supplement to *A Study of the Accumulative Audience of LIFE* (1950), by Alfred Politz Research, Inc.

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NOVEMBER 6, 1954

MOTION PICTURE HERALD

IN CHICAGO

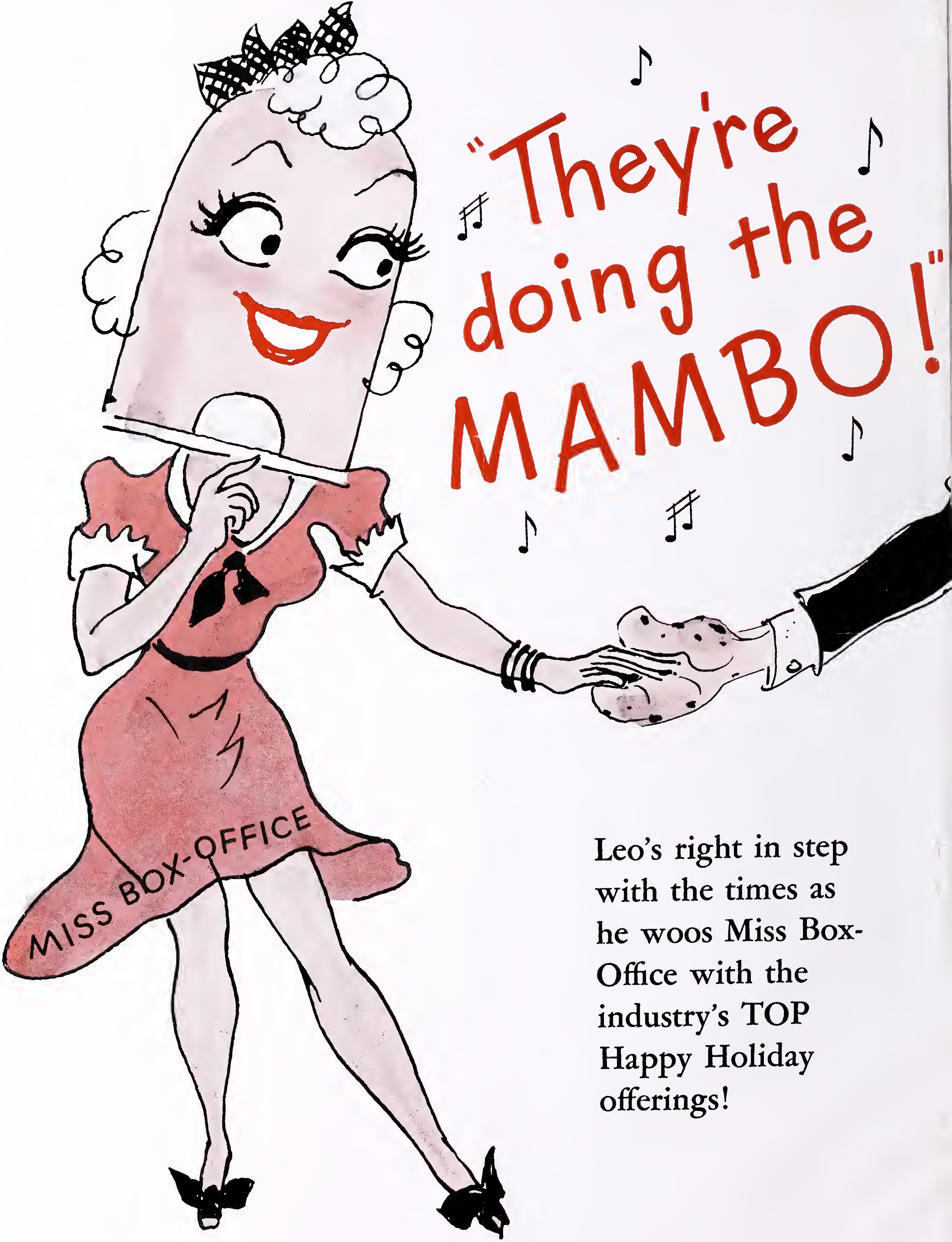
TOA to Ask Government To Review Decrees to:

1. DETERMINE WHY EXHIBITORS DIDN'T BENEFIT
2. PERMIT PRODUCTION BY DIVORCED CIRCUITS

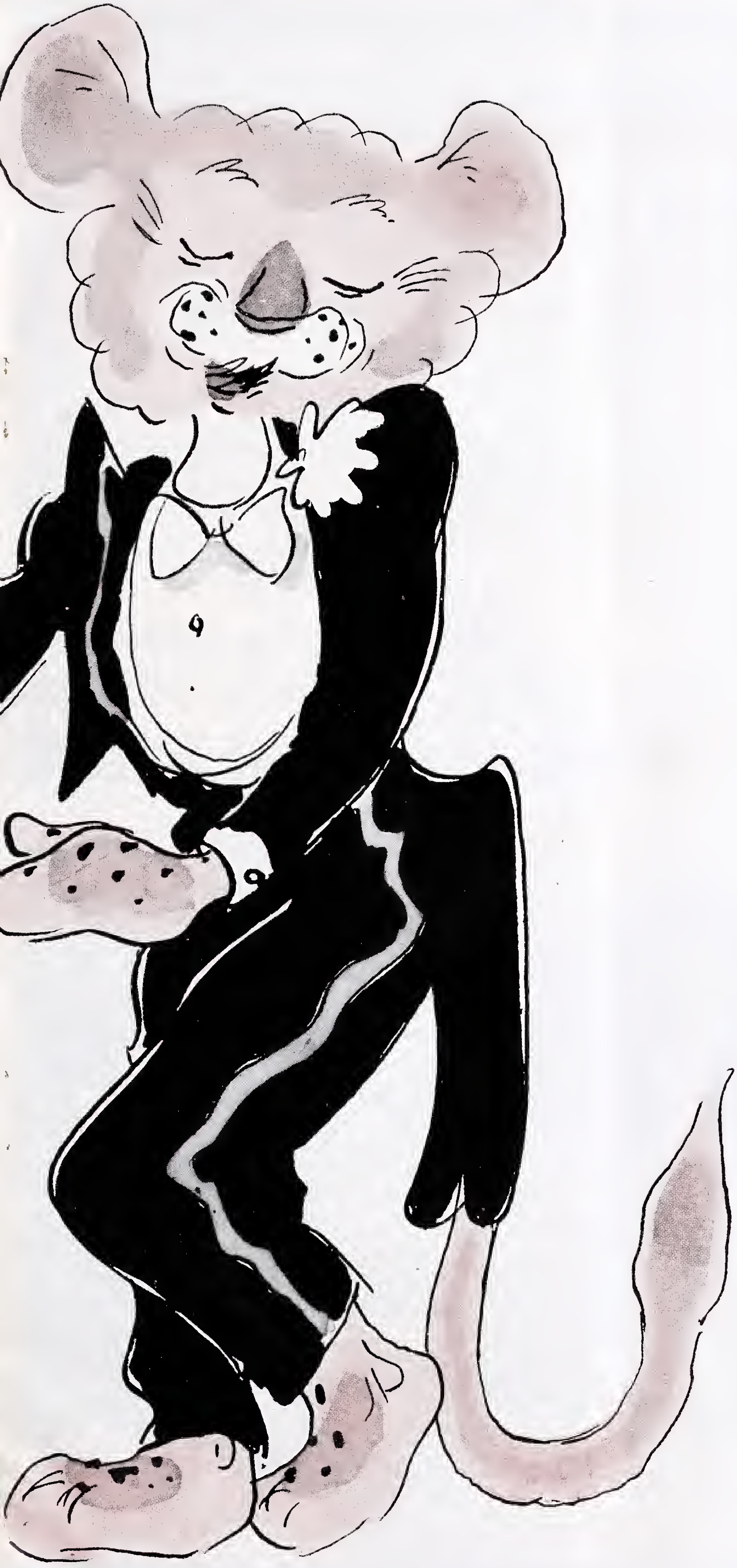
Will Finance Production

REVIEWS (In Product Digest): ATHENA, DRUM BEAT, THE LAST TIME I SAW PARIS, YOU KNOW WHAT SAILORS ARE, THE SLEEPING TIGER, THE FAST AND THE FURIOUS, AIDA

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*


"They're doing the MAMBO!"
MISS BOX-OFFICE

Leo's right in step with the times as he woos Miss Box-Office with the industry's TOP Happy Holiday offerings!



THANKSGIVING WHIRL!

Tops for Top Receipts!

"THE LAST TIME I SAW PARIS"

(Technicolor)

M-G-M presents • Color by Technicolor • "THE LAST TIME I SAW PARIS" starring Elizabeth Taylor • Van Johnson • Walter Pidgeon • Donna Reed • with Eva Gabor • Kurt Kasznar • Screen Play by Julius J. & Philip G. Epstein and Richard Brooks Based on a Story by F. Scott Fitzgerald • Directed by Richard Brooks • Produced by Jack Cummings

•

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

★

CHRISTMAS–NEW YEARS FLING!

For the Big Money!

"DEEP IN MY HEART" (Color)

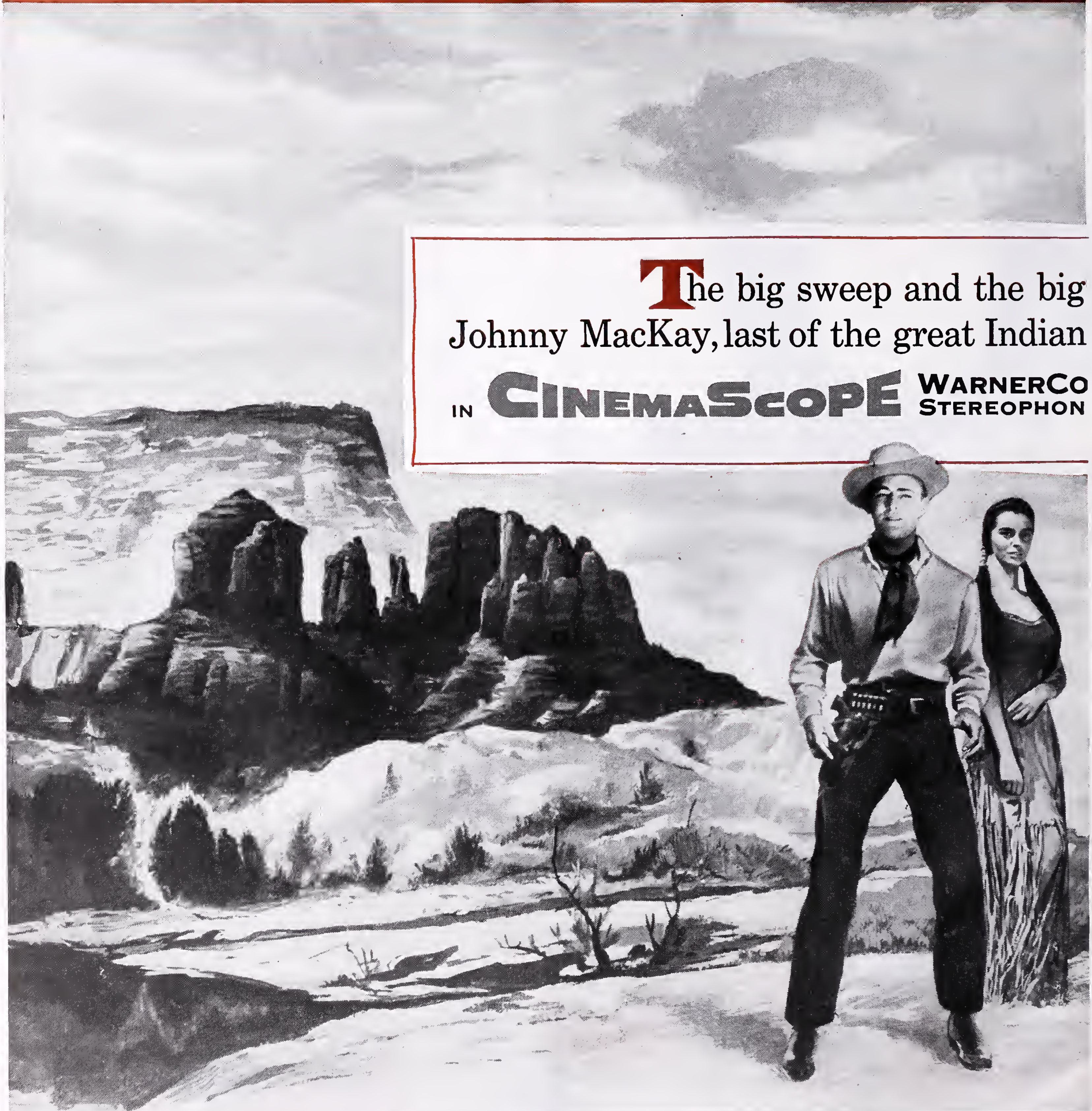
M-G-M presents "DEEP IN MY HEART" starring Jose Ferrer • Merle Oberon • Helen Traubel and Guest Stars: • Walter Pidgeon • Paul Henreid Rosemary Clooney • Gene & Fred Kelly • Jane Powell Vic Damone • Ann Miller • Cyd Charisse • Howard Keel • Tony Martin • with Doe Avedon • Tamara Toumanova • Paul Stewart • Isobel Elsom • William Olvis • James Mitchell • Screen Play by Leonard Spigelgass • From the Book by Elliott Arnold • Based on the Life and the Melodies of Sigmund Romberg Photographed in Eastman Color • Print by Technicolor Directed by Stanley Donen • Produced by Roger Edens

•

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

BEGINNING NEXT WEEK WA

ALAN LADD



The big sweep and the big
Johnny MacKay, last of the great Indian

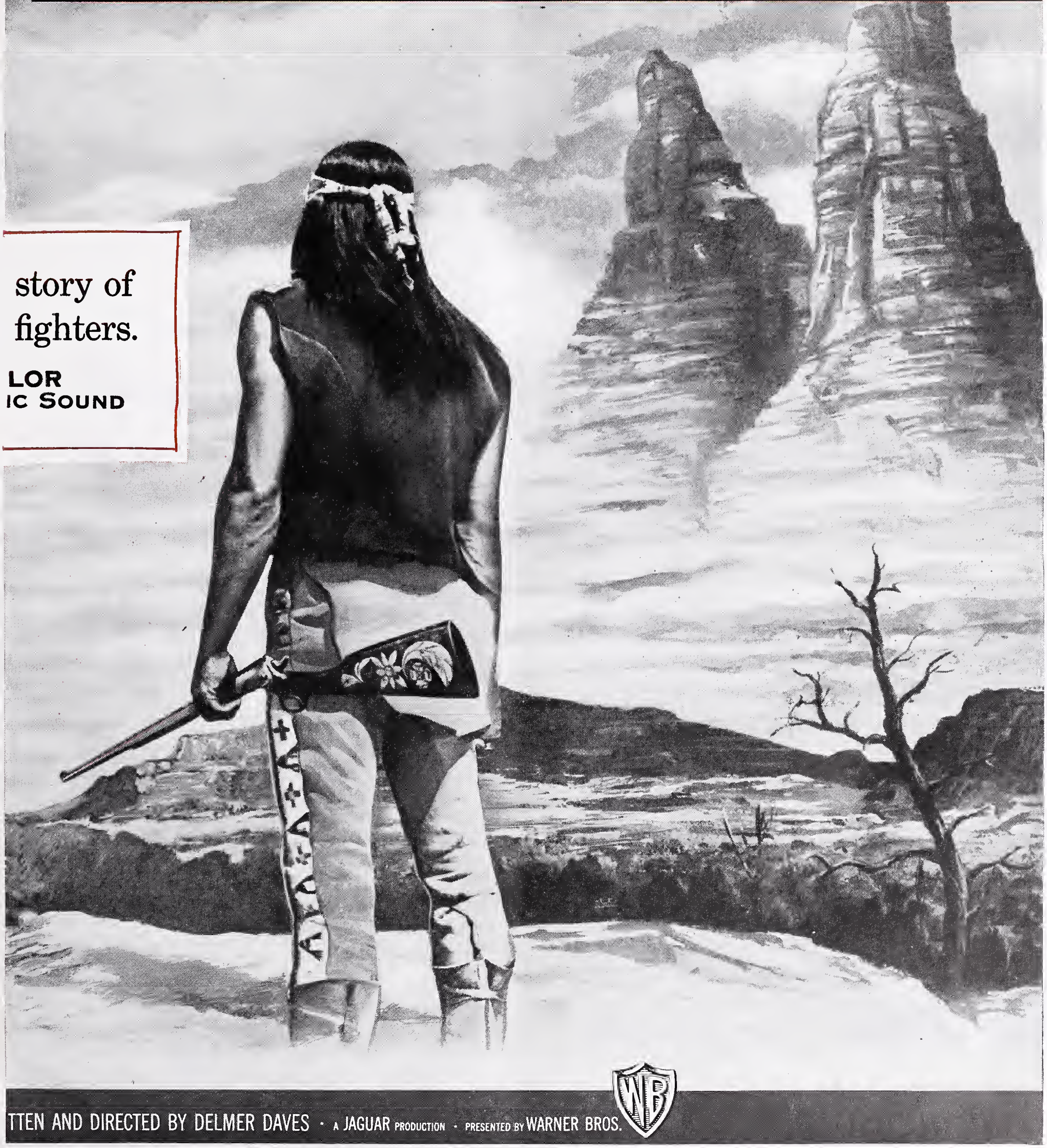
IN CINEMASCOPE WARNERCO
STEREOPHON

CO-STARRING AUDREY DALTON · MARISA PAVAN with ROBERT KEITH RODOLFO ACOSTA · WRI

RNER BROS. BEAT THE DRUMS FOR

IN DELMER DAVES'

"DRUM BEAT"



story of
fighters.

LOR
IC SOUND

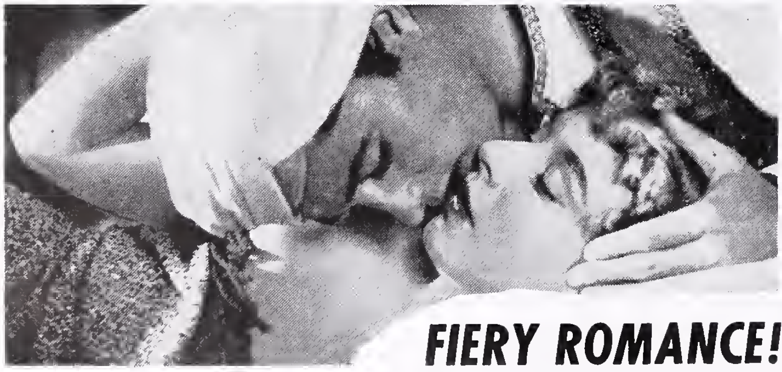
TTEN AND DIRECTED BY DELMER DAVES · A JAGUAR PRODUCTION · PRESENTED BY WARNER BROS.

HAJJI HAS EVERYTHING FOR YOUR BOXOFFICE!

WILD TURCOMAN WOMEN!

FABULOUS SLAVE MARKETS!

SPECTACULAR ACTION!



FIERY ROMANCE!

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The Adventures of
HAJJI BABA

color by DELUXE

CINEMASCOPE

starring

JOHN DEREK · ELAINE STEWART

Directed by DON WEIS · Screen play by RICHARD COLLINS · Music written and directed by DIMITRI TIOMKIN

Produced by Allied Artists Pictures Corp.

Released by 20th Century-Fox

It's a pleasure to do business with 20th!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 6

November 6, 1954

McGee's Program for TOA

PAT McGEE, general manager of the Cooper Foundation Theatres, who attained national prominence in the industry as co-chairman of the successful admissions tax fight, outlined an excellent program in his keynote address at the TOA convention in Chicago. Implementation of the program he described depends not only on the good will and cooperative spirit of TOA's membership but also of the distributors and of other exhibitor groups.

The major point made in the conclusion of his address was, "since the reasons for the separation between Allied and TOA have long since disappeared, these and other exhibitor organizations should unite." A prime purpose of the proposed unified national exhibitor organization, according to the TOA keynoter, would be to explore methods of increasing production. The product shortage was given the principal blame for all of exhibition's ills.

Mr. McGee, however, also mentioned the long-neglected subject of the Department of Justice's 16mm suit to force the sale of films to television stations and the fee-TV situation which only in the past few months has again been receiving attention from exhibitor spokesmen.

Mr. McGee indirectly referred to Allied's plan for a bill to regulate film rentals: "Exhibitors going out of business naturally look desperately for relief—even to the Government. This we of TOA do not believe to be a good answer."

The complete program of TOA embraces not only an appeal for exhibitor unity and attempts to find means of stimulating production but also relief from high rentals, especially for small situations, new means of stimulating attendance, an industry arbitration system and a giant research project to find ways of eliminating waste in distribution and production.

* * *

Drive-In Market Today

THE attentions given to drive-in theatres and their problems at the TOA and TESMA conventions in Chicago this week emphasized once again the importance of the outdoor theatre in American motion picture exhibition. Last month reports of The HERALD Institute of Industry Opinion made available to all exhibitors and others interested the most comprehensive data on this young and vital section of the American market.

The drive-in has reached a certain state of maturity. Its future growth is unlikely to be as spectacular as in the past five years but it should continue to be healthy. The drive-in theatre is certainly no passing fancy. The revenue produced in drive-in theatres represents the difference between profit and loss today of all the producer-distributors. If a magic wand should waft out of existence all the U. S. drive-ins the industry would suffer a devastating blow. The drive-in theatres erected since World War II have, in terms of grossing capacity, considerably exceeded the six thousand theatres, which according to COMPO, closed in that period. Also important to the economy of the industry is the fact that refreshment sales importantly add to the operator's income.

The drive-in's appeal is basic: Good entertainment which is provided in a picnic mood for the whole family to enjoy.

* * *

British Exhibitor Victory

THE recent decision of Mr. Cyril Salmon, Q.C., in favor of the position taken by the Cinematograph Exhibitors Association in a dispute with the distributors over break-figures was a signal victory for exhibitors in Great Britain. Unlike arbitrators in some disputes, Mr. Salmon gave a clear, unequivocal "recommendation". As both sides had bound themselves in advance to accept his opinion as binding, the "recommendation" has the practical force of a judge's ruling. It is to be hoped that all parties promptly will accept the decision and that there will be an end to public recriminations which never do the industry as a whole any good with either the ticket buying public or the taxing authorities. In restoring the full rights of individual exhibitors to bargain with individual distributors in Britain Mr. Salmon said that previous restrictions on negotiations on terms were "contrary to the best interests of the industry and therefore, on a broad view, to the best interests of the Renters (distributors) themselves"

* * *

¶ On the list of non-military establishments that the U.S. Defense Department is considering turning over to civilian ownership are five motion picture studios. It is reported that the Government finds it difficult to relinquish any activity no matter how far removed it is from the official work in hand. Always at issue are jobs —and jobs mean votes and Congressional pressures. On the other hand operation of 237 different non-military activities, including film studios, keeps thousands of soldiers out of combat units.

—*Martin Quigley, Jr.*

Letters to the Herald

SOME EXHIBITION PROBLEMS

TO THE EDITOR:

In reference to the different problems which are confronting the Independent Theatre Owners of Ohio, we cannot help but feel that more can be done to solve these problems by complete cooperation of all the members with the association.

We feel that by the hard work that was done for the elimination of the admission tax by putting pressure and presenting our problems to the law makers of our country we finally succeeded in eliminating our tax. This proves that we can also solve a few more serious problems confronting the theatre owners.

For example, the shortage of prints, the constant mixup from 3-D process, CinemaScope, stereophonic sound, and other new developments which are on the way. This constant mixup not only keeps the public confused, but also keep the theatre owners guessing as to what process will be used in the production of future pictures so that they can install the necessary equipment to properly show those pictures and thus take advantage of the new techniques.

Consequently the theatres that haven't as yet made any changes are suffering from shortage of product and good pictures which in return affects the box office receipts. How long can this continue before many more theatres will have to close their doors? To make things more difficult the film companies ask outrageous prices for these new processes which takes the benefit away from the elimination of the admission tax. Are the film companies trying to improve business or destroy it? The time has come when changes must be made if the film industry is to survive.

These problems and many others should be brought forward by all the theatre owners once and for all by some sort of a questionnaire, and then presented to the industry itself. This we believe would pressure them to some extent to iron out these problems as soon as possible. The threat of TV hurting theatre business is sheer nonsense as far as we are concerned. No doubt the first two years did hurt the theatre business because TV was new and appealed to the public.

Anyone with common sense can see that what is offered by TV cannot in any way be compared with the quality of movies. TV is what we call an impression of a picture and its programs are far from having the quality of a motion picture. Its constant gouging of advertisements not only is aggravating to the public but takes away the pleasure of watching the show, and without advertising TV could not survive. Let's have a little more faith in the motion picture industry which has given the American people years of entertainment and has had a big influence on our lives.

One of the most important issues facing us today is better pictures and if all efforts by the industry would be made toward that goal the biggest problem of the theatre business would be over. Give the people something good to see and there will be more than enough business for all. This can be done if Hollywood would gear its production to only single features. This we are more than sure would satisfy our customers more than anything and I am sure we would see a lot of new faces. The Armed Forces have done a lot in showing our boys single features in camps all over the country and abroad.

The days of double feature have been over a long time which came about from our depression days and we have done nothing to change it. Even if our theatre owners wanted to single feature today they could not do it because of the shortage of good product and must resort to double billing in order to get anyone at all.

As to the problem of the way the film exchanges handle their customers, in the way of percentage pictures and flat rental a lot can be done to improve the buying power of the theatre owner. The system of using percentage pictures to base the price for flat rentals is a very unfair method. Certainly there are times when a picture will gross quite a bit but they are so few and far between that it can't make up for all the pictures that do not. Some exchanges as we all know have been checking pictures that should not be checked. If the film companies would spend a little more time in improving their salesmanship and promoting good will they would realize a lot more out of their product.

This constant struggle between the film companies and the exhibitor has done more than anything else to keep the film companies from getting the most money out of their product. There should be the sort of privacy for a theatre owner in business which all other businesses have. Who ever heard of a company making a product and then checking the store that sells it to see how much money they are making in selling their product. We would like to believe that we are operating under a democratic principle, not a dictatorship.

If only a few of these problems could be solved TV will have to go a long way not only in their programming but mechanically in order to put a dent in the motion picture business. Let's be honest with ourselves and not blame TV for the theatres that have closed but to the lack of parking space for their customers and poor pictures from Hollywood. —*Ohio Exhibitor.*

WHEN AND WHERE

November 8-9: Missouri-Illinois Theatre Owners, annual convention, Chase Hotel, St. Louis, Mo.

November 14-16: Theatre Owners of North & South Carolina, annual convention, to be held at the Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 19-20: Colosseum of Motion Picture Salesmen of America, annual convention, Drake Hotel, Chicago, Illinois.

November 20: Variety Club of Washington's 19th annual dinner dance and presentation of "Personality of Year" Award to Eddie Fisher, Statler Hotel, Washington, D. C.

November 21: Screen Producers' Guild, annual milestone dinner, honoring Nicholas and Joseph Schenck, Statler Hotel, Los Angeles.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

November 22: Annual meeting of the National Committee of the Motion Picture Exhibitor Associations of Canada, Toronto.

November 25: Annual dinner of the Canadian Motion Picture Pioneers to honor Jack Arthur as "Pioneer of the Year," Toronto.

December 5-7: Theatre Owners of Oklahoma, the annual state convention, which is scheduled for the Biltmore Hotel, Oklahoma City.

December 6-8: Annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

The Story

TO THE EDITOR:

The story is the thing! New sound and various "scopes" will not bring them in if the picture itself is not good. — *L. D. MITCHELL, Clemon Theatre, Clemon, S.C. S. C.*

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brody, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone FInancial 6-3074: Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

On the Horizon

POOL FOR INDEPENDENTS

Columbia Pictures Wednesday announced that it would allocate $10,000,000 to the financing of independent production in this country and abroad. Harry Cohn, president, who made the announcement, said, "We are aware that the product shortage has been the industry's prime problem. I can think of no better way to alleviate the situation than to provide a large sum of money for the support of new film projects. Our own studio will continue to deliver its full program of company-made pictures . . . but we intend to supplement the studio program with a line-up of the best independently-made films we can attract."

The film shortage and independent production were prime topics at the TOA convention in Chicago this week. See page 12.

NEW CONTRACT

Columbia Pictures announced Tuesday that the corporation had entered into a new five-year contract with Harry Cohn, its president. "The new contract," Mr. Cohn said, "should dispel any rumors that I am in a negotiation for the sale of my Columbia stock, nor have I presently any intention of entering into such a negotiation." The contract will be submitted at the annual meeting in December for ratification by the Columbia stockholders.

RECORD BREAKER

Paramount says it has another record breaker. It is "White Christmas", which the company claims has been "consistently" drawing more dollars to the boxoffice than the previous Paramount starrer, "The Greatest Show on Earth". The latter has been regarded as the "Number Two" in the annals of the boxoffice. The Number One, of course, is the MGM epic, "Gone With the Wind".

BLANKET COVERAGE

One half the country's television receivers were tuned in on Walt Disney's "Disneyland" its first Wednesday evening, according to the American Broadcasting Company. The series is on from 7:30 to 8:30 EST. The network arrives at its estimate through a survey known as Trendex.

CINEMASCOPE?

The HERALD's man Friday, who isn't dead but knows Brooklyn, and who occasionally goes to a film on his night off, reports that the other evening at one of the aforementioned borough's larger theatres he witnessed A Sad Thing which had nothing to do with the Dodgers. It was the screening of a CinemaScope trailer for a forthcoming multimillion dollar CinemaScope spectacle. The scenes of medieval pomp and pageantry delighted the audience, but not in the manner intended since someone had not seen fit to compensate for the anamorphic print with an anamorphic lens. The HERALD man reports that the picture's stars and supporting cast of thousands most resembled a group of animated, be-wigged and be-whiskered cigarettes, just like TV. As they say in Brooklyn (in translation): This is CinemaScope?

TV 3-D

Now its 3-D on television. Not exactly new--during the height of the 3-D passion, some of the television boys came up with systems and devices. What is new is a claim made by National Films-Television, of New York, which announces in publicity by Arthur Bodkins that a series of films to be made will allow television set viewing with glasses for 3-D. And that, without glasses, "a regular two dimensional television picture can be viewed sharper and clearer than the present two dimensional television picture". ThreeD Films, Inc., owns the "system", invented, it is said, by Leslie P. Dudley of England, an "engineer, lecturer, and authority".

Vincent Canby--Floyd E.
Stone--James D. Ivers

This week in pictures

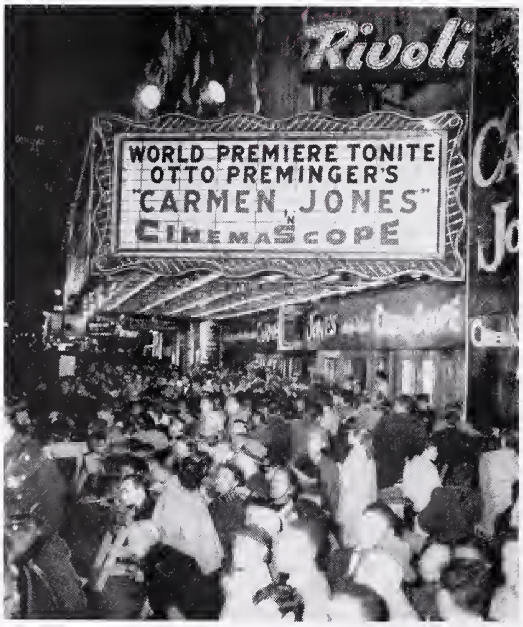
by the Herald

REPORT TO THE INDUSTRY, on their Far East trip. United Artists' president Arthur B. Krim, and foreign sales vice-president Arnold Picker, as they told, last week, in New York headquarters, of "tremendous prosperity." See page 31.

BUSINESS is their subject. At the Shea circuit's annual manager's meeting, in Pittsburgh, last week: Bernie Hickey, manager of the Fulton, that city; Thomas Shea, vice-president; Gerald Shea, president; and Ray Smith, circuit film buyer.

by the Herald

AWARD, from the Joint Defense Appeal, to trade papers for their assistance in fighting bigotry and their promotion of American ideals of fair play and freedom. At the luncheon last week in New York, Martin Quigley, Jr., editor of The HERALD, receives the medallion from actress Kim Novak, Columbia Picture's starlet. Also cited was Quigley Publications' "Motion Picture Daily." Seated, above, is Paul Lazarus, Jr., Columbia advertising-publicity vice-president, and luncheon chairman.



"CARMEN JONES" arrives at the Rivoli, New York. Some of the thousands who jammed the streets are seen at the left. Below 20th-Fox vice-president Charles Einfeld, Mrs. Einfeld, and Mr. and Mrs. John Raiss.

LOUIS LOBER, general manager of United Artists foreign department, this week marked 25 years in this industry (he immediately was accepted by the Motion Picture Pioneers), and 25 years of marriage to the former Eva Horowitz. Mr. Lober was with MGM in Europe and the Middle East, and then with Warners; then with the OWI. He joined UA in 1951.

by the Herald

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TUBERCULOSIS CARE & HEALING
NO CHARGE to patients

FUND RAISERS, in Seattle, for the Will Rogers Memorial Hospital. "Vete" Stewart, Warner branch manager, right, discusses with Will J. Conner, John Hamrick circuit vice-president, the solicitation of industry staffs in their city, and in Idaho, and Alaska. The men are co-chairmen of the local drive.

U. S. OLYMPIC TEAM FUND

CONTRIBUTION to an opening. Star Bob Mathias, now a Marine, helps the Olympic Team Fund, at the opening of Allied Artists' "The Bob Mathias Story" at the Golden Gate Theatre, San Francisco. With him, his wife, at his right. Extreme left, James L. Fallon, the film's executive producer.

THIS WAS MGM'S PEP Sales Conference (PEP for Perspecta Exhibitor Plan), in Tokyo. The men are from the Near and Far East.

Seated, left to right, are: J. Visi, Tokyo, Japan; W. K. Dow, Indo-China; A. Cassell, Philippine Islands; A. Larkin, Indonesia; I. Araki, Tokyo, Japan; S. R. Mayer, Loew's International Corporation Regional Director for the Near and Far East, New York; M. Frantz, Loew's International advertising chief, New York; B. Landau, British Malaya; E. Sasson, Lebanon; J. Woo, Taiwan; and O. Ichita, Nagoya, Japan. Standing, left to right, are K. Y. Pan, Hong Kong; K. Yashitake, Fukuoka, Japan; S. Sasaki, Osaka, Japan; S. Kasai, Sapporo, Japan; M. Dassa, Egypt; W. T. Wilson, India; E. F. O'Connor, Japan; A. Gottfried, Thailand; E. Castro, Israel; F. Rodriguez, Osaka, Japan; S. Okada, Tokyo, Japan; K. Nambu, Tokyo, Japan; W. J. Garland, traveling auditor; and M. Izeki, Tokyo, Japan.

PEP SALES CONFERENCE FOR THE NEAR AND FAR

TOA DEMANDS CHANGE IN DECREE TO EASE BURDEN; TO FINANCE PRODUCTION

by MARTIN QUIGLEY, JR.

CHICAGO: TOA is on the warpath.

Its current mood is as militant at that of any exhibitor association in the country.

Meeting 500 strong at the Conrad Hilton Hotel in Chicago this week, members of the organization seemed united as never before. Gone is the cleavage in the ranks between large circuits and small situation operators. For the first time in TOA history, and that of its predecessors, problems of the small exhibitors and the voices of such operators are dominant.

Convention highlights at mid-week included:

1. A resolution to stimulate production, expected to be backed by a pledge of a week's film rental from every TOA member theatre;
2. A strong movement that despite distributor pleas of "Don't call a cop," TOA should "go to the government" seeking a review of all decrees for the benefit of exhibitors and permission for divorced circuits to produce or finance production;
3. Indications of planned effort to seek relief on the grounds that the majors are restraining the rate of feature production to maintain "a seller's market";
4. Approval of a plan presented by Robert J. O'Donnell that the studios be asked to supply personalities and film clips for a 90 minute NBC TV spectacular on 1955 product;
5. Approval of one-day audience collections for the benefit of the Will Rogers Hospital;
6. Repeated appeals, on the rostrum, from the floor, in corridors, for exhibitor unity with Allied and other groups in plans to stimulate production and obtain rental relief, especially for smaller situations.
7. A general feeling that several points still must be negotiated before an arbitration system can be established by the motion picture industry.

The convention opened Monday with a comprehensive analysis of the industry situation from the TOA viewpoint by Pat McGee. The spirit of the delegates from 38 states was summed up by Mr. McGee in his remark, not in the prepared text, "In these days we have found a new spirit of militant opposition to distributors. From divorcement on, every change has failed to help the exhibitor. This trend has gone on too long."

Sam Pinanski, before reporting the election of new officers, commented, "Production-distribution is in a new era of prosperity. The exhibitor is at the threshold of disaster."

Referring to the directors' meeting Sunday and forecasting convention action, Mr. Pinanski said, "Some of the biggest men in exhibition have opened up their mouths, their hearts and most important their pocketbooks."

E. D. Martin of Columbus, Ga., was elected president by the board of directors. Walter Reade, Jr., retiring president, was elected chairman of the board. Alfred Starr, who formerly was chairman of both the board and the executive committee, was named chairman of the latter group. Mr. Pinanski was elected honorary chairman of the board, replacing the late Charles Skouras.

George Kerasotes, Springfield, Ill., and J. J. Rosenfield, Spokane, are the newly elected vice-presidents. The other vice-presidents, all reelected, are A. Julian Brylawski, Washington; Roy Cooper, San Francisco; Pat McGee, Denver; Myron Blank, Des Moines; Albert Pickus, Stratford, Conn., and John Rowley, Dallas.

E. D. MARTIN, TOA President

Robert Livingston, Lincoln, Neb., was reelected secretary, and S. H. Fabian, New York, was renamed treasurer. Mitchell Wolfson, Miami, was elected to a new post, chairman of the finance committee. Herman Levy, New Haven, was reelected general counsel.

Elected to the executive committee were Carl Anderson, Kalispell, Mont.; Art Adamson, Portland, Ore.; Tom Bloomer, Belleville, Ill.; Jack Braunagel, Kansas City; James Carbery, Little Rock; C. E. Cook, Maryville, Mo.; Horace Denning, Jacksonville; Ed Fabian, New York; Nathan Greer, Santa Fe; M. A. Lightman, Jr., Memphis; Mack Jackson, Alexander City, Ala.; R. M. Kennedy, Birmingham; Arthur Lockwood, Boston; Morris Loewenstein, Oklahoma City; Roy Martin, Jr., Columbus, Ga.; Martin Mullin, Boston; J. J. O'Leary, Scranton; A. Fuller Sams, Statesville, S. C.; Jay Solomon, Chattanooga; Morton Thalhimer, Richmond; David Wallerstein, Chicago; R. B. Wilby, Atlanta, and Nat Williams, Thomasville, Ga.

The equipment show, featuring exhibits by 138 companies, held in connection with the TOA convention this week was the largest in the history of the industry. Three organizations, the Theatre Equipment and Supply Manufacturers, Theatre Equipment Dealers and the International Popcorn Association participated. Details are on page 20.

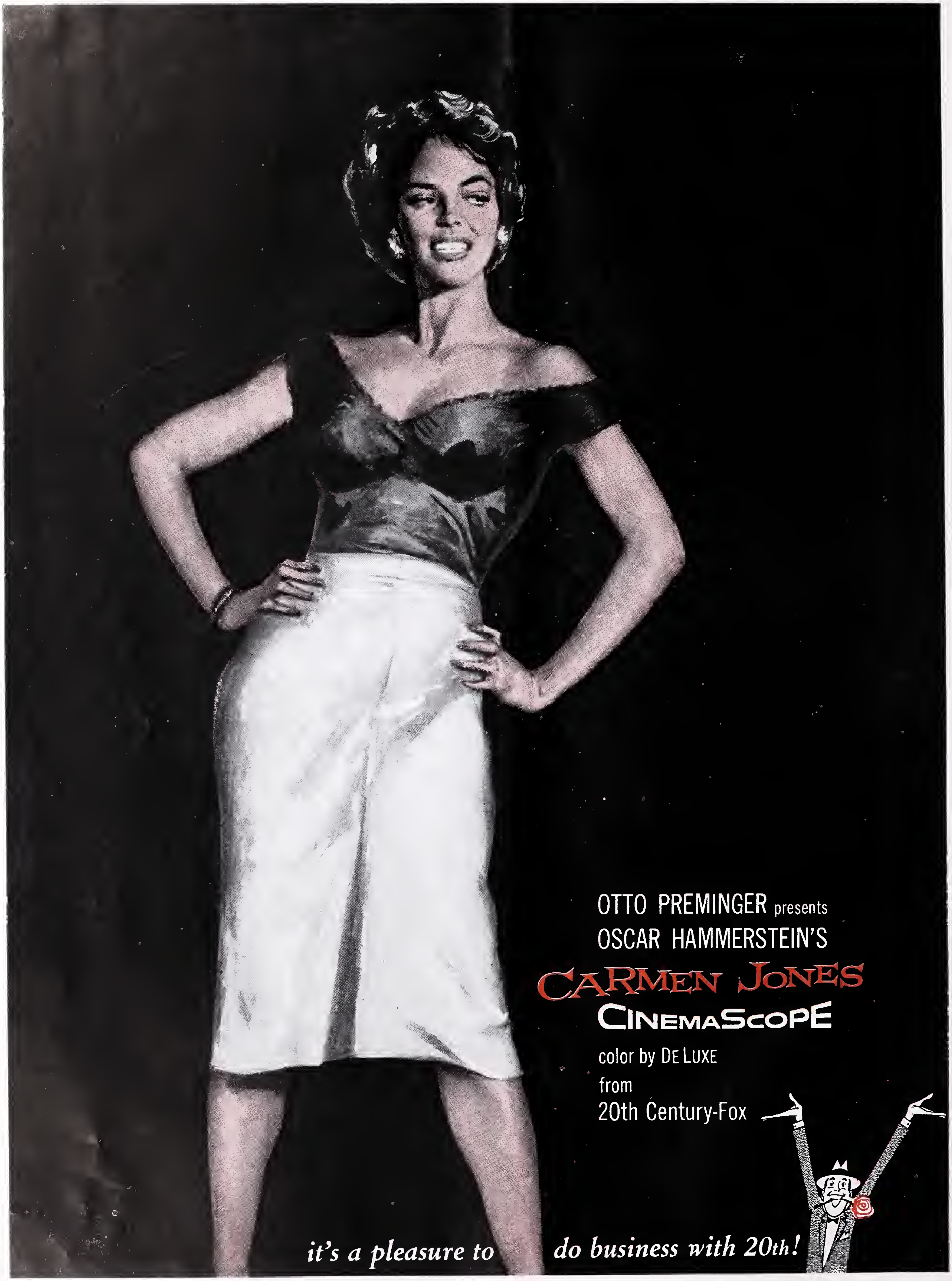
Mr. Wolfson, as chairman of the finance committee, was voted the authority to name his committee, which will consist of not less than three nor more than five members on a geographic basis so that all parts of the country will be represented.

Opening the forum discussion of items for the convention agenda Walter Reade said, "We must help ourselves." In the general meeting delegates were hesitant to speak but in the special meeting for small situations so many talked that the session ran late into the evening. The small situation meeting was the first such in TOA history and was hailed by Mr. Reade as the best TOA meeting ever. Some 50 were expected but over 150 attended, crowding the room. Present were large circuit operators also with small town theatres, or a belief in the necessity of the survival of small

(*Continued on page* 15)

the
talk
of the
industry!

please turn . . . . .



OTTO PREMINGER presents
OSCAR HAMMERSTEIN'S
CARMEN JONES
CINEMASCOPE
color by DE LUXE
from
20th Century-Fox

it's a pleasure to do business with 20th!

TOA MEETING

(*Continued from page* 12)

situations. Their position was summed up by Morton Thalhimer, "Big theatres are going to pay a lot more rental if small theatres go out of business."

Alfred Starr said the two points to be opposed are:

(1) Only big pictures get big money; and (2) There is no room for the small exhibitor. After many exhibitors spoke it was announced that TOA planned to establish a film grievance committee in every unit.

Lichtman Appears in Four-Fold Capacity

Al Lichtman addressed the convention Tuesday in a four-fold capacity: For 20th-Fox, as COMPO triumvirate member, distributor arbitration chairman, and personally as a veteran of 44 years in the industry.

A sales manager must, among his duties, be concerned with the welfare of his customers because production needs customers, Mr. Lichtman told the convention. He added: "We should not seek to profit at each other's expense; our profits should only be earned jointly from the public." Mr. Lichtman retraced his history in the industry, itself a history of the industry, and recalled some of the great men who built exhibition into a big business. He also said:

"Having built this great business, we have greater responsibilities." He went on to note the size and costs of productions and theatres, making the point that these properties may be handled carelessly no longer. The picture business, with better shows, may meet television competition only by careful showmanship, he stressed.

He added that neither producers nor exhibitors are complacent, now. Mr. Lichtman also noted ordinary pictures today "mean absolutely nothing"; urged exhibitors to "capture" 60,000,000 steady patrons; decried publicity about industry quarrels; praised COMPO; and predicted theatre television such as his company's Eidophor "is the sure way to combat any kind of television in the home."

The question and answer period following Mr. Lichtman's talk was the most heated of any TOA convention. Surface politeness was maintained at all times but feelings were as keen as at any Allied session. Questions were addressed to Mr. Lichtman not so much as a Fox representative but as the symbol of distribution.

Says 20th-Fox Sales Policy Set to Sell All Accounts

Mr. Lichtman reiterated that the Fox flexible sales policy is designed equitably to sell all accounts. He agreed to arbitrate or conciliate any dispute even before a system is set up, which he advocated. Concerning CinemaScope he said prints now cost $600,000 per picture; that no 2-D prints have been made and that he hoped the system would never be so "bastardized"; that optical prints are being made as swiftly as laboratory delays can be overcome and soon will be in ample supply.

WALTER READE, Jr., Chairman of TOA Board of Directors

ALFRED STARR, Chairman of TOA Executive Committee

Mr. Lichtman pointed out that just more production would not help exhibitors but only good pictures. He pledged his company's aid for any well planned project to increase production, and he pointed to Fox's backing of independent CinemaScope films now.

Alfred Starr, in what was perhaps a statement of TOA policy directed at all distributors said. "Exhibitors think distribution is getting the lion's share. Distribution's methods are rough and shortsighted. The distributing companies are doing awfully well. Most exhibitors are not doing awfully well. Many are desperate. If you ask me what I think of Allied's proposal for a bill controlling rentals, I have the utmost sympathy with Allied's position. I am a sympathizer with desperation. Many small exhibitors are desperate. Desperate men will do desperate things."

Mr. Starr then outlined his TOA plan to seek Department of Justice relief on the decrees, including permission for divorced circuits to back production. Mr. Starr also asserted there was a "criminal, monopolistic conspiracy to restrain the market by major producers-distributors by holding down production."

Mr. Lichtman denied any conspiracy and urged TOA, "Don't call a cop. Ask for meeting with leaders of production distribution."

"HERALD" EDITORIAL "STATESMANLIKE"

With modification of the film rental structure, particularly for small situations, the crucial problem of the TOA convention, Walter Reade, new chairman of the board, called the delegates' attention to Martin Quigley, Jr.'s editorial published by The HERALD, October 30, titled "Relief for Small Situations." Offering it as a topic for discussion he labeled it "statesmanlike."

Mr. McGee's keynote address, climaxed by his call for "a single exhibitor group, in which no one would lose his identity" and which "would pool our manpower and resources to further our mutual interests," was a review of the march of events in the film industry and an attempt to "see how they have affected us and what our remedies may be."

"Overshadowing all problems" said Mr. McGee, "is the very basic need for our theatres to have sufficient pictures to provide the change of diet necessary for our patrons, and the necessary prints to make this possible. Unless we have good pictures at reasonable terms and in ample supply, we need not concern ourselves with any other problems."

Foreswears "Name-Calling" To Thank Producers

The veteran TOA figure foreswore "the same old name-calling" to thank all producers "who have made an effort to provide the many fine pictures which we have been able to show in recent months," and to hope "that our friends in production and distribution will try to listen and to join with us in curing conditions which should not exist."

Mr. McGee said that one of the by-products of the tax campaign has been "the startling realization that nowhere in the industry could you find leadership or statesmanship in the true sense of the word." All branches of the industry, he said, were looking out for their individual interests. He praised, however, Spyros Skouras' gamble in the introduction of CinemaScope and, although disagreeing with some of Mr. Skouras' methods, acknowledged the 20th-Fox president's "leadership and statesmanship" in doing something for the entire industry.

Withal, said Mr. McGee, there has been

(*Continued on page* 18)

PARAMOUNT'S BIG CHRIS
WILL BE "MARTIN AND LEWIS'

Step Up And Read All About

THE MOST STUPENJOUS, TREMENJOUS, COLOSSAL HOLIDAY ATTRACTION OF THEM ALL!

"VISTAVISION CATCHES ALL THE GLAMOUR OF THE CIRCUS. A comparison with other circus stories is inevitable, especially since Paramount also produced the most extravagant of all circus features, 'The Greatest Show On Earth.' But 'Three Ring Circus' ranks high even in comparison with that outstanding boxoffice success." —*Film Daily*

"SHOULD MAKE A LOT OF MONEY! The zooming popularity of Martin and Lewis, plus a glamorous circus background shot in Technicolor and VistaVision make this a good bet for any theatre. A colorful picture—excellent routines—hilarious nonsense."

—*Hollywood Reporter*

"ENJOYING THE FULL BENEFIT OF VISTAVISION this expensively mounted Hal Wallis entry should ring up returns for all concerned. Lewis carries emotional appeal and team socks across the comedy song 'Hey, Punchinello' for one of highlights."

—*Daily Variety*

"WILL ESTABLISH A RECORD OF PRAISE, PATRONAGE AND PROFIT. A multitude of laughs, tear-jerking pathos and a long cavalcade of gags. The feature is in VistaVision, that intensively ballyhooed, new-look process."

—*Boxoffice*

"IT CAN'T MISS! Best idea anybody's had so far about what kind of subject to give Dean and Jerry is this one of Hal Wallis—an inspiration, no less—to place them in a circus and give 'em plenty of room. VistaVision makes the multi-colored circus scenes more compellingly genuine than any ever seen on the screen!"

—*Motion Picture Daily*

"A DEFINITE SMASH ATTRACTION— one of best Martin and Lewis offerings. Jerry wonderful and Dean does fine job. VistaVision adds tremendous clarity and scope to the large production sequences. Excellent entertainment from supporting circus performers. The kind of fun that will make the youngsters squeal with joy. Gabor is breath-taking. Dru attractive and convincing."

—*Showmen's Trade Review*

HURRY,
HURRY,
HURRY!

Call Paramount! Make Your Holiday Plans Now!

TMAS-NEW YEAR SHOW MOST PROFITABLE PICTURE!"

—M. P. Daily

DEAN **MARTIN** and JERRY **LEWIS**

IN

HAL WALLIS'

PRODUCTION

3 RING CIRCUS

PRESENTED THROUGH

VISTAVISION

MOTION PICTURE ... HIGH-FIDELITY

Co-Starring **JOANNE DRU · ZSA ZSA GABOR**

with Wallace Ford · Elsa Lanchester · COLOR BY TECHNICOLOR

Directed by
JOSEPH PEVNEY
Story and Screenplay by
DON McGUIRE

TOA MEETING

(*Continued from page* 15)

a steady decline in theatre attendance from 1946 to the present. "In the face of increased results in major cities," he said, "80 per cent of the theatres today are showing seven per cent less attendance than we had last year, and the dollar volume, including $123,000,000 provided by tax relief, has not increased materially, and this despite all the greatly increased earnings by the few big pictures about which you read in the trade papers." The motion picture industry, said Mr. McGee, faces "a tremendous selling job to get more people into the theatres, and this job will not be done by relying on a few big pictures at increased admission prices." In this respect, he called MGM's ticket selling workshops a "step in the right direction."

Points to Repercussions From Product Shortage

Mr. McGee then tackled the twin-evils of extended playing time and print shortages. As the number of pictures decreases, he pointed out, film terms and length of runs, and, usually, admission prices increase. "The too high film rental reduces or eliminates your profit to start with," he said. "The too long run causes you to reach the point where the declining gross brings you to the break even point and the lack of a picture to follow compels even further extending the run, and this throws you in a loss. . . . These problems could be cured quickly with a larger supply of good pictures. Producers say that it is impossible. If it really is impossible, then we must face another fact proclaimed by producers and distributors, that 5,000 to 8,000 theatres in the country must close."

Mr. McGee found "heartbreaking" statements by some distributors to the effect that they were reconciled to the loss of 5,000 additional theatres. Admitting that the dollars and cents value of these theatres may be small, he defended their social value "as developers of 'feeder-business,'" and added simply, "if a third of the theatres close, the industry, as constituted today, cannot survive."

Growing exhibitor impatience with certain distributor trade practices, evident throughout the convention, prompted Mr. McGee to deviate from his written text to say at one point that "there prevails a new spirit of militant opposition to the distributors" and that "from the time of divorcement, every change has failed to help the exhibitors."

Doesn't Look to Government To Cure Industry Problems

Echoing the general TOA sentiment, Mr. McGee said he did not look for Government relief to cure exhibition's problems, which brought him to the subject of arbitration.

"Distributors," he said, "are not helping themselves or exhibitors when they drag their feet in the establishing of a workable arbitration system. This would eliminate a portion of the law suits which plague us."

TOA BOARD PLANS SKOURAS MEMORIAL

CHICAGO: **The creation of a fitting memorial to the late Charles Skouras was authorized by the TOA board here Monday. A committee consisting of L. S. Hamm, San Francisco; Elmer Rhode, Kansas City, and Herman Levy, New Haven, was named to formulate the memorial plans.**

To right the unbalanced sellers' market which exists today, Mr. McGee outlined a four-point program. It would:

Encourage present producers to make additional pictures as good "as they know how";

Encourage foreign producers to analyze U. S. market needs and make pictures to interest American audiences;

Educate distribution to exhibition's needs for more product during April and May and November and December "when we really must tighten our belts for lack of film"; and

Encourage the formation of new production companies such as the Distributors Corporation of America, William Goldman's new production company and the outfit headed by Hal Makelim.

"To accomplish these purposes," said Mr. McGee, "we will require the unanimous backing of every theatre owner in the nation. Since the reasons for the separation between Allied and TOA have long since disappeared, these and other exhibitor organizations should unite." Mr. McGee said he could see no stumbling blocks to a single theatre group:

"Indeed, the areas of agreement are large and we should take steps to bring this about quickly. We should then appoint an action committee, headed by a single executive of experience who would be empowered to explore methods of financing those producers who need it, methods of assuring more efficient distribution."

Braunagle and Powell Lead Drive-in Forum

Wednesday morning the convention turned from the momentous decisions of Tuesday to a drive-in theatre forum conducted by Jack D. Braunagle and William T. Powell. Mr. Braunagle outlined the problems to be considered including screen surfaces; indoor-outdoor operations; dust and mosquito control; playgrounds, and concession activities particular to drive-in operations.

Myron Blank said he opposed any move to petition that all CinemaScope pictures be made available in 2-D prints for the benefit of drive-ins. "I do not want to stop progress in our industry," he said.

Mr. Powell introduced a brief presentation by manufacturers of various types of screen surfaces including Ben Poblocki, J. B. Schuyler, J. C. Moss, Francis W. Keilhack, David Siegel and others.

Other speakers included Dr. F. M. Tiller, Joseph Bernheimer, Wilfred Smith, Eddie Clark and Al Reynolds.

At a convention luncheon Wednesday, a half-hour television show called "Hollywood Preview" was presented by Bruce Balaban, son of A. J. Balaban, to show how television can be used to promote features. He said his show cost the industry nothing since it is being offered for commercial sponsorship. He expects it to be on the air in between 50 and 70 major markets in the next six months. Hollywood stars May Wynn, Vera-Ellen and Elaine Stewart were guests of the convention at the luncheon.

Alec Harrison Headed Process-Equipment Forum

In the afternoon the "New Processes and Equipment Forum," sponsored by TESMA and TEDA, was held with Alec Harrison, western sales manager for 20th-Fox, as moderator. Speakers and panel members answered questions from the floor during the long session.

The board of directors was to meet Thursday morning to take formal action on the convention proposals. Thursday afternoon and evening were to feature a concession forum sponsored by the International Popcorn Association, and the convention banquet.

Submitted to the convention for its consideration were the reports of the individual committees covering COMPO, theatre equipment and accessories, theatre TV, state and local legislation, research, drive-in theatres, fire insurance rates and film reviewing. The following are summaries of each of the reports:

COMPO. Listed as COMPO accomplishments during the past year are reduction of the Federal admissions tax, the betterment of industry relations with Congressmen and Federal officers, a change for the better in public and press attitudes towards the industry and its product, and the injection of a "certain semblance of unity into an industry which for years has been torn apart by dissension." On the proposed group insurance plan, it was reported that questionnaires were sent to 6,300 dues-paying COMPO members. Of the 1,100 who had replied by October 1, 650 theatre owners, representing 6,000 employees, were in favor, far more than the minimum needed to put the plan in operation.

Theatre Equipment and Accessories. Recommends the 1:66 to 1 ratio with an .825 aperture as the best proportion for all non-CinemaScope product for the average house. It is the opinion of the committee too that 2:55 to 1 ratio is too severe and does not provide enough height for the average house. Recommends the cylindrical anamorphic lenses as best for light in large situations while prismatic type lenses are satisfactory in small to medium indoor theatres.

Theatre TV. Calls theatre TV "a reinforcement which can advance us into a new era in the history of theatres." The report notes that little progress was made in the medium last year, although there was an

(*Continued on page 20, column 3*)

Xmas comes early sometimes in New York . . .

"Hansel and Gretel" broke every attendance record at the Broadway Theatre, N. Y., grossing $40,287 in six days!

. . . and Xmas will come early (and stay late) when you play "Hansel and Gretel", this year's great holiday show!

"Hansel and Gretel" is the miracle that happens only once to the very young . . . at heart. And all the New York critics and the long lines at the box office must be young at heart, because they agree that "Hansel and Gretel" is great entertainment for everybody.

"A fine film for children . . . should delight fanciful grown-ups, too! Mr. Myerberg's daring has admirably paid off . . . a charming entertainment in both the musical and the novelty line. This picture has the quality of a truly visualized fairy tale."
—Bosley Crowther, New York Times

"It calls for cheers. The Kinemins walk, talk, sing and dance as though they were really alive. Displays an imaginative eye for the picturesque."
—Kate Cameron, Daily News

"Hansel and Gretel" certainly solves the problem of where to take the young ones on a holiday or birthday outing. The elusive spirit of fantasy has been caught with sprightly delicacy that is likely to spread its enchantment over Broadway for many a month."
—Alton Cook, New York World-Telegram

"The picture can be summed up as a very remarkable achievement."
—Archer Winsten, New York Post

"A charming musical fantasy."
—Rose Pelswick, New York Journal-American

"Rises into great and exalted beauty . . . literally sings its way into your heart."
—Jesse Zunser, Cue Magazine

"Amazingly Real. Myerberg has created a wonderful fairy tale that will be loved by all children and many adults. 'Hansel and Gretel' is a masterpiece of mechanical creation that evolves with delightful charm and whimsy."
—Frank Quinn, Daily Mirror

"HANSEL AND GRETEL" WILL BE BACKED BY THE GREATEST MERCHANDISING CAMPAIGN IN MOTION PICTURE HISTORY

168 major tie-ups are now available

MICHAEL MYERBERG presents

HANSEL and GRETEL

Full Length Feature Musical Fantasy
in FAIRYLAND COLOR by **TECHNICOLOR**

Distributed by
RKO RADIO PICTURES

EQUIPMENT MEN IN RECORD MEET

Seek Extension of Joint Convention Plan as 138 Companies Exhibit

by GEORGE SCHUTZ

Editor Better Theatres

One annual industry-wide trade show associated with the national conventions of both instead of only one of the industry's exhibitor organizations, became more definitely a prospect as the Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Theatre Owners of America and the International Popcorn Association met this week at the Conrad Hilton Hotel in Chicago.

4,000 in Total Register

This year TESMA and IPA, joining their exhibits for the first time, realized an exposition of theatre equipment and concessions merchandise greatly exceeding in scale and attendance every previous display of its kind. Registration of the four conventions totaled more than four thousand for the five-day meeting.

The exhibits approached the dimensions of a million-dollar show in the language of the accountant as well as the showman. Costs of an exhibit, including those for attendants, can total more than ten thousand dollars—a fair average would be something better than half that amount. The combined trade shows had exhibits by 138 firms.

Having attained such scale, with coverage of every class of product for the physical theatre and its refreshment service, the exposition should be available to the largest possible number of theatre people, it is pointed out, with the greatest economy and convenience to the theatre owners and their operating executives themselves.

It is the plan of TESMA to propose that the 1955 trade show run six full days and that one of the exhibitor organizations hold its national convention during the first three days, the other association the final three.

While Washington, D. C., has been mentioned as a possible city for next year's joint conventions, the central location of Chicago and the unique ability of the Conrad Hilton hotel to house the entire event, are expected to argue successfully for their selection again.

See "Closer Relations"

Closer relations with exhibition throughout the year is contemplated by both of the equipment associations. TEDA voted expansion of the activities of Ray Colvin, who was again named executive director, to improve operating conditions of the average theatre and to aid it in its public relations through talks and counsel, offered especially to local meetings of exhibitors.

TESMA, it is indicated, may similarly set up a channel of closer communication with exhibitor groups. This may follow new administrative arrangements made necessary by the resignation, due to illness, of Roy Boomer from the post of executive secretary, which he has held since 1946, year of the first trade show of the Theatre Equipment and Supply Manufacturers Association.

IPA Helped Attendance

Besides the TOA convention and the exhibits, the IPA meeting helped to increase attendance from the exhibition field, with many circuits sending the managers of their concession departments. Of the TESMA exhibits, 26 per cent concerned refreshment service, while fifty companies exhibited at IPA's own trade show.

Besides "clinics" on theatre refreshment merchandising held daily, the concessions program conducted jointly by IPA and TOA included a forum with a question session directed by Bert Nathan of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y. Special talks were given by Nathan Buchman, co-chairman of the TOA concessions committee: Van Myers, Wometco Theatres; Lee Koen, RKO Radio Theatres; Melvin Rapp, Apco, Inc.; and Melvin Winkman, Phil Smith Drive-in Theatres.

A forum with speakers and a questions session was also held by TESMA on processes and problems of the new techniques.

The moderator was Alex Harrison, 20th Century-Fox, and the speakers were: Loren Ryder, Paramount Pictures; Earl Sponable, 20th Century-Fox; A. E. Neumer, Bausch & Lomb; J.F. O'Brien, RCA; A. J. Hatch, Strong Electric Corporation; Leonard Satz, Raytone Screen Company.

Panel members were: F. C. Matthews, president of TESMA; Nash Weil, Wil-Kin Theatre Supply; A. E. Meyer, International Projector; L. E. Pope, Fox Midwest Theatres; Edwin Gage, Walter Reade Theatres: Joseph Zaro, Bijou Amusement Company; E. J. Nelson, The Ballantyne Company; John R. Miles, Projection Optics; F. C. Dickely, Altec Service; W. A. Gedris, Ideal Seating; Robert Gottschalk, Panavision.

New TESMA Directors

TESMA elections this year involved only five positions on the board of directors. New members named are Fred Wenzel, Wenzel Projection Corp.; and M. H. Stevens,Bausch & Lomb Optical Co.; V. J. Nolan, National Carbon Co.; J. F. O'Brien, RCA.; and Erwin Wagner of Wagner Sign Service, were re-elected.

To the TEDA board of governors, Henry Sorensen of Modern Theatre Supply, Dallas, was named in place of Homer Tegtmeyer, and Kenneth R. Douglas, Jr., Capitol Theatre Supply, Boston, was elected to replace S. E. Burns of Modern Theatre Supply, Seattle.

TOA MEETING

(*Continued from page* 18)

increase in "off-hours closed circuit conferences." Holding up the medium's development are lack of a greater number of total seats and major program of theatrical and sports events. "Having sufficient seats, programming becomes more practical because it would enable an agent to offer the biggest attractions more money than could be bid by any other medium."

State and Local Legislation. Warns theatre owners to be vigilant of municipalities and towns which already possess through "general enabling acts" or other specific grants of taxing power the authority to levy admission and other excise taxes. When threats of such taxation exist, the report advises getting the aid of retail merchants, real estate and investment brokers and other business concerns. Reductions in excessive valuations on the real and personal property of theatres also is to be sought.

Research. Forecasts a bright future for the industry and supports the refusal of film companies to release their CinemaScope pictures in conventional prints. It heralds the introduction of magnetic sound, VistaVision, the development of new taking lenses, improvement of color.

Drive-ins. Reports a general upward trend in attendance in the past year in virtually all sections of the country. Finds that year-round drive-ins have to equip for CinemaScope to get product, while seasonal drive-ins may be able to get along without for a while. Asks all distributors to follow lead of Warners and Universal and make their pictures available in all types of prints.

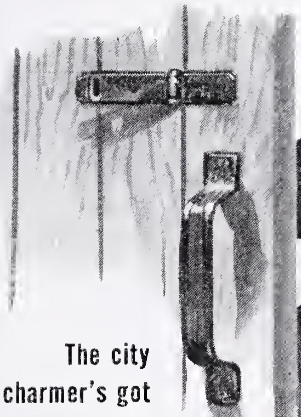
Fire Insurance Rates. The current use of acetate film does not make the lowering of fire insurance rates a certainty. In the New York area, it was reported, rates are based solely on the building code provisions relating to construction, and at no time have they been influenced by the use of nitrate or acetate film.

Film Reviewing. Committee recommended three trailers for showing during the past year. They were for the American Cancer Society, American Heart Association and the American Red Cross.

RKO Offers to Talk on Independent Production

If the TOA desires to stimulate production, as it has indicated, it should meet with RKO executives, James R. Grainger, president of the company, wired the meeting from Hollywood Wednesday. Mr. Grainger said, in part: "We at RKO would be interested in learning to what extent TOA is contemplating becoming financially interested in participating in independent production, as we at RKO have been participating in financing independent producers of quality pictures the past 18 months." Mr. Grainger went on to say he or C. J. Tevlin, studio vice-president, would be glad to meet TOA men in Los Angeles, preferably after January 1.

Hey! THAT MA KETTLE GAL'S GOT A BRAND NEW FELLA ...and everybody's happy about it!



DAILY VARIETY

"The same down-to-earth humor long used in the 'Kettles'."

FILM DAILY

"The 'Kettle' and 'Francis' audiences will love it."

MOTION PICTURE DAILY

"The fans of 'Ma Kettle' and 'Francis' will not be let down . . . aims for the funnybone."

WEEKLY VARIETY

"A grass roots comedy with 'Ma and Pa Kettle' format."

MOTION PICTURE HERALD

"Nothing but fun...uninhibited farce."

The city charmer's got a roving eye for the farmer!

RICOCHET ROMANCE

Starring MARJORIE MAIN · CHILL WILLS

ALFONSO BEDOYA

PEDRO GONZALES GONZALES

RUDY VALLEE with RUTH HAMPTON BENAY VENUTA

Hear:

"Ricochet Romance"
"Las Altenitas"
"Para Vigo Me Voy" "Un Tequilla"

DIRECTED BY CHARLES LAMONT · STORY AND SCREENPLAY BY KAY LENARD · PRODUCED BY ROBERT ARTHUR · A UNIVERSAL-INTERNATIONAL PICTURE

Universal International "...Pictures with that Universal appeal"

LARGE CIRCUIT LEAVES CEA

Defection Follows Recent Action by Rank; Cites Policy Dissatisfaction

by PETER BURNUP

LONDON: Sol Sheckman's Essoldo Circuit, embracing 171 theatres, has followed the Rank Organisation and withdrawn from the CEA.

In a letter to the association's general secretary, Walter Fuller, informing the latter of the resignation, Mr. Sheckman says: "You are no doubt aware that for some considerable time I have been dissatisfied with the policy of the CEA in so far as it affects independent exhibitors."

Complains on Eady Levy

The letter complains also of the way in which the new scale of Eady levy was negotiated and says that Essoldo will pay the new rate "under protest"; adding that, in Mr. Sheckman's view, CEA's officers should not have reached their decision without prior consultation with Granada and Essoldo, who are the leading independent exhibitors in the industry.

The letter adds: "This levy, which I have to pay, is to aid British film production, but as an independent exhibitor with numerous large first run cinemas I am unable to obtain any worthwhile British films in my competitive areas, because the good films are automatically booked to CMA or ABC, who not only benefit from their exhibition but also through their associated companies receive a large proportion of the levy from the British Film Production Fund.

"On the other hand, to fulfil our quota requirements, I am compelled to book films produced by small, struggling independent film companies which are totally unsuitable for our cinemas with the resultant decline in box office receipts to less than half average and heavy losses."

Bernstein Also Protested

Granada's Cecil Bernstein had earlier made bitter protest at the way the Eady levy had been handled by the association's officers, but to date has made no announcement in regard to its CEA membership.

Apart from the severe loss of subscriptions, the Sheckman resignation following that of the Rank Organisation constitutes a matter of the utmost gravity for CEA particularly and the industry generally. The association hitherto has been a tightly knit organisation and looked upon as a model to other trades. The present cleavage threatens its authority in dealing not only with other sections of the trade but with the Government.

The committee of the trade's four associations met this week to consider the memorandum which must be sent to the Board of Trade setting forth the conditions of the new Eady scale. It had been generally regarded as a foregone conclusion that a draft prepared by BFPA's Sir Henry French would be accepted. The stand, however, taken by Essoldo and Granada led to a deadlock in the discussions.

The meeting was adjourned until November 4 when another effort was to have been made to reach agreement. Failing unanimity then the Board of Trade will have to be informed with the consequence that the board's president may then feel compelled to impose a statutory levy.

All-Industry Program

The intention hitherto had been for the four associations' committee to busy itself at this time with the preparation of an all-industry programme for entertainment tax remission. That, clearly, must now await the outcome of the present Eady tangle. Moreover, as many commentators point out, no Government is likely to be impressed with a plea put forward by a trade in such patent disunity.

▽

Sidney L. Bernstein's Granada Theatres is among the three groups to whom the first programme contracts have been offered by the Independent Television Authority; the other two being the Broadcasting Relay Services and Associated Newspapers and the Kemsley-Winnick Group.

Mr. Bernstein said last week: "We are glad we are included and hope that when details are worked out we can become one of the programme contractors. TV is only another branch of show business and Granada doesn't show films alone. We have been giving the public ballet, symphony concerts, pantomimes, circuses and ice-shows. We have the know-how and the show-how."

The other two groups who have been offered contracts are understood to be considering the conditions attaching to them by the Authority.

Powerful Newspaper Group

Broadcast Relay Services operates Rediffusion services here and abroad. Associated Newspapers is one of the most powerful newspaper groups this side, controlling not only "The Daily Mail" and other widely circulated papers but the Anglo-Newfoundland Development Company, which is a newsprint producing concern. The Kemsley Group also has a strong line of newspapers, mainly in the provinces. Maurice Winnick is an impresario who controls the British rights of a number of U. S. television shows, including the remarkably popular "What's My Line" now running on the BBC's TV service.

The first three stations—the only ones to operate during the first year, expected to start September 1 next, will cover the London area, the Midlands and the North. The London and Northern stations are about equal in population, while the population covered by the Midlands is smaller.

More stations will be available in the following years at the rate of about three a year and fresh contractors will be required to operate them.

The Authority has decided that its news service and outside broadcasts of national and important sporting events will be handled by a separate contractor. It is considered likely that Norman Collins—he was formerly controller of television at the BBC —will be offered a contract in that sense.

▽

The Italian Film Festival promoted here by Unitalia is ended and the huge safari of Government Ministers, producers, directors, not to speak of the Latin Lovelies headed by Lollobrigida and a strong contingent of voluble publicists has headed for home.

The Italians estimate that the week's excitements cost them a little under £20,000. The investment paid off rich dividends. The newspaper publicity alone accruing to their pictures may be set down at £1 million. There were fruitful background talks also.

The Anglo-Italian Film Producers' Committee had a full-dress meeting and decided to continue the present financial agreement between the two industries. The committee also discussed co-production.

▽

Sections of the trade here, including MPAA and the Producers' Association, are presenting the Queen with a private cinema at Buckingham Palace. The trade had originally built a cinema at Clarence House as a wedding present to the then Princess Elizabeth. The Buckingham Palace equipment is presented to her in order to obviate the necessity of dismantling that at Clarence House where now the Queen Mother and Princess Margaret live.

Long, Star-Studded Film "Revue" Planned by MGM

HOLLYWOOD: Producer Joe Pasternak and director George Sidney are planning a film for MGM entitled "The International Revue" to run from three to four hours. Dore Schary, vice-president in charge of production, announced that not only will all the studio's stars be in the cast, but also leading singers and dancers of many countries. Included in the cast will be Leslie Caron, Gene Kelly, Esther Williams, Howard Keel, Cyd Charisse, Debbie Reynolds, Jane Powell, Robert Taylor, Pier Angeli, Walter Pidgeon and many others. Leonard Spigelgass is writing the screenplay.

Nassours Sign Madison

HOLLYWOOD: Producers William and Edward Nassour have signed Guy Madison to star in "The Beast of Hollow Mountain," which will combine live action and animation. They plan to make the film in color by Technicolor and CinemaScope and to release it through United Artists.

YOUR BEST MOVE IN 1954-55 IS WITH

"THE HUMAN JUNGLE"

"THE BOB MATHIAS STORY"

"TARGET EARTH"

"TONIGHT'S THE NIGHT"
TECHNICOLOR

"CRY VENGEANCE"

"PORT OF HELL"

"THE ANNAPOLIS STORY"
TECHNICOLOR

"THE BIG COMBO"

"SHOTGUN"
TECHNICOLOR

"JOHN BROWN'S RAIDERS"

"HOLD BACK THE NIGHT"

"THE BLACK PRINCE"
CINEMASCOPE

ALLIED ARTISTS

THE COMPANY THAT'S ON THE MOVE!

TOA Unit in Midwest Is A Possibility

MINNEAPOLIS: Formation of a Theatre Owners of America unit embracing exhibitors from the upper midwest area became a possibility last week as more than 75 theatre owners, several of them members of North Central Allied, listened to speeches of five top officials of TOA.

Walter Reade, Jr., president; Alfred Starr, chairman of the board; Herman Levy, general counsel; George Kerasotes, vice-president, United Theatre Owners of Illinois, and Roy Cooper, board official from San Francisco, invited here by Harold Field, president of Pioneer Theatre Corp., and Edmund Ruben, president of Welworth Theatres Company, disclaimed any desire to "raid" Allied territory and to set up a rival exhibitor organization. Mr. Ruben was the only one who actually asked for formation of a new organization.

The two main questions asked by most of the exhibitors were: "What does TOA offer in answer to exhibitor problems that Allied does not?" and, "Is not the answer a merger between the two exhibitor groups rather than the formation of a new and separate organization?"

Mr. Reade answered both by pointing out that TOA was already carrying on consultations with distribution sales managers on sales policies and that for more than three years the organization has suggested closer cooperation with Allied.

Mr. Starr said exhibition was "in a most precarious position" and that Allied's position was logical and "echoed a spirit of economic desperation. He added, "If we are smart, if we can get together, common sense and united action can save us."

"Desiree" to Have World Premiere at Roxy Nov. 17

"Desiree," 20th Century-Fox version of Annemarie Selinko's novel, will have a Command Performance world premiere at the Roxy theatre, New York, November 17, it has been announced by the company. An audience, headed by nobility and society figures, has been invited in addition to the sale of mezzanine tickets for the Father Damien Fund for underprivileged children. It is expected that Marlon Brando, star of the film, also will attend. It was produced by Julian Blaustein.

Disney Short for Royalty

Walt Disney's first 3-D cartoon short subject, "Melody," has been selected for this year's Royal Command Performance in London November 15, it has been announced by Leo F. Samuels, Buena Vista general sales manager. This is the third consecutive year that Walt Disney product has been selected.

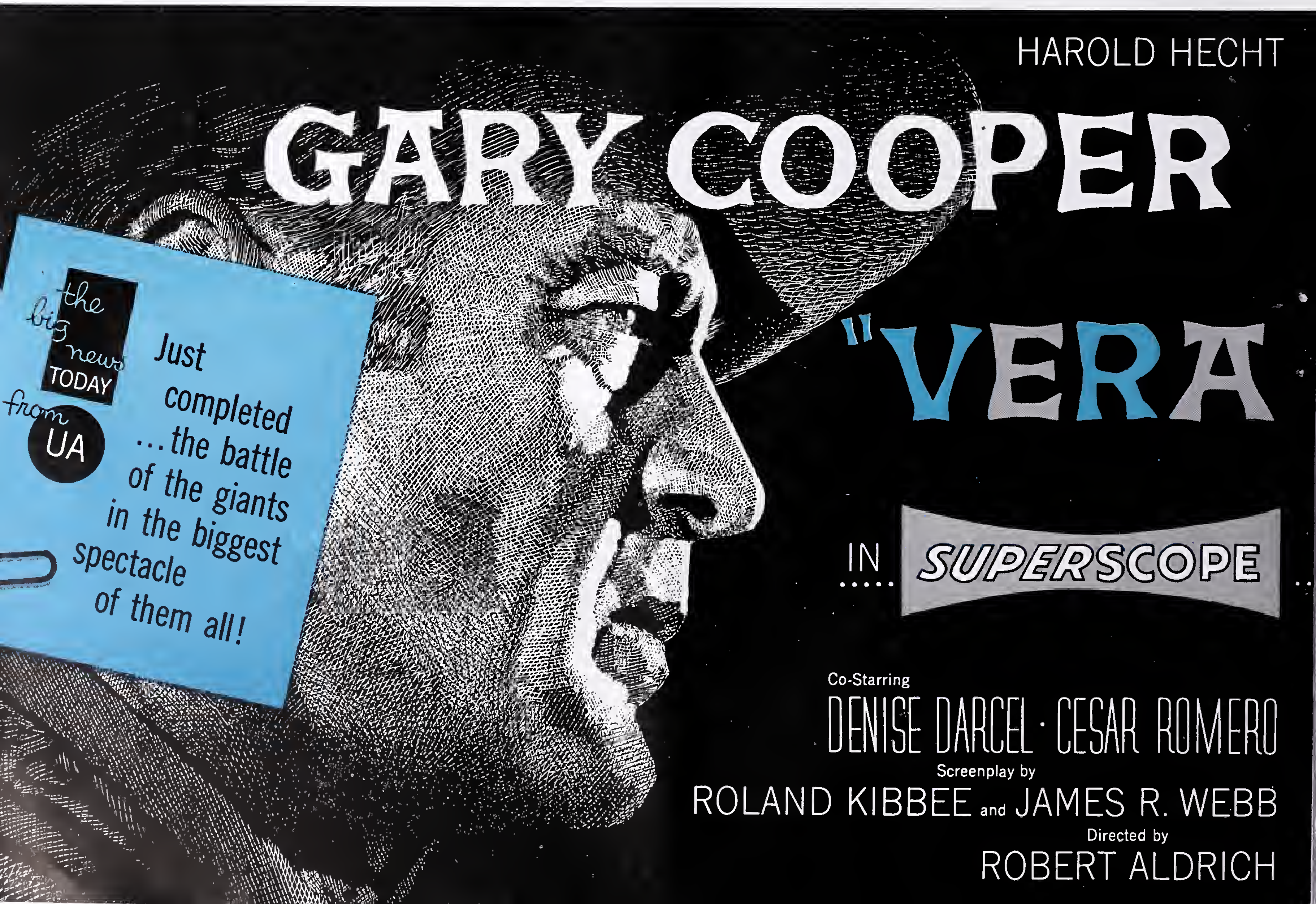
Mature Film Gain Cited By Shurlock

Goeffrey Shurlock, newly appointed administrator of the Production Code Administration, explains the growth in the number of motion pictures with mature themes as stemming from the experience over the past three years in which such pictures have been found to be acceptable by the entire family.

Mr. Shurlock made the statement last week in New York in one of his first interviews with the press since his promotion to the post of administrator. He was in New York on PCA business and flew back to Hollywood early this week.

Discussing the growth of the number of pictures with mature themes, Mr. Shurlock cautioned that all films need a "reasonable moral balance" and promised that there would be no letdown in the enforcement of the Code's provisions. He said he saw himself carrying on the work of Joseph I. Breen, the former administrator and now PCA consultant.

On the proposed increase in Production Code service fees, Mr. Shurlock said a 30 per cent hike had been put into effect October 15. The increase, he added, was necessitated by the shrinkage in the product output in Hollywood at this time.


HAROLD HECHT
GARY COOPER
"VERA
IN SUPERSCOPE
the big news TODAY from UA
Just completed ...the battle of the giants in the biggest spectacle of them all!
Co-Starring
DENISE DARCEL · CESAR ROMERO
Screenplay by
ROLAND KIBBEE and JAMES R. WEBB
Directed by
ROBERT ALDRICH

Realign U-I Executive Studio Setup

HOLLYWOOD: Several promotions and the creation of a new studio executive committee were announced this week by Edward Muhl, vice-president in charge of production, at Universal-International to be effective immediately. Mr. Muhl said the realignment is designed to get the maximum production benefits from the creative, policy-making and management experience of the executives.

The new group, to operate directly under Mr. Muhl, consists of James Pratt, executive studio manager; Morris Davis, business manager; Robert Palmer, talent executive; Ray Crossett, scenario and story editor; Morris Weiner, head of industry relations; George Douglas, manager of operations, and Ernest Nims, editorial executive.

In a realignment of executive duties, George Douglas, studio treasurer, was promoted to manager of operations, and Charles Stineford, assistant business manager, is now studio treasurer. In addition, Morris Weiner moves from studio manager to head of industry relations.

At the same time Mr. Muhl also announced that the studio operating committee would serve as an arm of the executive group on an operational level. Mr. Douglas will be chairman while others on the committee will be Gilbert Kurland, production manager; Emmett Ward, plant manager; Percy Guth, post-production manager; Joseph Dubin, chief studio counsel; George Bole, commercial and short subjects manager; William Batliner, assistant operations manager; Mr. Stineford; Ivan Betts, studio controller; Jack Bauer, casting director; Sam Israel, studio publicity director, and Clark Ramsay, executive assistant to David Lipton, vice-president.

Butler to Produce, Direct Three Films for Kling

HOLLYWOOD: David Butler will produce and direct three films for Kling Picture Corporation, it has been announced by Robert Eirinberg, president of Kling Studios. The first of the pictures, to be released by RKO, will be "Miracle at Santa Anita." Others in the new independent outfit are Lee R. Blevins, vice-president of Kling Studios, and David S. Garber, production associate.

Grant Signs Par. Contract

HOLLYWOOD: Cary Grant has been signed to a three-picture contract by Paramount Pictures, it was announced by Don Hartman, executive studio producer. Mr. Grant recently completed "To Catch a Thief" for the company.

Fred Schwartz Announces DCA Feature Lineup

Fred Schwartz, president of Distributors Corporation of America, announced this week that his company would produce and distribute nine films within the next three years. The pictures include "Lelia," starring Olivia de Havilland; "I Am a Camera" with Julie Harris and Shelley Winters; "The Viking;" "The Way We Are," starring Joan Crawford; "Finian's Rainbow, a cartoon feature; "The Survivors;" "Hunters of the Deep;" an untitled Bella and Sam Spewack film, and "Long John Silver," the first DCA release.

Murphy to Speak for MGM

George Murphy, representing MGM, will fill three speaking engagements in the next few weeks. The first will be at the annual convention of the Theatre Owners of North and South Carolina at the Hotel Charlotte in Charlotte November 15. The others will be at the Motion Picture Pioneers dinner at the Waldorf-Astoria, New York, November 17 and the annual convention of the Florida Theatre Owners at the Roosevelt Hotel, Jacksonville, November 22.

New Laurel and Hardy Film

Jack H. Harris, general sales manager of Exploitation Productions, Inc., has announced that his company would release "Utopia," starring Laurel and Hardy. This will be the comedy team's first since 1945.

presents
BURT LANCASTER
CRUZ"
COLOR BY **TECHNICOLOR**
with
GEORGE MACREADY
ERNEST BORGNINE
and introducing
SARITA MONTIEL
Story by
BORDEN CHASE
Produced by
JAMES HILL
A HECHT-LANCASTER PRODUCTION
RELEASED THRU UNITED ARTISTS

WORKSHOPS DRAW BLUEPRINT FOR INCREASED PATRONAGE

by WALTER BROOKS

Director, Managers' Round Table

MGM opened the first of its new series of "Ticket Selling Workshops" at the William Penn Hotel in Pittsburgh last Thursday, in the same room where the company held the last of its "Exhibitor Forums" just 12 years ago, and with an equally enthusiastic response from 300 circuit and independent theatre managers who were present.

Mike Simons, in charge of customer relations for MGM, will supervise as many as 30 "Workshops" in the present series, with the next scheduled for Indianapolis November 16, and for Boston December 6. Each will be tailored to fit local conditions, and aimed at helping the theatre manager in his primary job of selling tickets to the public.

Cite Value of Lighted Theatres to Merchants

The Pittsburgh session was opened by John J. Maloney, central division sales manager for MGM, and Ralph Pielow, Pittsburgh branch manager, who welcomed the guests. Mr. Simons laid down the premise upon which the "Workshops" are to be held, and used his fine illustration of how a lighted theatre provides a traffic pattern for trade in downtown stores.

Mike says, "Every time you sell a ticket, you contribute to community relations for the benefit of your local merchants." They couldn't buy this effort; but they never seem to miss it until it's gone. Charles Blatt, of Blatt Brothers Theatres, tendered a revision of the industry slogan, "There's nothing wrong with this business that a lot more customers won't cure."

Edward Hyde, advertising director of the nearby Sharon, Pa., "Herald," had a message of constructive criticism of newspaper practice on both sides of the transaction. He asked, "How long has it been since you paid a visit to your newspaper man?" and said, "We are now in the midst of the greatest fight the retailers have ever had—to get people out of their homes." He quoted the fact that his paper had a reading audience of 58,000 daily, and that an audience of this size and character needed careful handling.

Says Managers Should Work With Newspapermen

Mr. Hyde emphasized position and what it means in placing advertising copy, and said theatre managers should cultivate members of their newspaper staffs, from the publisher down to the mechanical superintendent and the foreman of the composing room. He commented that store ads must tell every detail, and if any "reason why" for buying were omitted, sales would drop off. Merchants know that—sometimes theatre managers are careless in their own selling approach, by leaving out necessary details.

Welcome to M-G-M's TICKET SELLING WORKSHOP
BRIGADOON

Mike Simons opening the Ticket Selling Workshop sessions.

From neighboring small town operations: Front row, left to right, Russ Wehrle, Capitol, Braddock; Robert Leiber, Paramount, Braddock; Frank Babich, Avella, Avella; James E. Bell, Guthie and Lee theatres, Grove City; Edgar Schaeffer, Roxy, Slippery Rock; Carlo De Marsh, Larkfield Drive-in, Grove City. Back row, left to right: Robert Hornick, Rivoli, Southport; Charles Schiffauer, Cambria, Johnstown; John G. Broumas, Trans-American, Washington; Chris Forgis, Grand, Mt. Pleasant; Liberty Dorako, Colonial, Clairton; John Dorako, Colonial, Clairton; Ray Mervus, Embassy, Aspinwall; and Norman Mervis, Paramount, Pittsburgh.

A table of exhibitors: Harry Rachiele, Grand Sharpsburg; George Petropolis, Rex, Wheeling, West Va.; W. L. Zedaker, Clay, Claysville; Mrs. W. L. Zedaker; Joseph Lacava, Manos, Elwood City; John Popescu, Blue Ski Drive-in, Elwood City; Ken Woodward, State and Manos, Uniontown; Anthony Askounis, Manos, Monessen; Louis Guidette, State, Charleroi; Richard L. Crosby, Hollywood, California, Pa.

Emery Austin, director of exploitation for MGM in the New York home office, described and showed exhibits of thirty-three promotion services provided by the company, and it was obvious that many present had no idea of many of them, and didn't know they existed. His complete schedule will constitute a "Campaign Catalog" in the Managers' Round Table at an early date. It is a story in itself that needs telling in as much detail, with a finger pointing to materials that are available for the asking. He said, "We follow up actual booking dates with direct effort—but teaser trailers that are provided free of charge are sometimes returned unopened and unused."

After lunch, a flattering facsimile of Debbie Reynolds, the 13-year-old daughter of exhibitor Jack W. Hynes, of the Paramount theatre, Youngstown, Ohio, wearing an original cycling costume which Debbie wears in "Athena" was introduced with one of the "Roadmaster" bicycles that are part of a national promotion. Ed Mason, manager of the Lawler theatre, Greenfield, Mass., won

(*Continued on page 41*)

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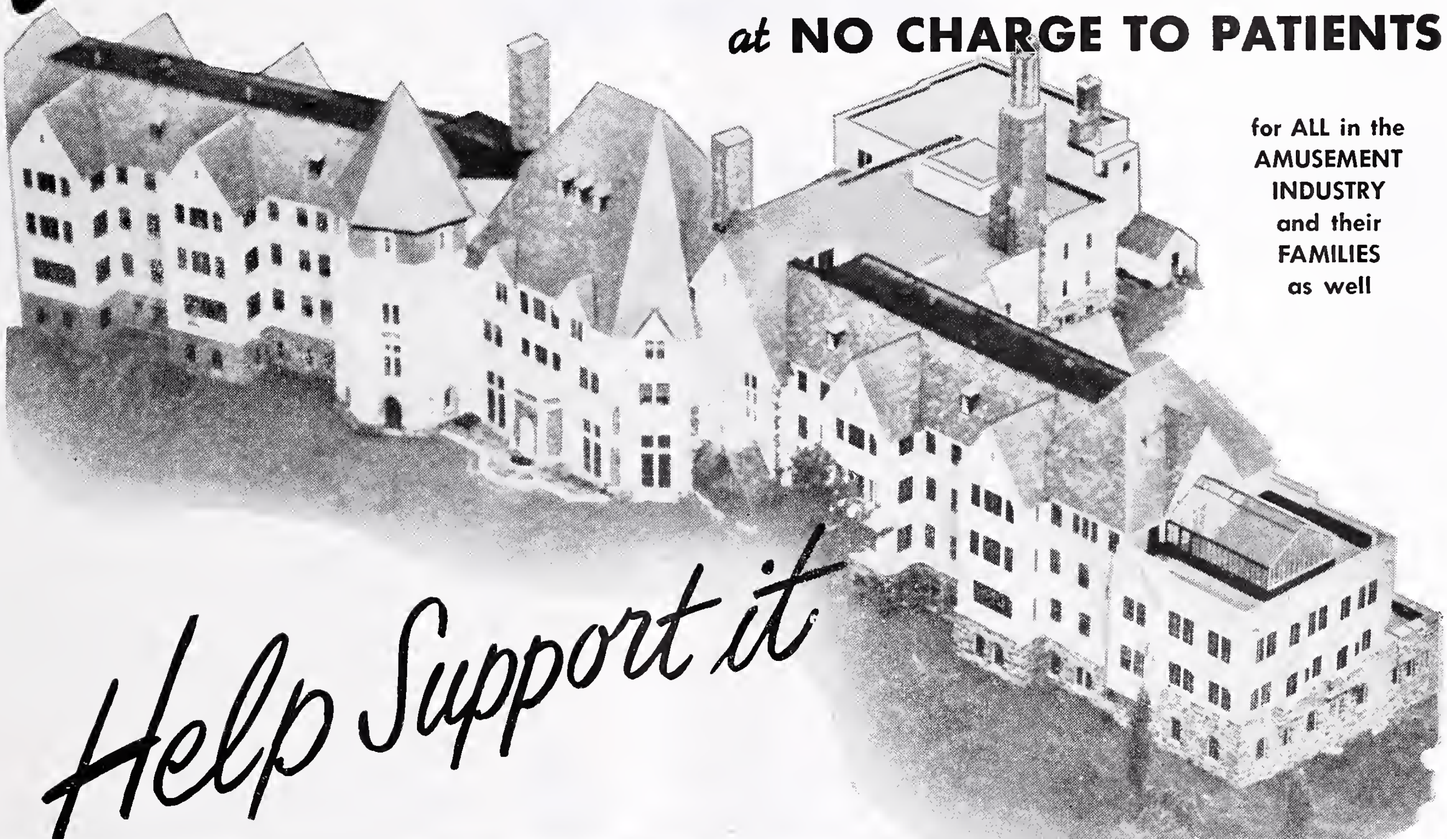
at **NO CHARGE TO PATIENTS**



for ALL in the
AMUSEMENT
INDUSTRY
and their
FAMILIES
as well

Help Support it

JOIN *Christmas* **SALUTE** *to Patients* **NOW**

Variety Clubs **WILL ROGERS MEMORIAL HOSPITAL** *Saranac Lake*

NATIONAL OFFICE: 1501 Broadway, New York 36, New York

Will Rogers Hospital gratefully acknowledges contributions of ad production by Paramount Pictures, and space by this publisher.

HE CAME TO HELP OUT—AND STAYED 30 YEARS

by FLOYD E. STONE

"UNCLE GEORGE" GOETT is the man who came to help out, and stayed on. At the Shea circuit offices these days, they're celebrating Uncle George's 30th year with the company.

Himself, he's marking 55 years in this show business, and enjoying it. He says he has no intention of letting the rust accumulate.

Agreed He Was "Good Man"

Back in 1924, circuit founder Mort Shea, whose theatres always played "legitimate" as well as motion pictures, agreed with Jules Murry of the Schubert office that Mr. Goett was a good man (a road manager and also a road company owner). And also, that Mr. Goett could help out during vacations.

Mr. Goett is the circuit's legitimate theatre department, so to speak. This is a big and continuing function. The Shea Theatrical Enterprises books road companies into such houses as the Palace, Manchester, and the Colonial, Nashua, both in New Hampshire; the Lawler, Greenfield, and the Park, Westfield, both in Massachusetts; the Shea's, Jamestown, New York; the Shea's, Erie, and Shea's, Bradford, Pennsylvania; the Shea's, Ashtabula, Colonial, Akron, Park, Youngstown, Weller, Zanesville, State, Cambridge, Auditorium, Newark, Colony, Marietta, and Union Opera House, New Philadelphia, all in Ohio.

Although the legitimate theatre shows may be expanded these days because of a possible lack of picture availabilities, their use was never primarily because of lack of product, according to Mr. Goett.

"They Come to Us"

"We like to play stage shows simply because they are successful," he remarks. "And, furthermore, we don't go out looking for shows; they come to us. They know our houses are the best they can get in these towns and they rely on us.

"We book them on percentage. And we alternate between plays and pictures."

Mr. Goett finds part of the success of the policy has been because of habit, even as the motion picture habit. He believes strongly "unless you play road shows continually, you will lose. It has got to be developed so people come to expect the shows, as they expect us to play movies."

The shopping habit the film industry has found in its public increasingly these years has always been a factor for Mr. Goett's department. The plays have to be good. The public will not go to B or C productions. "The public would rather see a good picture than a poor legitimate show. The legitimate theatre above all must have a tradition."

by the Herald

GEORGE GOETT

Withal, Mr. Goett cautions, he never forgets his circuit's basic business is with pictures. "We worry more about getting good pictures than about getting good shows. Possibly that's because there are fewer bad shows."

Mr. Goett also was a picture critic, briefly. It happened after he and Mort Shea saw "The Jazz Singer". Mr. Shea felt that now the screen had the spoken word, his legitimate theatre man should advise on the buying angle.

The job lasted six months.

Mr. Goett feels about vaudeville, conspicuous by its absence, that it doesn't have enough talent to prevent it from becoming boring. It is, in his estimation, like television.

He said the other day he has no complaints.

"Nothing is hard," he said, "if you like your work."

Hecht Says "Vera Cruz" Will Be in SuperScope

"Vera Cruz," the Hecht-Lancaster production to be released by United Artists, will be in Superscope, Harold Hecht said last week. Initial orders with Technicolor are for 200 prints in that system, and 100 in standard. The picture will open at the Capitol theatre, New York, in a two-to-one ratio. Mr. Hecht said he plans heavy advertising of Superscope.

Forms Distributor's Unit

Gibraltar Motion Picture Distributors, Inc., concentrating on domestic distribution, has been formed by Sam Nathanson, former sales manager for Hal R. Makelim. "A Love Story," the photographic-award winning Eric Pommer production, will be premiered in New York simultaneously with the Broadway debut of the film's star, Hildegard Neff, in "Silk Stockings."

New Haven Proposes New Censor Ordinance

A proposed ordinance which would ban the New Haven showing of motion pictures not approved by the Motion Picture Association of America has been referred to New Haven corporation counsel George W. Crawford, for an opinion on its constitutionality, following a hearing before that city's Aldermanic Committee on Ordinances. Herman M. Levy, executive secretary of Motion Picture Theatre Owners of Connecticut, and general counsel of Theatre Owners of America, earlier called the measure "obviously unconstitutional" and cited three Connecticut statutes with penalties for showing indecent, lascivious, sacrilegious or immoral pictures.

Five Are Promoted at Kodak Park Works

Five appointments at Kodak Park Works of Eastman Kodak Company were announced recently by Ivar N. Hultman, the Kodak vice-president and general manager of the plant. Louis K. Eilers, who was administrative assistant to the general manager, becomes an assistant general manager, succeeding Gerould T. Lane, who has retired. Austin J. Gould, formerly assistant manager, is named administrative assistant. Richard M. Wilson becomes assistant manager of film manufacturing. Lester C. Faulkenberry is named superintendent of film emulsion coating division. Carleton R. Sanford becomes assistant superintendent of film emulsion coating division.

Texas Drive-In Owners Open New Dallas Office

A new business office has been opened by the Texas Drive-In Theatre Owners Association, at 1710 Jackson Street, Room 220, Dallas. Part of the service offered is one for employment. Projectionists and managers are requested to leave applications at the office. There also will be technical information, and other information pertinent to the field. Secretary, who will be at the office each day, is Katy Alford.

Ben Robins Acquires Alhambra in Detroit

Ben Robins, formerly manager for Universal in Detroit, last week took over the lease of the Alhambra in that city, from Kilbride and Hillier. He will also manage. It is understood he will install CinemaScope and make other major interior changes in the house.

Manages Two Houses

BELZONI, MISS.: Richard M. Knox has been appointed manager of the Crescent and Harlem theatres here. The houses were recently sold to C. J. Collier, B. F. Jackson, and Mrs. E. S. Gullet. Improvements will be made. Mr. Knox has previously been associated with the Ingersoll Corp. of Shreveport in the capacity of branch manager for Arkansas.

Hurry! MOTION PICTURE PIONEERS

RESERVATIONS ARE POURING IN FOR THE **FABULOUS ENTERTAINMENT-PACKED**

16th annual SHOWMANSHIP DINNER of the

MOTION PICTURE PIONEERS

INC.

honoring

SI FABIAN

"PIONEER OF THE YEAR!"

If you've been in the Motion Picture Industry for 25 years . . . in Exhibition, Production, Distribution and Laboratory . . . you can apply for membership in the Motion Picture Pioneers . . . send for application blank to Harry J. Takiff, 729-7th Ave., N.Y.C., at once . . . New members will be eligible to purchase dinner reservations.

NOVEMBER 17th, 1954
GRAND BALLROOM
HOTEL SHERATON - ASTOR

RESERVATIONS
TWENTY DOLLARS PER
PERSON • DRESS INFORMAL

SEND YOUR RESERVATIONS IN . . . NOW!

Hollywood Scene

by **WILLIAM R. WEAVER**
Hollywood Editor

ON November 10 producer-director-writer Carl K. Hittleman is going to begin filming "Kentucky Rifle" for Howco Productions. His cast will include Chill Wills, Lance Fuller, Cathy Downs, Sterling Holloway, Jeanne Cagney and Jess Barker. The picture will be shot in Eastman color and processed by Pathe.

It will be photographed for exhibition in any aspect ratio from Academy standard to 2-to-1, and it will be the first of four pictures to be made by the triple-talented Hittleman for Howco Productions in the upcoming twelve-month. He says of it, "We have spent a long time in getting the script just right, going over it with the principals, making our inevitable mistakes on paper instead of on the set, and we think we'll have a good picture."

Has Done Everything That Goes Into Making Film

Hearing him, and knowing his record, you are inclined to think the same way about it. For in his 22 years on the production side of the industry he has done everything that goes into the making of a motion picture—writing, directing, producing, studio-managing, budget-controlling, film-editing, even tele-film producing—and successfully, as a score of memorable profit-makers like "I Shot Jesse James" and "Little Big Horn" bear out. He speaks from a wealth of experience, the precious stuff for which the undisputed adage declares there is no substitute.

The Howco Productions for which the experienced Hittleman will be making "Kentucky Rifle" is equally experienced—nay, doubly so—on the exhibition side of the industry, and by no means strangers to the Hollywood side, either. Howco is a partnership of two exhibitors, distributors and financiers ("angels" is their own word for it) who were youngish veterans in their calling when the boyish Hittleman joined Columbia studio in 1932 as assistant to the studio manager. Each of the two exhibitors, it is pleasant to note at this point, has been a subscriber to this periodical for more than 30 years. They are Joy N. Houck of New Orleans and Francis White, Jr., of Charlotte, N. C.

Two Operate Many Houses In Southern States

Exhibitor Houck owns and operates "fifty-some" theatres in Louisiana, Arkansas and Mississippi, and Exhibitor White owns and operates 32 in North Carolina, Virginia, Georgia, and maybe Florida. Together they also own and operate a system of independent film exchanges pretty well blanketing the south. Through many or most of these pass the Lippert, Filmakers, Realart and other product on its way to market. And on frequent trips to Hollywood Exhibitors Houck and White have been financing independent producers for a good many years now. They know the score.

Says Exhibitor White, when asked how "Kentucky Rifle" is to be distributed, "We'll get it off to a pretty good start through our own exchanges; the rest of the distribution will be of the same kind."

Says Exhibitor Houck, when asked whether he thinks it's become necessary to go into the new processes to make a picture pay off, "Not if it's good enough. 'Eternity' proved that. 'Sabrina' is proving it now. The new processes and techniques gave the box office a big boost—got people coming back to the theatre again—but processes and techniques can't stand alone—can't hold the public if the picture itself isn't strong enough to furnish a money's worth of entertainment."

The Messrs. Hittleman ,Houck and White foresee a success for "Kentucky Rifle," and their foresight's been mighty dependable over the years.

◆

EIGHT pictures were started during the week.

Allied Artists' William F. Broidy started "Rider of the Ruby Hills" with Zachary Scott, Carole Matthews, Lola Albright and Dick Foran, directed by Frank McDonald.

Columbia's Sam Katzman launched "Creature with the Atom Brain," with Richard Denning, Angela Stevens and Michael Granger, directed by Edward L. Cahn.

Hecht-Lancaster Productions rolled "Marty," produced by Harold Hecht and directed by Delbert Mann, with Ernest Borgnine and Betsy Blair in the cast.

"Cult of the Cobra" is a Howard Pine production for U-I with Francis Lyon directing Faith Domergue, Richard Long, Marshall Thompson and Kathleen Hughes.

"Three from the Right" is a Technicolor offering from U-I produced by Sam Marx and directed by Eddie Bussell, with Rory Calhoun, Piper Laurie and Mamie Van Doren.

Abbott and Costello in New Picture for U-I

The incomparable Lou Costello and Bud Abbott went before the U-I cameras in "Abbott and Costello in the Mummy," with Marie Windsor in the cast directed by Charles Lamont for Howard Christie, producer.

"Top of the World" is a Landmark production for United Artists release. It has Dale Robertson, Evelyn Keyes, Frank Lovejoy and Nancy Gates in top roles. Lewis R. Foster and Michael Baird are co-producing, with the former directing.

"Bride of the Atom" is a Catacomb Pictures production, produced and directed by Edward D. Wood, Jr., with Bela Lugosi, Loretta King, Tony McCoy and others.

THIS WEEK IN PRODUCTION:

STARTED (8)

ALLIED ARTISTS
Rider of the Ruby Hills

COLUMBIA
Creature with the Atom Brain (Clover Prods.)

INDEPENDENT
Bride of the Atom (Catacomb Pic.)
Marty (Hecht-Lancaster Prods.)

UNITED ARTISTS
Top of the World (Landmark Prods.)

U-I
Abbott and Costello in the Mummy
Cult of the Cobra
Third Girl from the Right (Technicolor)

COMPLETED (5)

LIPPERT
Air Strike (Cy Roth)

MGM
Boulevard in Paris (CinemaScope; Technicolor)

REPUBLIC
Santa Fe Passage (Trucolor)

UNITED ARTISTS
The Kentuckian (Hecht-Lancaster Prods; CinemaScope; Technicolor)

WARNER BROS.
Target Zero

SHOOTING (31)

ALLIED ARTISTS
High Society

COLUMBIA
The Man from Laramie (William Goetz; CinemaScope; Technicolor)
My Sister Eileen (CinemaScope; Technicolor)

INDEPENDENT
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

LIPPERT
Shock (Exclusive Prod.)

MGM
The Marauders (Color)
The Scarlet Coat (CinemaScope, Color)
It's Always Fair Weather (CinemaScope; Color)
Interrupted Melody (CinemaScope; Color)
Hit the Deck (CinemaScope; Eastman)

PARAMOUNT
You're Never Too Young (VistaVision; Technicolor)
The Desperate Hours VistaVision)
The Ten Commandments (VistaVision; Technicolor)
The Trouble With Harry (VistaVision; Technicolor)

REPUBLIC
The Admiral Hoskins Story
Magic Fire (Trucolor)

RKO RADIO
Seven Bad Men (Nat Holt, SuperScope; Technicolor)
Escape to Burma (Filmcrest; SuperScope; Technicolor) (formerly "Bow Tamely to Me")

20TH-FOX
A Man Called Peter (CinemaScope; Color)
The Seven Year Itch (CinemaScope; Color)

UNITED ARTISTS
Big House, U.S.A. (Bel-Air)
Not as a Stranger (Stanley Kramer)
Gentleman Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

U-I
The Purple Mask (CinemaScope; Technicolor)
The Shrike
To Hell and Back (CinemaScope; Technicolor)

WARNER BROS.
Jump Into Hell
The Sea Chase (CinemaScope; WarnerColor)
Mister Roberts (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)
Strange Lady in Town (CinemaScope; WarnerColor)

U.A. Gross From Abroad Seen Rising

Two United Artists executives declared last week they would be forced to raise their estimates of this year's receipts. Their trip to the Orient convinced them the company will earn "several millions" more than the expected $40,000,000. Even during the six weeks they were away, billings amounted to $7,000,000, they pointed out.

The men are Arthur Krim, president, and Arnold M. Picker, vice-president in charge of foreign sales. During their trip they met company executives and many exhibitors; and the opinion they returned with is that for the film industry the Far East is in an era of "tremendous prosperity".

They reported, too, that American pictures remain the people's favorite. The latter remain faithful despite economic problems and pressure, by native production industry upon governments. Apropos of native production, Mr. Krim said each country seemed to have it in some degree; and that producers all hoped to export to the United States. His own company now is entertaining the idea of bringing into the United States such native product as has appeal.

Also at the interview were Max E. Youngstein, vice-president in charge of promotion, who returned recently from Europe, and Robert Benjamin, chairman of the board.

Hold Coast Premiere of "Barefoot Contessa"

HOLLYWOOD: The Los Angeles opening of United Artists' "The Barefoot Contessa" November 4 was to have been attended by many of the industry's leaders and stars, according to Robert F. Blumofe, vice-president in charge of West Coast operations. Special guest of honor was to be Mary Pickford, co-founder and present co-owner of United Artists. Among those scheduled to attend were stars Humphrey Bogart and Ava Gardner, writer-director Joseph L. Mankiewicz, and many others including Joseph Schenck, Jack Warner, Ed Mannix, Charles Brackett and Harry Cohn. The premiere was to be patterned after the New York opening, with television and radio coverage.

Johnston Presides at First Hennepin Society Affair

Eric Johnston, president of the Motion Picture Association of America, and chairman of the new Hennepin Society, read a message from President Eisenhower at the inaugural dinner and meeting of the society at the Waldorf-Astoria Hotel, New York, last week. The society, which was formed to foster closer ties and friendship between Belgium and the U. S., honored Paul-Henri Spaak, Foreign Minister of Belgium.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending October 30 were:

Albany: WHITE CHRISTMAS (Par.)

Atlanta: BAREFOOT CONTESSA (U.A.), BENGAL BRIGADE (U-I), ON THE WATERFRONT (Col.) A WOMAN'S WORLD (20th-Fox).

Boston: ADVENTURES OF HAJJI BABA (20th-Fox), BETRAYED (MGM), HIGH AND DRY (U-I), SABRINA (Par.), A STAR IS BORN (W.B.)

Buffalo: BRIGADOON (MGM) 2nd week, A STAR IS BORN (W.B.) 3rd week, THE VANISHING PRAIRIE (Buena Vista) 3rd week, WHITE CHRISTMAS (Par.), A WOMAN'S WORLD (20th-Fox).

Cincinnati: HER TWELVE MEN (MGM), A STAR IS BORN (W.B.) 3rd week, WHITE CHRISTMAS (Par.), A WOMAN'S WORLD (20th-Fox) 2nd week.

Cleveland: ASPHALT JUNGLE (MGM), BATTLE GROUND (MGM), BEAU BRUMMELL (MGM) 2nd week, A STAR IS BORN (W.B.) 3rd week, THE VANISHING PRAIRIE (Buena Vista) 3rd week.

Columbus: A STAR IS BORN (W.B.)

Denver: BRIGADOON (MGM), HUMAN JUNGLE (A.A.), A STAR IS BORN (W.B.) WHITE CHRISTMAS (Par.)

Detroit: BRIGADOON (MGM), A STAR IS BORN (W.B.) 4th week.

Des Moines: THE EGYPTIAN (20th-Fox), A STAR IS BORN (W.B.) 2nd week.

Hartford: BELLISSIMA (IFE), BRIGADOON (MGM), A BULLET IS WAITING (Col.) 2nd week, A STAR IS BORN (W.B.), A WOMAN'S WORLD (20th-Fox) 2nd week.

Indianapolis: BENGAL BRIGADE (U-I), BRIGADOON (MGM), A STAR IS BORN (W.B.) 2nd week.

Jacksonville: BENGAL BRIGADE (U-I), REAR WINDOW (Par.), SITTING BULL (U.A.), WHITE CHRISTMAS (Par.)

Kansas City: THE ADVENTURES OF HAJJI BABA (20th-Fox), BRIGADOON (MGM) holdover, ON THE WATERFRONT (Col.) holdover, A STAR IS BORN (W.B.) holdover, SUDDENLY (U.A.) holdover, A WOMAN'S WORLD (20th-Fox) 2nd week.

Memphis: FIRE OVER AFRICA (Col.), REAR WINDOW (Par.) 2nd week, A STAR IS BORN (W.B.) 3rd week.

Milwaukee: SABRINA (Par.), A WOMAN'S (20th-Fox) 3rd week.

Minneapolis: ADVENTURES OF ROBINSON CRUSOE (U.A.), BRIGADOON (MGM), ON THE WATERFRONT. (Col.) 5th week, SABRINA (Par.) 5th week, A STAR IS BORN (W.B.) 3rd week.

New Orleans: BRIGADOON (MGM), DRAGNET (W.B.), PRIVATE HELL 36 (Filmakers), SABRINA (Par.) 2nd week, A STAR IS BORN (W.B.) 3rd week.

Oklahoma City: ADVENTURES OF HAJJI BABA (20th-Fox), BRIGADOON (MGM) 2nd week, SABRINA (Par.), A WOMAN'S WORLD (20th-Fox) 3rd week.

Philadelphia: ADVENTURES OF HAJJI BABA (20th-Fox) 2nd week, BRIGADOON (MGM) 3rd week, SABRINA (Par.), A STAR IS BORN (W.B.) 2nd week.

Pittsburgh: A STAR IS BORN (W.B.) 2nd week, A WOMAN'S WORLD (20th-Fox).

Portland: REAR WINDOW (Par.) 2nd week, A STAR IS BORN (W.B.) 3rd week, THE VANISHING PRAIRIE (Buena Vista) 4th week, A WOMAN'S WORLD (20th-Fox) 2nd week.

Toronto: BRIGADOON (MGM) 2nd week, BROKEN LANCE (20th-Fox) 2nd week, THE CAINE MUTINY (Col.) 4th week, DOCTOR IN THE HOUSE (JARO) 9th week.

Washington: REAR WINDOW (Par.) 8th week, ROGUE COP (MGM) 2nd week, SABRINA (Par.) 3rd week, A STAR IS BORN (W.B.) 2nd week, A WOMAN'S WORLD (20th-Fox) 3rd week.

General Precision Sales And Net Earnings Rise

Consolidated sales and net earnings of General Precision Equipment Corporation for both the third quarter and the first nine months of 1954 increased over similar periods of 1953, it has been announced by Hermann G. Place, president. Consolidated net sales for the three months ended September 30, 1954 were $31,141,460, compared to $21,391,405 for 1953. Net profit was $1,060,987, compared to $814,763. Consolidated net sales for the nine months were $85,446,656, compared to $62,493,972 while net profit was $3,602,640, compared to $2,283,830. Mr. Place also announced the election of Edwin A. Link, Jr., chairman of Link Aviation, Inc., as a director of the General Precision Equipment Corp.

Fujiyama Film to Hoffberg

Ray Fielding Productions of Los Angeles has announced the appointment of Hoffberg Productions of New York as eastern sales agent for the two-reel adventure-travel film in color, "The Honorable Mountain." The film documents the annual pilgrimage of some 50,000 Japanese to the top of Mount Fujiyama, the snow-capped volcano which figures in Japanese religion.

People in The News

Irving Hillman, Sherman theatre, New Haven, has been named "Manager of the Month" for the August phase of the Stanley Warner circuit "Fabian's Fabulous Forty" promotion campaign in the northeastern zone.

T. S. Daley, manager of the University theatre, Toronto, has again been named general chairman for the awards dinner of the Canadian Picture Pioneers, November 25 at the King Edward Hotel.

Fielding O'Kelly has resigned as Amsterdam, N. Y., city manager for the Schine Circuit. **Charles Trurran**, former manager of the Avon, Watertown, N. Y., succeeds him.

Dr. Maurice Nelles joined Technicolor Motion Picture Corporation as director of diversification and research development, a newly created position. Dr. Nelles was formerly with Borg-Warner Corp.

Al Burks, of Warner Brothers home office exploitation office, will now cover the company's Dallas, Oklahoma City and Memphis territories. He formerly covered the Washington, Philadelphia and Charlotte branch areas.

John T. Babbitt has transferred as New York regional manager to Atlanta regional manager, Army and Air Force Motion Picture Service. **Richard O. Schmidt**, formerly regional manager, Washington, transferred to New York.

B. E. Hoffman of Connecticut Theatre Circuit, New Haven, has been named to the national board of Brandeis University Associates.

J. Lawrence Schanberger, former owner of Keith's theatre, Baltimore, for nearly 30 years, is now manager of the St. James Hotel, Baltimore.

H. Alfredo Steinberg has been appointed assistant general manager in Brazil for United Artists. He served recently in the same position with Columbia.

Shell Trent has been appointed acting branch manager of Altec's northeastern division, succeeding **Ralph Kautzky**, recently appointed acting division manager of the division.

Ed R. Svigals has joined Harrison Pictures Company as sales manager. He has specialized in the distribution of foreign films and is now working on "Ugetsu" for Harrison.

Lou Holleb will be general manager of In-Town Auto theatre, Whitehall, Ohio. He was formerly manager of the RKO Majestic and Uptown theatres, Columbus.

George Minter of Renown Pictures, Ltd., arrived in New York from Europe last week to discuss the release of four pictures with **Richard Brandt**, vice-president of Trans-Lux.

RKO Circuit Quarter Net $755,033

Consolidated net income of RKO Theatres Corporation before deduction for special items for the third quarter of 1954 was $755,033.06 as compared with $370,728.83 for the third quarter of 1953. After deduction of special items the net income was $720,984.84 for the 1954 period.

The special items in the 1954 period included a loss from the disposal of a theatre property amounting to $41,048.22, resulting in the reduction of Federal income taxes of $7,000 which otherwise would have been payable on net income. There were no special items in the 1953 period.

Net income before deduction for special items for the first nine months of 1954 was $1,710,150.85 as compared with $739,282.15 for the first nine months of 1953. After deduction of special items the net income was $1,625,009.64 for the 1954 period as compared with a net income of $788,331.15 in 1953.

The special items in the 1954 period included losses from the disposal of theatre properties amounting to $127,141.21, resulting in the reduction of federal income taxes of $42,000 which otherwise would have been payable on net income. Special items in the 1953 period included a profit of $10,949 from the disposal of theatre properties which also resulted in a tax reduction.

Charles Skouras' Will Creates Trust Fund

HOLLYWOOD: The late Charles P. Skouras' will, filed for probate here in Superior Court, listed his estate as in "excess of $10,000," created a trust in his community interest in certain securities with an income to be payable to his widow, Mrs. Florence L. Skouras, for life, and with the property to go to his three surviving children on her death. They are Mrs. Jack Jungmeyer, Mrs. Margaret L. Curtin, and Charles P. Skouras, Jr. The balance of the estate was left to his widow. Charles P. Skouras, Jr., George Skouras, Michael Rosenberg and John B. Bertero were named executors and trustees.

Canadians To Ask Cut in FilmAdRates

TORONTO: The motion picture industry is expected to ask the Canadian newspaper industry for more equitable treatment in the matter of advertising rates for amusement ads. The action will more than likely follow the meeting later this month of the Canadian Motion Picture Industry Council.

Various exhibitor bodies in the country already have expressed discontent with the present rates, and Clare Appel, executive director and the Canadian Motion Picture Distributors' Association, has gone on record that "strong protest" should be made. Another reason to expect such action may be taken is the resolution by the Maritime Motion Picture Exhibitors' Association protesting the treatment newspapers give TV over motion pictures.

The protest undoubtedly would be made by the Canadian Motion Picture Industry Council, representing all phases of the industry, but the actual pressure to see that action follows upon words would be lodged with a proposed Canadian Motion Picture Institute. This body, still in the talking stages, but boosted by many industry leaders, could become an important clearing-house for the industry as well as a public relations organization.

Through the years, statistics have been prepared by exhibitor bodies, showing the inequities in amusement advertising as compared with other advertising rates. The latest slur to the industry was the raising by the Toronto *Star* of its rates, five cents a line. This is all the more important since the *Star* is the largest daily newspaper in the country and other papers are likely to follow suit.

"If a newspaper discontinued all theatre advertising it would likely receive more protests from its readers than would occur from the deletion of any other section," said Mr. Appel.

Rathvon Starting Joint German-American Film

N. Peter Rathvon's first German-American production, "The Little Ambassador," formerly titled "Embassy Baby," will co-star Joseph Cotten and Eva Bartok, it has been announced by Rathvon Overseas, Ltd. The company has already produced three films, but they were geared primarily for the European market, it was said.

Wilschke Appoints Clink

Elmer O. Wilschke, operations vice-president of Perspecta Sound, Inc., and Fine Sound, Inc., New York, has announced the appointment of Jack Clink as chief engineer and recording supervisor of the companies. Mr. Clink has been with the companies for two months, supervising the installation of equipment in their studios.

The National Spotlight

ALBANY

Albany's two leading theatres, Fabian's Palace and Stanley Warner Strand, simultaneously played pictures at advanced prices: the former had "White Christmas" at $1 top, and the latter had "A Star Is Born" (second week), at $1.25 top. . . . George H. Schenck, Tri-State Automatic Candy Corporation branch manager and former Elmira-Syracuse-Utica theatreman, is new chief barker of the Variety Club. Norman Jackter, Columbia manager, and Jack Goldberg, Metro manager, are first and second assistant chief barkers, respectively; Lewis A. Sumberg, an attorney, property master, and Sidney Urbach, certified public acconutant, chief dough guy. The new officers took over at once. . . . Visitors included: Louis W. Schine and John A. May, Gloversville; Mr. and Mrs. George Smith, the Olympic, Utica; Phil Baroudi, North Creek; George Thornton, Saugerties and Windham; Clarence Dopp, Northville, Poland and Frankfort. . . . Kingsley Ryan installed CinemaScope in the Little theatre, which he opened in Plattsburg last summer.

ATLANTA

E. A. White, owner of the White drive-in, Nashville, N. C., has just installed CinemaScope. . . . President William Richardson, Astor Pictures, is back at his office after a spell of illness. . . . Mrs. Vera Haygood, MGM, has returned to her post after a stay at the hospital. . . . Owner of the Rose theatre, Hartford, Ala., A. C. Saunders, and manager, James Thomas, have installed CinemaScope. . . . The former Gem theatre, Newton, N. C., has been sold to G. Otto Hartsoe and Ed Haupt for $6,000. . . . Rudy Rudisill, office manager at the Kay exchange, is still resting in the hospital after a heart attack. No visitors are allowed to see him yet. . . . The Lyric theatre, Waycross, Ga., now being renovated, will have CinemaScope. . . . O. C. Alexander, Wil-Kin Theatre Supply Co., has returned to his office after a trip to Indiana where he visited his folks.

BALTIMORE

J. Lawrence Schanberger, formerly with Keith's theatre, is now in the hotel business, associated with the St. James Hotel in Baltimore. . . . Dave Thomas, Hippodrome assistant, has resigned to enter another line of business. . . . Chauncey Wolf, treasurer of the Uptown theatre, entertained Martin Blum of Canada at the Variety Club. . . . Max Miller, U.A. representative, in town ahead of "Barefoot Contessa." . . . Jake Flax, Republic branch manager, in town. . . . Rodney Collier, Stanley theatre manager, attending home office meetings in Washington. . . . George Browning has added the Mayfair publicity to his line of duties. . . . Freddie Sapperstein, Columbia booker in town enjoying the dancing at the Sheraton-Belvedere Hotel. . . . Gordon Contee of Ritz Enterprises, was visiting in Washington last week.

BOSTON

"A Star Is Born" playing the Metropolitan Theatre has been doing capacity business weekends and excellent business at all times. The film is in for three weeks and may stay four. . . . The Warner office here is preparing for the "District Managers' Week" drive December 5 to 11 with the goal a Warner feature or short in every theatre in the territory. Ralph Iannuzzi, branch manager, Bill Kumins, Bill Horan and Jack Hill, salesmen, are working on the bookings for a 100 per cent coverage. . . . For the first time in many years, Paramount Pictures has taken full page ads in the local newspapers on "White Christmas" which is playing the Paramount and Fenway theatres day and date. . . . In the September "Fabian's Fabulous Contest" at Stanley Warner theatres, three Massachusetts managers tied for second place. They are Steve Barbett, Warner's, Lawrence; Guido Luminello, Palace, Lawrence, and Bob Howell, Port, Newburyport.

BUFFALO

J. Richard Smyth, who started in the exhibition end of the business as an usher in the Seneca theatre, and rose to assistant manager of the theatre, has been named treasurer of the Paramount theatre, succeeding Leonard J. Warchol, who has resigned because of ill health. Smyth was at the Seneca, UPT community house, for five years. . . . Leon Serin reports a big advance sale of reserved seats for the opening night of the Metropolitan telecast in the Center theatre next Monday night. . . . Teachers in all Rochester public elementary schools have undertaken a mass evaluation of new audio-visual materials to determine which films and film strips should be purchased for use in city schools. Some 80 films and 125 film strips will be reviewed with classroom groups. . . . Buffalo's own Katherine Cornell and Tyrone Power will open their new play "The Dark Is Light Enough" in the Erlanger here Nov. 24. . . ."White Christmas" which is now introducing Buffalo to VistaVision, had a terrific opening here at the Paramount and tacked up a record gross for its first week. It looks like it is in for a run. . . . Robert Cecil, who has been a doorman at the Seneca, has been promoted to an assistant manager at the theatre.

CINCINNATI

The finance committee of city council has recommended an increase in the license fees of drive-in theatres from 40 to 60 cents for the first 250 spaces and from 30 to 40 cents for each additional space. This represents a compromise from the original recommendation of 75 cents for the first 250 spaces and 55 cents per space thereafter. The downward revision results from the efforts of Jerome Goldman, attorney for the S & S Amusement Co.; operating the Twin Drive-in, the only outdoor theatre within the city limits. . . . Local dailies carried full-page display ad for "White Christmas," current at Keith's theatre, the first time as far back as memory serves that this space has been devoted to motion picture advertising. . . . Marc Cummins, local circuit operator, has announced that his 1,250-car drive-in, as yet unnamed, will open Thanksgiving. . . . Theatre owners at Van Wert, Ohio, have joined with county fair officials in pressing for a repeal of the three per cent municipal tax on theatre admissions.

CLEVELAND

The sudden death of Oscar Ruby, Columbia branch manager for more than 20 years, cast such a gloom over Film Row that several offices closed Thursday, the afternoon of his funeral. Here from the home office was Rube Jackter, assistant general sales manager, and Sam Galanty, division sales manager. . . . Sheldon Sandler, son of David Sandler, manufacturer of in-car heater, will be home for Thanksgiving from Yale where he is graduate student in engineering. . . . Barbara Salzman, formerly with Lippert Pictures, is now with IFE. . . . Variety Club has set Nov. 11 as the date for its annual election of officers. . . . George Manos, Ohio circuit owner, started construction of a new, deluxe 750-car drive-in just south of Coshocton city limits. Project, as designed, calls for a heated patio to accommodate about 150 non-car patrons. . . . Herb Ochs, Canadian drive-in circuit operator, and Mrs. Ochs are wintering in Dania, Fla. . . . Abe Kramer, Associated Circuit official, and Mrs. Kramer have left to open their Golden Beach, Florida winter home.

COLUMBUS

"A Star Is Born" was held for a second week at RKO Palace. . . . Harry Schreiber was host at the Palace for the three-day Columbus "Dispatch" cooking school held in the morning. . . ."White Christmas" is the latest feature here to play at advanced prices, with a $1 top and 75 cents at matinees. . . . Norman Nadel, Columbus "Citizen" theatre editor, has been signed by the Lee Keedick Agency of New York for a series of lecture tours in the U. S. and Canada starting next fall. He will discuss the theatre and music. . . . Columbus and Franklin County Motion Picture Council has become a charter member of the National Federation of Motion Picture Councils Inc. . . . Jerry Rasor, singer from Commercial Point, Ohio, went to Hollywood for a screen test. He has been singing on TV and radio here. . . . Robert Wile will speak Dec. 7 to the Rotary Club of Geneva, Ohio and his subsequent schedule includes talks on Dec. 9 before the Lions Club, Richmond, Ohio; Dec. 15, Lions Club of West Lafayette, Ohio; Dec. 27, Lions Club of Mt. Gilead, Ohio and June 2, 1955, Lions Club, West Union, Ohio.

(Continued on following page)

ILLINOIS EXHIBITORS MEET

THE MEETING. The scene as United Theatre Owners of Illinois members in the Peoria area met in the Greve Coeur Club, in that city. In the first row, in usual order: George S. Davison, James Fenoglio, Edward Zorn, George Kerasotes, Ralph Lawler, Ken Philips, Marion Bodwell, Jack Getlmaker, Al Christiansen. Second row: Don Rist, Tom Brewer, Howard Young, Le Roy McMahon, Mrs. McMahon, Mr. and Mrs. R. N. Hurt, Mrs. J. W. Edwards, Abe Werbner, Ansley H. Tracy, James R. McCullough, Dave Jones.

DENVER

The Broadway, built in 1890, with movies introduced there in 1937, is being torn down to make way for an addition to the Cosmopolitan hotel. Lately the house was operated by Wolfberg Theatres. . . . Allied Rocky Mountain Independent Theatres will hold a board meeting Nov. 9 in their Denver headquarters, with all independent theatre owners, members or not, invited. . . . Elden Menagh has remodeled his Star, Ft. Lupton, Colo., adding CinemaScope and other improvements, and renamed the house the Big Top theatre. . . . Variety Tent is reactivating their publication "On the Midway" and Helene Love is continuing as editor. . . . The first drive-in in these parts offering a Saturday Kiddie matinee is the Wadsworth. With space for 502 in its auditorium, a screen will be placed over the front windows.

DES MOINES

Mr. and Mrs. W. A. Johannsen, who have operated the Wonderland theatre, Paullina, for almost 30 years, will celebrate their golden wedding anniversary November 18 at an open house. . . . A law under which a Charles City drive-in theatre was denied a license to operate was declared unconstitutional recently by the Iowa Supreme Court. The court unanimously affirmed a ruling by a district judge holding that a law giving Iowa township trustees the right to regulate business establishments violates contitutional guarantees of "due process of law.". . . Scores of her Film Row friends banded together to present Gretchen Kelleher with a TV set. Gretchen was forced to resign her RKO post two years ago because of ill health. . . . Ben Marcus was a guest at the Columbia exchange; Iz Weiner dropped into the Universal branch. . . . Margaret Shield, NSS, is vacationing in Detroit. . . . Thelma Washburn, RKO booker and office manager, presided at an anniversary ceremonial honoring past presidents of Zonta International here. . . . The Flame theatre has opened its doors in Elma on the site of the old Dawn which burned to the ground last Mar. 4. Manager of the appropriately named new house is Neal Mullinex.

DETROIT

Ford showed another CinemaScope promotion picture featuring new models. Unexpected highlight came when gas station attendants were referred to as bird dogs. . . . Russ McLaughlin, 30-year film critic of the Detroit "News" has retired to devote full time to freelancing. His spot will be filled by Jack Finlayson at the music desk, Robert Lueck on amusements. . . . Milton London, of the Booth, bought up a bunch of umbrellas, stencilled the house name on each and stashed them in the parking lot booth where they are handed to patrons on rainy days to get them to the theatre. . . . IATSE Local 737 Technicians' new head is Leroy Conway, a Jam Handy director. . . . The Scneider sisters, Bernadette and Gertrude, Stratford operators, are alternating their vacations in Canada. . . . Garner Guy is replacing Wayne Parsons as manager of the Korman Gold Coast.

HARTFORD

Connecticut will see a minimum of four new drive-in theatre projects opening next Spring. Either in planning stage or under actual construction are these projects: Hartford, 2,010-car capacity Meadows drive-in, being backed by A. J. Bronstein; Bridgeport, 750-car capacity unit, backed by Seymour Levine; Meriden, 1,000-car capacity unit, backed by Kounaris-Tolis Theatres; and Middletown, 1,000-car capacity unit, backed by Sal Adorno, Jr. . . . Mrs. Herman M. Levy, wife of the TOA general counsel and MPTO of Connecticut executive secretary, was hostess to a reception honoring members of the Greater New Haven Chapter of Sponsors, national women's organization for service to Israel. . . . Joseph Bronstein and Isadore Bregman of the East Hartford Family Drive-In Theatre Corp., South Windsor, have returned there from Miami. . . . P. J. Buchieri has resigned as manager of the Lyric, Hartford, with future plans not disclosed.

INDIANAPOLIS

Oscar Doob and Jim Shanahan arrived from New York Friday to set up plans for the world premiere of "The Last Time I Saw Paris" at Loew's here Nov. 11. . . . Carl Niesse closed the Vogue, only theatre in Broad Ripple, north side suburb, Oct. 30. Film row expects it to be reopened under new management, however. . . . Mrs. Eva R. McMammon, mother of the late western star, Buck Jones, died here Oct. 27. She was 80. . . . Abram F. Myers, general counsel of National Allied, and Horace Adams, president of the Ohio unit, will attend the fall convention of the Allied Theatre Owners of Indiana here Nov. 16-17, according to secretary Bill Carroll. . . . Rex Carr has gone first run at the Ritz again with "Pickwick Papers." . . . Dale McFarland, general manager of Greater Indianapolis, is a member of the committee promoting Downtown Indianapolis Days to stimulate business in the area.

JACKSONVILLE

Thomas P. Tidwell, 20th-Fox branch manager, and salesman Bob Stevens visited Carl Floyd at the Haines City headquarters of the Floyd circuit. . . . Joe R. Sirugo, owner of the nation's southernmost drive-in theatre, the Islander at Key West, spent several days here. . . . Former All-American guard Clint Ezell, an executive of the NTE circuit, was in Atlanta at Georgia Tech's homecoming to see his alma mater play Kentucky. . . . Mrs. Hank Hearn, of Exhibitors Service, was reported ill at her home. . . . Metro publicist Jack Weiner vacationed in New York. . . . Nat Levy, of RKO's New York office, was here to see Harvey Garland, Florida State Theatres booking chief. . . . Bill Humphries, former Warner branch office manager, is now Warner's salesman in Alabama. His post here was filled by Henry Goldberg, formerly a Paramount auditor. . . . Jack Fitzwater, Bay-Lan Drive-Ins executive at Tampa, came in on a business trip. . . . Another visitor was B. B. Garner, president of Talgar Theatres at Lakeland, also in Florida.

KANSAS CITY

With the fall season of television and radio shows, motion picture also must compete with a strong list of stage attractions. . . . David H. Harding, secretary-treasurer of the former Capitol Enterprises, operator of area theatres in the 1920's, died October 26, aged 77 years. He had built the Liberty theatre (at the present Roxy location) in 1917. With his brother Samuel Harding he ran the Doric theatre, now no longer operating. He is survived by his wife and two sons. . . . Recent heavy rains in the Kansas City area have given the first uplift to farm prospects in nearly two years, for sections that had suffered severely from

(Continued on opposite page)

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drought. . . . Fox Midwest theatres had Hallowe'en celebrations Saturday night. Many theatres had Saturday daytime celebrations for children.

LOS ANGELES

Norman Cain, former Warner Bros. biller, who resigned to await the arrival of her baby, was a visitor at the exchange with her new son Mark who tips the scales at seven pounds. . . . At a mass meeting held at the Boulevard theatre Oct. 19, the plans for the Community Chest Campaign were outlined by Spence Leve of Fox West Coast to the employees of Film Row. . . . Back from vacationing south of the border, was Jennie Pence, Warner Bros. contract dept., and also back on the job after a two week's rest was Joe Wayne of WB shipping dept. . . . Ray Olmstead and his wife were off for a tour of the European continent. . . . After a vacation in Chicago, Iris Ross, PBX operator at MGM, was back at the switchboard. . . . Entering the wholesale carpet and drapes business was Les Abbott, Jr., who resigned his sales post at B. F. Shearer. . . . Fanchon and Marco head Harry C. Arthur, Jr., departed for St. Louis, Manhattan, and Washington. . . . Lucille Moore, secretary to Bill Evidon, Columbia office manager, has undergone surgery. . . . Jerry Zigmond, western division head for United Paramount, was back in town after flying to San Francisco on business.

MEMPHIS

TriState Theatre Owners annual convention will be held in Memphis at Hotel Gayoso Dec. 6-8. Exhibitors from all parts of Tennessee, Arkansas and Mississippi will attend. Alton Sims of Memphis is general chairman of the convention. . . . Mississippi Supreme Court at Jackson, Miss., has ruled that Ritz theatre in Natchez, Miss., was illegally enjoined from showing the film, "The Moon Is Blue." Mr. and Mrs. Irvin Oberlin are the owners of the house. . . . Mr. and Mrs. Elton Holland, Memphis, are parents of a baby daughter. Mr. Holland is manager of Memphian theatre. . . . M. A. Lightman Sr., and M. A. Lightman Jr., attended the TOA convention in Chicago from Memphis. . . . General membership meeting and election of officers will be held by Memphis Variety Nov. 15 at a luncheon.

MIAMI

Ghosts, spacemen, witches and cowboys were all youngster patrons of the Wometco neighborhood houses for the Hallowe'en costume Saturday matinees when they vied for prizes. Added attraction was a yo-yo contest. Adults had choices of several midnight horror shows. . . . Embassy gave model airplanes to first 100 children arriving for showing of Robert Ruark's "Africa Adventure" . . . Lou Finske, LaMar Sarra and Mark DuPree were down from the Jacksonville office of Florida State Theatres, on a brief business trip. . . . Wometco's employee organization, the Old Guard, held a luncheon meeting recently and discussed plans for a future Las Vegas Party, chairman for which will be Wally Becker, president of the group. . . . The Warner in Ft. Lauderdale was closed for two days to permit installation of wide screen, new sound and some redecorating. Reopened with a showing of "Julius Caesar." . . . Pete Hillman, booker from the main office of Florida State Theatres was on a tour of the theatres in the s. e. district recently.

MILWAUKEE

Bob Lester is back with Fox-Wisconsin theatres in their real estate department. Mr. Lester, when formerly with Fox-Wisconsin, was a booker and buyer. . . . David Albert, son of Mr. and Mrs. Floyd Albert, owners of the Strand Theatre at Mt. Horeb, Wis., was recently married to Miss Sally Knaak, daughter of Mr. and Mrs. Floyd Knaak, Stoughton, Wis. Floyd Albert is on the board of directors of Wisconsin Allied. . . . Oliver Trampe left for California November 5 to attend the stock holders meeting of Allied Artists. . . . Mr. George Hoover, international chief barker of Variety, will be here November 11. Wisconsin Variety will hold a luncheon in his honor in the South Room of the Schroeder Hotel. . . . Irving Cinatl, assistant to Ray Schultz at the 20th-Century exchange, is going to be booker and buyer for Cinema, Inc.

MINNEAPOLIS

Minnesota Entertainment Enterprises was granted a license to build a second drive-in theatre in suburban Bloomington. MEE, of which Ted Mann is president, owns and operates the Bloomington drive-in, also in the suburb. The Bloomington village council had considered two other applications. . . . T. C. Riddels is the new owner of the New Lake at Rib Lake, Wis. House formerly was operated by the late Louis Bednarik. . . . Paramount has begun bidding among the neighborhood Empress, Broadway and Paradise for a 35-day run on the northside of the city, also between the Avalon and Rialto for a 35-day run in the south central section of the city. . . . Rainbow Theatre Co., Inc., of Fargo, N. D., has been incorporated to assume joint management of the Isis and Roxy theatres there. The corporation, capitalized at $20,000, is headed by S. W. Dietz, president; Abbott Swartz, vice-president; Mildred Dietz, treasurer; and Mrs. Bessie Swartz, secretary. . . . A daughter, Kimberly Ann, was born to Mr. and Mrs. Roger Dietz. Father is a booker at Columbia and the mother (Ruth Johnson) formerly was a booker at Columbia.

NEW ORLEANS

Colonel Shelton P. Hubbard, chief of the division of housing and slum prevention, is slated to address the WOMPI's at their luncheon meeting which will be held at the New Orleans Hotel November 10. The subject will be "What Rehabilitation is Doing For Your City." . . . The Hook Theatres of Aliceville, Ala., assumed operation of the Scooba, Scooba, Miss., which had been closed for several months. . . . Lonnie Hooker has taken over the operation of the Regal, Gulfport, Miss., heretofore operated by Dr. J. O. Tate. . . . Bob Cronister, "The Key Man" well known in film business here, died of heart trouble October 26. His remains were taken to his home in Memphis for burial. . . . Operations at the Azalea, Lafayette, La. were temporarily suspended October 30 for remodeling and converting to CinemaScope. It is one of Southern Amusement Company's theatres. . . . Page Baker and staff of Theatre Service Company are back again in their original quarters which during the past months was completely remodeled and enlarged.

OKLAHOMA CITY

"Dragnet" is now playing at four Oklahoma City suburban theatres. . . . The Will Rogers theatre has just installed equipment for four-track magnetic stereophonic sound. . . . The Harber theatre is now completely equipped for CinemaScope and stereophonic sound. . . . N. O. Williams, of San Antonio, Texas, has arrived in Oklahoma City. He is the shipping clerk for National Theatre Supply. . . . The Harber and Plaza theatres had "Kartoonascope Jamboree" with 21 cartoons.

PHILADELPHIA

Frank Blum sold his suburban Stonehurst to the A. M. Ellis Theatres chain. . . . The Stanley Warner Commodore, key neighborhood house, switches to an English and other foreign product on an art policy day-and-date with the circuit's Lane. . . . Jerry Levy, Columbia booker, has been promoted to a sales post to cover the upstate Scranton and Wilkes-Barre territory and New Jersey formerly covered by Si Perlsweig who, due to his recent illness, is no longer able to travel. . . . Jay Emanuel, veteran exhibitor, completes his fifth year this month as president of Temple Beth Zion and has declined any further terms now that the move to a new building for the congregation has been completed. . . . Theatre owners in Lancaster, Pa., are seeking a reduction in the 10 per cent admissions tax which has been in effect there since September, 1948. . . . Former Variety Club chief barker Jack Beresin and independent circuit heads A. M. Ellis, Melvin Fox and Camden, N. J.'s Judge Joseph Varbalow, are industry members serving on the Greater Philadelphia Committee of Sponsors for the Albert Einstein College ot Medicine at New York's Yeshiva University. . . . John Golder, Jam Handy representative, has turned over the area distribution of the "Rudolph, the Red Nosed Reindeer" short to David Rosen, who operates his own independent exchange.

PITTSBURGH

"Beau Brummell" has been added to the Penn booking chart, following the current "Sabrina" which will be replaced by "Suddenly." . . . "Cinerama" will host a party for the press when it reaches its first anniversary Dec. 8 in the Warner theatre. . . . Bernie Hickey, who is on leave from his job as Fulton manager while he studies orientation courses in the Shea home office in New York, was here for a few days attending both his company's manager meeting in Hotel Roosevelt and the MGM Ticket Workshop in Hotel William Penn. . . . "Drum Beat" will follow "A Star Is Born" in the Stanley. . . . "Rear Window" and

(Continued on following page)

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(Continued from preceding page)

"Seven Brides for Seven Brothers" are mopping up in district houses, comparing favorably with the big business they hit downtown. . . . Cpl. John Fabac of the Stanley Warner purchasing department before he went into service, is back home after 18 months in Austria, and he is now attending the University of Pittsburgh.

PORTLAND

First run business continues at a slow pace with too many holdovers. . . . William Thedford, Evergreen general manager, and Frank Christy, Evergreen booker, are here from the Seattle office to confer with Oregon district manager Russ Brown. . . . Singer Ginny Simms headlining the Logger's annual show. . . . Paramount theatre manager Dick Newton was working out a promotion for "White Christmas" with Paramount field man Walter Hoffman. . . . Rumor has it that J. J. Parker's United Artists theatre is set to re-open soon. Spot has been dark for several months now due to shortage of product. . . . Mrs. J. J. Parker has completely recovered from her long and serious illness. . . . Former Hamrick city manager Virgil Faulkner is doing well as salesman for Oregon Sign and Neon Co, he reports.

PROVIDENCE

When this city was recently threatened with the third hurricane in less than two months, many downtown theatres, along with all of the stores, closed for the "duration" and a hurricane "watch" was set up. Downtown section which were seriously flooded in the two previous tropical storms were closed off. . . . The Avon Cinema was the locale of the Rhode Island premiere of "The Pickwick Papers." . . . The Fairlawn, in adjacent Pawtucket, showing "The French Line," advised patrons it would be omitted at the Saturday matinee, which is largely made up of juveniles. . . . The largest conclave of conjurers ever held in this state and the first magicians' convention to take place here in 13 years was recently held in the Veterans' Auditorium. . . . "On The Waterfront" held for a second week at Loew's State. . . . The Johnston, in nearby Thornton, has announced the start of a new giveaway deal. "Star Flower" hand painted ovenware will be used to hypo business at the box office during first-of-the-week performances.

SAN FRANCISCO

Changes in Fox West Coast management: manager John Phillips of the Crest, Sacramento, resigned to leave the industry and was replaced by Edward Sullivan transferred from the Crest, Vallejo. Vernon Brown, San Mateo, San Mateo, went from there to take over management of Crest, Vallejo. . . . Joseph Kane, formerly booker for Republic and booker for Universal, is now head booker at Twentieth Century-Fox, replacing Blaine Dickens, resigned. . . . The Film Colony Club girls have set a deadline of November 15 for their annual Christmas card sale to swell Variety's Blind Babies Foundation fund. . . . L. S. Hamm, president, Northern California Theatres Association, was expected back from Chicago, Nov. 5. He was there as a member of TOA nominating committee. . . . Blumenfield Theatres executive offices have increased their employees with the following: Agnes Dorland, Marian Brown, Kitty Field, Helen Levin and Pauline Simmons. . . . After 17 and 19 years employment respectively, Lucille Negri and Ann Katcher have retired from the business world and the Herbert Rosener Co.

TORONTO

Associated Screen News Ltd., Montreal, is planning the first motion picture and TV workshop to be held in Canada for December 6-8. The workshop will be held at the studios of ASN, and will include such speakers as Dr. A. W. Trueman, the National Film Board Commissioner, Eugene Fitzgibbons, Famous Players Canadian Corp., and A. Davidson Dunton, chairman, Canadian Broadcasting Corp. . . . Purchase of the Carlton here has been officially announced by the CBC. It will be used as a studio by the TV section of the CBC, allowing for some 400 seats. . . . June de Demko, who has reopened the Guild here, is a baroness. . . . The Jack Rohers of Peerless Films have another girl, while other population gains have been contributed by the Harry Imperials of IFD and Bill Rossen at 20th Century Theatres. . . . Walter Herbert, of Ottawa, heads the management committee for the Canadian Film Awards, which is jointly sponsored by the Canada Foundation, Canadian Association for Adult Education and the Canadian Film Institute. . . . Cecil Black has resigned as sales manager of the 16mm. subsidiary of Empire Universal Films Ltd.

ST. LOUIS

The old Garrick theatre at 517 Chestnut street in St. Louis, built in 1904 during the World's Fair, is being torn down to make way for a parking lot. It had been closed for about a year. . . . A hour-long motion picture, showing historical spots and business places in St. Charles, Mo., and contiguous territory, is being filmed through the cooperation of business men and the Chamber of Commerce and will be completed about the first of January. . . . The drive-in theatre at Sullivan, Ill., was burglarized recently and the thieves caused considerable damage to fixtures and supplies. . . . The State theatre at Bowling Green, Mo., has just been equipped with CinemaScope projection facilities. . . . The Clark theatre at Louisiana, Mo., of which Gene Dale Robinson is the manager, was closed several days recently while new RCA sound equipment was installed.

VANCOUVER

Jack Labow, RKO Canadian district manager, and Frank Vaughn, JARO sales manager, were recent visitors on semi-annual inspection trips from Toronto headquarters. . . . Clyde Gilmour, former Vancouver "Sun" film critic, is now appearing in the "Window of Canada" series produced by National Film Board for Canadian Broadcasting Commission on TV. . . . Bob McMillan, 73, veteran projectionist, died suddenly while on duty in the booth of the Olympia theatre here. He was a Canadian Picture Pioneer. . . . Construction has started on the Valley drive-in at Creston, B. C. It is being built by Lloyd Johnstone, owner of the Tivoli theatre, Creston, and Bill Tedford, and is geared for 300 cars. . . . Roy McCullough has been appointed manager of the western division of Adfilms, Ltd., and will headquarter in Edmonton, Alta. . . . Harry Howard, owner of Theatre Equipment Supply Co., is in Kitimat in northern British Columbia, where he plans to erect a 700-seat, 35mm. theatre.

WASHINGTON

Stanley Warner's Beverly, Kennedy, Penn, Silver and Tivoli Theatres had Hallowe'en parties for the youngsters, with prizes for the prettiest, funniest and most original costumes. . . . Roth's Silver Spring theatre has joined the first run houses. . . . Loew's Capitol theatre will carry the closed circuit telecast of the opening night of the Metropolitan Opera November 8. . . . Joseph Gins, former Washington branch manager of Universal, and now district manager for the company, with headquarters in Boston, will be one of the new men honored by the Variety Club of New England at a "New Faces in New Positions" luncheon November 9. . . . Jack Jackter, Columbia salesman, has been transferred to the foreign department, and has been replaced by Dean Kakuris. . . . Harold Saltz, branch manager for Universal, was vacationing. . . . The Variety Club annual elections were held November 1, and the board of governors meeting was held that night.

Quality Shortage Only, Says Producer-Exhibitor Frank

William R. Frank, Minnesota exhibitor and independent producer of "Sitting Bull," said last week that the only product shortage is this shortage of strong box office pictures. "Many pictures are available," Mr. Frank said, "but most of them are not commercially sound and go down the drain. Quality is more important to a theatre than quantity in a bargaining business." He also thought that CinemaScope pictures were bringing back business to the neighborhood and suburban theatres. "Sitting Bull" is a United Artists release made in CinemaScope.

Arthur M. Loew to Preside At Perspecta Meeting

Arthur M. Loew, president of Loew's International, will preside at MGM's PEP European conference in Barcelona, Spain, November 11. The purpose of the conference, which refers to the Perspecta Exhibitor Plan, is to promote product and Perspecta Stereophonic Sound. David Lewis, regional director of Continental Europe, will assist Mr. Loew. This is the second PEP conference, the first having been held recently for the Far and Near East.

Illinois TOA Unit Holds First Meeting

WAUKEGAN, ILL.: The newly formed Lake County district of United Theatres Owners of Illinois held its first regular meeting last week here. The main topic was "the excessive demands by some of the distributors on some of the small town situations for their so-called special attractions," it was reported to TOA. H. C. Rhyan, Waukegan, is vice-president and Vincent Quarta, Highwood, is secretary.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

We Need Make No Apologies For Our New Product

ERVIN CLUMB, manager of the Riverside theatre, Milwaukee, and active member of this association of motion picture showmen, made a good point in his instructive talk to managers at the MGM Workshop meeting in Pittsburgh. He says, no member of his employed staff need ever apologize to any patron for program—past, present or future—in his hearing, and expect to keep their jobs. The snide remark, from the staff line, goes much farther than any other form of criticism—for it is accepted as a confession of weakness. We have no need to make apologies, nor to excuse any film that runs on our screens.

It's bad enough to have a superior class of critics who find self-satisfaction for their complexes in looking down on "the entertainment of the masses" and praising something that is full of gadgets, or quaintness, or foreign language. These special people like to read the menu in French, even if they don't know *oeufs* from *pommes,* or *jambon* from *boeuf,* in print. It's a form of "show-off" for folks who are class conscious and like to impress their ordinary neighbors with something they consider superior in themselves. But you needn't believe a word of it.

Erv also says that he does practically every job in the theatre himself—not actually, but in supervision of what and how the public responds to his management. Nobody — but nobody — can come back to the manager's office with a complaint and find Erv with anything like "I don't know" as his answer. He does know. It pays to convince the public that management functions, and there is no elusive gap between what was ordered and what happens, at the point of sale. That's what sells tickets.

Herbert I. Brown, manager of the smallest theatre in Greenfield, Mass., where we have three good Round Table members, conducts staff meetings in courtesy and sells his own employes on the theory of "pride in operation" above all things else. He is proud of his participation in community affairs, and says he offers his services and never waits to be asked. Herb made a fine speech at MGM's first Workshop and we have some "audience comment" cards to substantiate our private opinion. Greenfield must be quite a place, in the middle-population bracket between towns and cities, with tall showmanship expressed between several thoroughly competitive theatres, striving to outdo each other in pleasing the public. We'll be hearing more from Greenfield, Mass., in future meetings.

MGM WORKSHOPS

We were privileged to witness the first of the new series of Ticket Selling Workshops inaugurated at the William Penn Hotel in Pittsburgh, last week, under the able direction of Mike Simons, the company's director of customer relations. A news story of this important contribution to showmanship at the local level will be found elsewhere in this issue of the HERALD.

Pittsburgh offered demonstration and proof of how well MGM does this sort of thing in the field, and they want to make it clear that every future Workshop will be designed and conducted for the area in which it is held, without trying to follow the exact program laid down in the initial meeting. That is as it should be, for they also learn as they go along with such progressive meetings, as to what is most valuable in exhibitor relations, and ticket-selling strategy.

Indianapolis and Boston Workshops will follow in the next few weeks, and Mike tells us they have several planned in the South, with the first of these in Mississippi, where tactics will be tempered to fit the terrain. Mike had his early training in Memphis, and he knows the territory, so we'll look forward to some Southern meetings that will be distinctive and dfferent for the special handling that is necessary in these operations.

It was a pleasure to meet so many good Round Table members in Pittsburgh, and we had a busy 72 hours, with 300 old friends gathered for a constructive purpose.

¶ WHAT COMES first—the picture or the promotion? The movie or the merchandising? The hen or the egg? "Hansel and Gretel"—produced by Michael Meyerberg at a cost of $1,100,000 has already piled up ten million dollars in merchandising franchise tieups, with the producer's share amounting to $600,000, or more than half the cost of the film. The puppet film will be an RKO release, and is currently playing at advanced prices at the Broadway theatre, where Cinerama had its start.

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¶ THE AMERICAN LEGION provided a good local tieup with R. L. McGinnis, who operates the Cozy and Cove theatres in Tulsa, Oklahoma. Through the local commander, who wanted to build up the membership, free tickets were offered to Legion members attending consecutive meetings. This procedure created interest in Legion activity, and brought whole families to the movies. In the first month, 287 passes were given for the two theatres, and the Carey-Wilson Post News printed a story and picture of Legion officials and the theatre manager in their appreciation of the plan.

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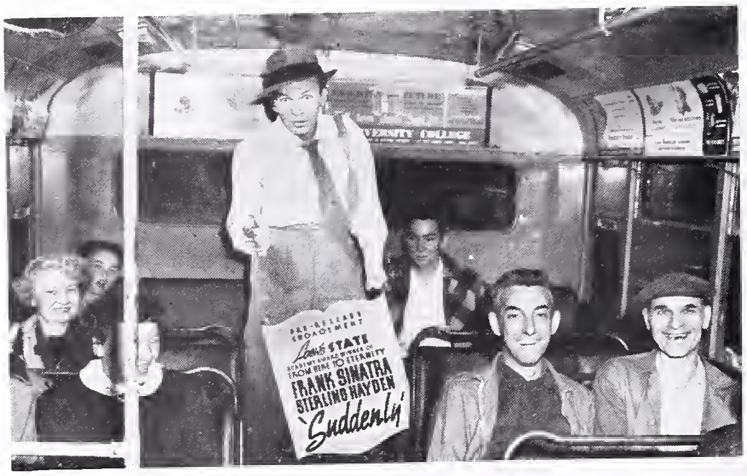
¶ GOOD EXAMPLE of newspaper relations is offered by Alden Brinham, manager of the Weslin theatre, Massillon, Ohio, who landed a by-line feature story in the *Akron Beacon-Journal* concerning his idea of cooperating with local authorities in the formation of a Junior Police Corps. Youngsters wear badges and belts to indicate their police standing, and are concerned with the safety of children crossing streets and the suppression of juvenile delinquency. The theatre manager has been in charge of the Massillon Junior Police for 26 years. Good junior patrolmen are awarded with theatre passes (over 7,000 per year) but those who get six demerits are deprived of their jobs on the force. —*Walter Brooks*

Putting the spotlight on "The Barefoot Contessa" with this well-moulded model eyeing a fabulous collection of gem-studded shoes, for display purposes. The shoes will go on tour; you furnish your own model from local talent. At left above, part of the crowd in the lobby of the Capitol Theatre in New York when Ava Gardner was present to sign her autograph to a few thousand fans, for the opening of "Contessa" on Broadway.

With or Without– It's Protection

Without shoes, for instance, or with elephants, it's the attention-getting angles that contribute to selling approach in exploitation. "The Barefoot Contessa" has started a vogue in display ideas, and every other picture in production has some promotion idea contained in it, if you open the cover of your pressbook—and look. But you must have ideas to find ideas—and nobody can do all of the job for you.



Sure looks like Frank Sinatra in person, but it's just a poster cutout used as a standee in the back of a bus, where newspapers said "Sinatra Rides Again" when they printed this picture of exploitation engineered by Sam Gilman, manager of Loew's State theatre, Syracuse, to trigger the opening of "Suddenly."

JUPITER'S DARLING

Esther Williams, MGM star of "Jupiter's Darling" and her husband, Ben Gage, arrived in New York accompanied by a baby elephant, which is the feature of an exploitation tour for the new picture. And, for your information, this is a pink elephant—with the benefit of cosmetics, especially devised for elephants.

WORLD PREMIERE
HANSEL AND GRETEL
SUN. OCT. 10th
MARCH of DIMES

Cute children participate in a polio drive, with an antique, 100-year old baby carriage, for the promotion of "Hansel and Gretel" at the Broadway theatre, in New York.

I LOST
"GAMBLER FROM NATCHEZ"
CENTER ROW

Jimmie Thames sends this picture of a man without all his clothes, parading in a square barrel, as promotion for a current attraction in United Rowley Theatres, Little Rock.

ROUND TABLE In Pittsburgh

They're doing over Pittsburgh, and while the job isn't finished, there's much that's new and different. The smog is gone, for good—and the new, shining Alcoa tower, forty stories of solid aluminum, stands where the Nixon Theatre used to be. The Golden Triangle—at the point where the Allegheny and Monongahela Rivers join to become the Ohio River, all the way to New Orleans—is a fine State Park—instead of the desolate waterfront of the past. There are new parkways, new bridges, and the finest airport in the land. And business is good in Pittsburgh's film theatres, because they have energy and exploitation to make it good.

Several Separate Meetings

We were fortunate in finding three different circuit meetings in session, simultaneous with MGM's Ticket Selling Workshop. Stanley Warner were holding a Cinerama meeting to celebrate the 48th week of this long-run, legitimate theatre attraction in Pittsburgh, and we attended the meeting and dinner at Carleton House—a brand new hotel. Thanks to our old friend, veteran publicist Charlie Baron, who is as well known in the Round Table as he is in Pittsburgh, and to Bob Suits, who manages the Warner Theatre, where Cinerama is playing, we had the pleasant opportunity of meeting twenty or more of their boys, including Arthur Manson, who came down from Canada, where he was MGM's exploitation man for the Dominion, to take over publicity in Pittsburgh. Cinerama will continue its run in Pittsburgh into the second year.

Shea Theatres held a two-day meeting for twenty-nine of its executives and managers, winding up at MGM's forum as a climax. Gerald Shea had the floor at the Workshop, and Ray Smith, vice-president, who is located in the circuit's New York office as buyer and booker, introduced us to some Shea managers we had never had an opportunity to meet personally. Dale Tysinger, who is an old friend, told the story of how he bought 500 "Indianhead" pennies, which are now at a premium, since the last was coined in 1909, and gave them away to advertise "Sitting Bull" at Shea's theatre in Ashtabula. These pennies cost 5c each, as rare coins—and his cashiers say that not one has reappeared in circulation.

Manos Men With Good Ideas

Manos Enterprises also operating as the Monessen Amusement Co. in Greensburg, Pa., were present for their own managers' meeting, and to attend the Workshop. We were sorry we didn't have a better chance to visit with more of them, or to get a separate photograph of their group, but Mike Simons told us the Manos boys came with many good ideas for ticket-selling, all of which added to the over-all benefit of the meeting. In fact, Mike says that his plans for future Workshop meetings will be guided to an extent by the fact that there were so many good ideas from the floor of the first session, and there will be greater opportunity in the future for the open forum discussion of ticket selling ideas.

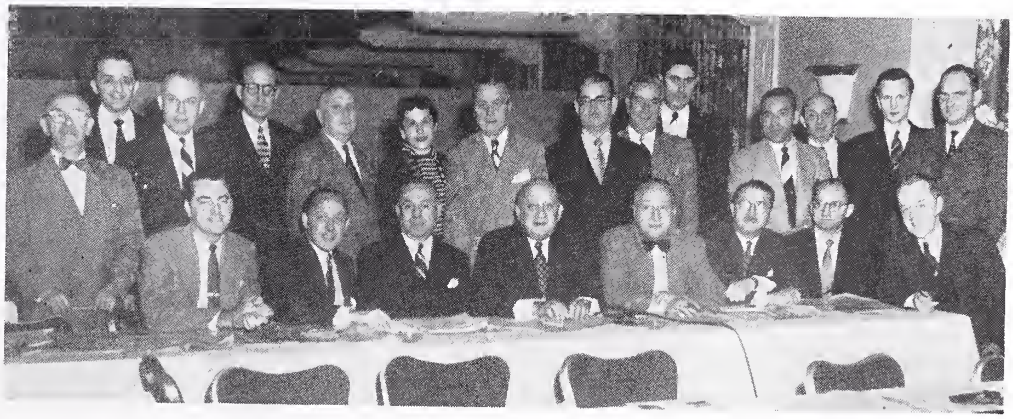
We had dinner with Ervin Clumb, manager of the Riverside Theatre in Milwaukee, and Herbert I. Brown, manager of the Victory theatre in Greenfield, Mass., who were scheduled as speakers, with Mike Simons, and Bob Wile, executive secretary of Independent Theatre Owners of Ohio, who was an observer, all looking forward to the Workshop in Columbus, scheduled for March 1, which will be dedicated to the subsequent runs. The Variety Club in Pittsburgh is still No. 1 Tent in more ways than one—the best club in our ken.

Bill Elder didn't show at the William Penn, but we saw the handsome Loew's Penn theatre on our way to the airport, and the attraction was "Brigadoon"—to mild notices. "Sabrina" is coming in. The Stanley is in its third week of "Star is Born" to sock business. The Harris, downtown, held "On the Waterfront" four weeks and is now playing "Woman's World." The Fulton, a Shea theatre, has just finished four weeks of "The Egyptian." Pittsburgh is not a long-run town, and some box office figures are more phenomenal than you might think. The Squirrel Hill—an "art" theatre, is doing so well with "Vanishing Prairie" that we think more "art" theatres and imports would do well on Pittsburgh's seven hills. There's an aristocrat group in the area that supports class, as they see it. We seem to remember several Women's Club's members, who write letters to the editor, for foreign films.

Never did get up to Stanley Warner's aery (that's an eagle's nest) in the Oliver Building, but we did meet Moe Silver and all the boys, especially Phil Katz, whose contributions to showmanship deluge our desk as entries for the Quigley Awards. We had the chance as table companion with Phil to talk of many things, and the Stanley Warner boys in the Pittsbugh zone are proud of their campaigns in Fabian's Fabulous Forty Drive. We sat opposite Reg McCall, of the Rowland theatre, Pittsburgh, who has been mentioned in dispatches, and met others who are praised on their home grounds by circuit executives for good showmanship. Several people in several places told us that the boy to watch was William Wyatt, manager of the Virginia theatre, Charleston, W. Va., for his upcoming campaigns are sure winners in any showmanship contest.

Workshop Was Appreciated

Lots of fine comment on the Pittsburgh meeting, from such as Morris Finkel, long-time friend and convention associate of ours, who said "This exchange of ideas gives us incentive and encouragement." Marty Shearn, Fairmont theatre, Fairmont, W. Va., said "Like looking into a mirror to find out what's wrong with yourself—and finding the answers at this down-to-earth meeting." Mel Katz, Fabian's Embassy theatre, Johnstown, Pa., said, "Surprised to learn how much I knew—and how much I forgot!" Gilbert Cook, Jordan and Mercer theatres, Greenville, Pa., "If you tell 'em, you can sell 'em." Ed Fahey, State theatre, Manchester, N. H., said, "Probably the best and most instructive meeting of this type I have ever attended." And a good showman we missed (he wasn't there!)—Jim Cattell, Capitol theatre, Bellaire, Ohio, across the river from Wheeling. We know him and his situation, among so many that we try to keep in mind and memory. —W.B.



Twenty-two members of the Warner Theater group gather around one long table at the meeting for M-G-M's cameraman, all happy they came and heard the various speakers in the initial Ticket Selling Workshop. Standing: Harry Rastetter, Warner, Erie; Frank Harster, District Manager for West Virginia and Southern Ohio; Harry Thomas, Schenly, Pittsburgh; Joseph Sabbio, Regent, Pittsburgh; Edward Johns, Arsenal, Pittsburgh; Lyle Harding, Sheridan Square, Pittsburgh; James A. Laux, Hollywood, Dormont; Ray J. Laux, Whitehall, Brentwood; Martin J. Shearn, Fairmont, W. Va.; Al Sateri, Strand, Pittsburgh; Andrew Garzo, Ritz, Clarksburg, W. Va.; Charles A. Passinger, Warner, Morgantown, W. Va.

Seated, left to right: Richard Klein, Liberty, New Kensington, Pa.; Robert A. Bowman, District Manager Erie and Western New York; B. W. Steerman, Assistant Zone Manager, Erie and Western New York; M. A. Silver, Zone Manager for Pittsburgh area; Sol Bragin, Buyer and Booker at home office in Pittsburgh; Max Silverman, Manor, Pittsburgh; Al Skegin, Pittsburgh; Willard Johnson, Belmar, Pittsburgh; Louis Fordan, Memorial, McKeesport; Jack O. Kieffer, Enright, Pittsburgh. Cinerama tendered a testimonial dinner to Warner managers.

Showmen in Action

Bill Burke, manager of the Capitol theatre, Brantford, Ont., had a nice lad, winner in his "Manager for a Day" competition which had newsboys as contenders, previously reported in the Round Table with Charlie Doctor's picture page layout, not long ago.

▼

Sam Gilman, manager of Loew's State theatre, Syracuse, N. Y., sends some good pictures of his giant book street ballyhoo for "Caine Mutiny" and other excellent display tieups away from the theatre for this top-bracket picture.

▼

Bernardo F. Zialcita, manager of the Republic theatre, Manila, Philippines, used a jumbo herald on "All the Brothers Were Valiant" printed in the U. S., but imprinted locally in red ink to carry playdates.

▼

Joe Real, manager of the Stanley Warner Midwest theatre, Oklahoma City, sends in his last entry for the third quarter for the Quigley Awards, with a report on the handling of "Seven Brides for Seven Brothers"—with a Hollywood visitor to spark the promotion. Jane Newmeyer made a hit.

▼

Leo Schuessler, manager of the Sheboygan theatre, Sheboygan, Wisc., sends us tear-sheets of his co-op advertising with the local gas company and displays for "Susan Slept Here."

▼

John J. Corbett, manager of Schine's Glove theatre, Gloversville, N. Y., had a Friday opportunity, due to a teachers' convention, to run a "Cartoon Convention" program for the schools that enjoyed an unexpected holiday. Each school bannered its favorite cartoon character.

▼

Thomas Mack, Jr., in theatre business almost all his life, is proud to be the new owner of the Zenith theatre, Milwaukee, and we are glad to welcome him as a new member of the Round Table, where he says he finds many useful ideas. He made good use of the "Hopkins Street Advertiser" to promote his Back-to-School show.

▼

A columnist in a Fairfield, California newspaper, congratulated Robert Retzer, manager of the Solano and Drive-In theatres, when he had a letter from Irving Mack, congratulating him on his "Litter Bug" campaign, which Irving says he is willing to "steal"—with permission to use it.

▼

Ed Linder, manager of the Gopher theatre, Minneapolis, opened "Rogue Cop" with tags reading "The heat's on! Obey the law!" and had radio and TV tieups to support 5,000 of the tags placed on cars in the downtown section.

Manager Johnny Jones of the Pasco theatre, Dade City, Fla., gave "Enjoy Popcorn" equal billing on his marquee with "Francis Joins the WACS" and declared October "Popcorn Month."

▼

Matt Saunders, manager of the Poli, Bridgeport, Conn., and his assistant, Al Lessow, stretched a huge banner across Main Street to advertise "Sitting Bull."

▼

Jimmy Zimmerman, manager of the Strand theatre, Marietta, Ga., invited the entire city police department as guests at the showing of "Dragnet." The invitation was tacked up on the police bulletin board and received a lot of word-of-mouth advertising.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, Conn., included time of picture's start in his ads for "Sabrina" and urged patrons to see the picture from the beginning for greater enjoyment.

▼

Richard De Bow, manager of the Trans-Lux theatre on 85th Street, New York, ties in his film festival advertising with a local maid service firm.

▼

John di Benedetto, manager of the Poli theatre, Worcester, Mass., used an attractive standee for "Brigadoon" on stairway leading to the balcony.

Hal W. Engel, manager of the Temple theatre, Union City, N. J., promoted an ancient car for his lobby ten days in advance of "Genevieve" playdate. This caused so much talk that the local newspaper ran a photo and story on the old car.

▼

Dennis J. Rich, manager of the Cameo theatre, Bristol, Conn., ran a "Little Pet Matinee" on a recent Saturday with a promoted parakeet awarded to the holder of the lucky ticket number and small gifts for every child attending.

▼

Jack Scanlan's Saturday Kiddie Show at the Warner Theatre, Torrington, Conn., included nine cartoons, which he emphasized in his newspaper advertising.

▼

Bill MacGrath, manager of the State theatre, Manchester, Conn., addressed his newspaper ad for a Saturday afternoon program of "Rocketman" plus six cartoons to teenagers in his Matinee Club.

▼

Joe Borenstein, manager of the Strand theatre, New Britain, Conn., promoted free records from a local children's shop as giveaways at his kiddie show.

▼

Harold Lee, manager of the Babcock theatre, Bath, N. Y., has lined up two local banks for a Kiddie Christmas Show.

▼

The Denver Council of Lutheran Churches paid for two column display newspaper ads urging all to see "Martin Luther" at the Aladdin theatre there—which didn't hurt business at the box office.

SHEA'S THEATRES, INC.
brating All Seasons with the Best in Entertainment!

Shea Theater Enterprises, and their affiliates, were holding a two-day manager's meeting in Pittsburgh at the William Penn, simultaneous with MGM's Ticket Selling Workshop and the twenty-eight men in town came loaded with ideas, for mutual aid and benefit. We found many good Round Table members, old friends and new ones, in the meeting. Gerald Shea took to the floor of the "Workshop" to introduce several of his group who had ideas to contribute, notably Dale F. Tysinger, from Ashtabula, Ohio, who is well known in these pages, and Fenton Scribner, manager of the Daniel Webster theatre, Nashua, N. H., whom we are glad to welcome as a new member of this association of good showmen. Quite a few boys from New England in the Shea group.

. . Through the courtesy of Ray Smith, vice-president and head buyer and booker for the Shea theatres in their New York office, who keeps us supplied with news from his fighting front, we are able to have the photograph above, of those attending. Left to right, at the table, Frank King, field representative; Tom Shea, vice-president, Ray Smith, V. P. and film buyer and booker; Gerald Shea, president of the circuit; Bill Barry, comptroller and member of the board of directors, Fred Breeden, accountant and Ed Dooley, assistant. Standing, in the same order, Joe Scanlon, Zanesville, Ohio; Harold Huffman; Jack Hynes, Paramount, Youngstown, Ohio; Bob Cannon, Bradford; Bill Killbridge, Amhurst, Mass.; Dale Tysinger, Ashtabula, Ohio; Ed Mason, Greenfield, Mass.; Bill Gill, Newark, Ohio; Harry Buck, Canneaut, Ohio; Bernie Hickey, Fulton theatre, Pittsburgh; Tom Simons, McKees Rocks; Armand Pepin, Westfield, Mass.; Dan Gilhula, Jamestown, N. Y.; Durwood Duty, Marietta, Ohio; Clayton Gilliam, Dover, Ohio; Ed Fahey, Manchester, N. H.; Ray McNealy; Dale McCoy, Cambridge, Ohio; and Harold Snyder, New Philadelphia, Ohio. A great bunch of showmen!!

MGM WORKSHOP

(*Continued from page 26*)

the bicycle as a doorprize for getting back in his "Workshop" seat exactly on time, and little "Debbie" won the audience.

Mr. Austin advised that 7,000 bicycle dealers will distribute 200,000 copies of a special safety booklet for youngesters in which Debbie Reynolds tells how to ride safely. It's a splendid example of a commercial tie-up with civic possibilities.

The two managers who addressed the meeting were Ervin J. Clumb, manager of the Riverside theatre, Milwaukee, for large situations, and Herbert I. Brown, manager of the Victoria theatre, in Greenfield, Mass., for small situations. Irv Clumb is well known for his energetic theatre operation, and both have been members of the Round Table for years. Erv goes into action by taking off his coat, which is typical, and later, talking to us, he ticked off on his fingers, the seven jobs that he fills, personally, during the continuous day-and-night supervision.

Most Successful with Cooperative Advertising

He says no employee other than himself ever laid out the copy for the marquee, and his extraordinary success with cooperative newspaper pages in Milwaukee is famous. He tells us that many Round Table members write him direct for mats of these pages which they can use locally. He maintains a fine office, impressive and overwhelming to those visitors from his business and civic neighborhood. It's part of his technique in obtaining merchant cooperation to pay for full-page advertising for motion pictures at the Riverside. He says he has never been turned down, and they come back and ask for more. A page costs from $1200 to $1800 and it takes perhaps ten cooperative sponsors to underwrite the advertising bill.

Herbert I. Brown made one of the most constructive talks we've ever heard at an exhibitor meeting. His theatre is the smallest in a town of 17,500, and he has active competition from two other conventional theatres, and four drive-ins. The product shortage can be realistic in such a setting, But, he says, there's no saturation point to what we can do. We have no monopoly on show business, but there is nothing intangible about a production that has cost millions of dollars. We are guilty of inertia, possibly created by TV, but he praised the major companies for creating the "want to see" preselling that brings the promotion right up to the box office.

Ticket Books Create Interest in Program

He outlines the four planks in his management platforms as (1) Programming (2) Housekeeping (3) Advertising and (4) Public relations. We have some notes at hand from his complete talk for a later piece in the Round Table, for the good it will do all members in our meetings. He sells ticket books, which he says create interest in coming attractions and produce revenue when you need it most.

Herb keeps a theatre "Lost & Found" ledger—a day-book, with entries, so when a parent calls up and asks, "Did you find Willie's mittens?"—he knows the answer, and the prompt service is much appreciated.

Television was given a going-over, mostly on the side of its constructive benefits and without rancor, with Mr. Austin proclaiming that it took a meeting of the board of directors at MGM to get a film clip for TV.

William Kelley, speaking for Pittsburgh WD-TV, said the allied arts had too much in common to be fighting each other, and told of the coverage of TV advertising in the area, a point which was supported by Mr. Austin's detailed description of what MGM spends on four Pittsburgh stations in spot announcements and how far-reaching was this advertising message. A demonstration of television trailers was so convincing that they probably sold the theatre manager the idea that he should see some of these movies.

"America On Wheels" Issue Advertises the Drive-ins

Roy O'Keefe, manager of the Niles Outdoor theatre, at Niles, Michigan, sends samples of his interesting herald idea, with the intriguing title "Mr. and Mrs. America On Wheels"—to advertise attractions at his drive-in theatre. He mailed out 15,000 copies and passed out 5,000 more to patrons. The dedication to Studebaker has done the theatre untold good in public relations, since it came out the day they settled their strike. The special issue was cost-free to the theatre, with sponsored advertising. His herald, in roto-offset, is attractive and costs little, with at least one advertiser always present. He says he gets much out of the Round Table, on a reciprocal basis, and "As you can see, we have America's finest outdoor theatre"—which is okey.

Radio Quiz Tieup For Syracuse Theatres

Harry Unterford, Schine's city manager, Gloversville, N. Y., says you should never underestimate the power of radio because of TV. He found that to be true when good strong copy on "Dragnet" was used which was different from the ordinary transcribed announcements. Good business resulted. Now he has made a tieup with a local radio station for both the Paramount and Eckel theatres in Syracuse for a quiz program which will run Monday through Friday, plugging the programs at both theatres six times daily. A person who fails to answer questions asked will get a pair of guest tickets as consolation prize. He feels this is a lot of publicity for a few passes.

FILMACK ANNOUNCEMENT TRAILERS
1327 So. Wabash
Chicago 5, Illinois
630 Ninth Ave.
New York, N.Y.
For 35 Years the Leaders
1st IN SERVICE AND QUALITY
With Showmen Everywhere!

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Dime Bar Selling Methods Outlined

The five-cent candy bar is gradually being replaced by the ten-cent product, according to a recent survey by *Candy Industry* among leading manufacturers of dime bars.

According to Victor H. Gies, vice-president in charge of sales for Mars, Inc., the best way to merchandise ten-cent bars is to encourage the retailer to make a separate display of a variety of quality dime bars. This display should be separated from his five-cent bar display, Mr. Gies believes.

Stress Value and Quality

"Our dime bars, 'Powerhouse' and 'Buttersweet,' are examples of the two qualities needed for successful dime bar merchandising," says Frank H. Hanscom, vice-president and sales manager of the Walter H. Johnson Co. "Consumers are quick to recognize outstanding values as well as superior quality," Mr Hanscom continues, "these two important factors can contribute much to the success of any promotional effort on ten-cent bars."

From David L. Clark, Jr., president of the D. L. Clark Co., comes this comment: "We are in complete agreement that ten-cent candy bars should be manufactured and promoted."

New Ten-Cent Bar

"The Nestle Co. is still most enthusiastic about the possibilities for ten-cent bars, and it appears that this Fall, more than ever before, the jobbing and retail trades are also more enthused," reports Ted Fowler, manager of the company's bar good sales. "We have introduced a new ten-cent coconut bar, which has no nickel counterpart," Mr. Fowler continues, "and have also introduced our 'Semi-Sweet' and 'Sportsman's Bracer' bars as dime items, at the same time eliminating the nickel sizes."

Should Be Pre-Sold

"Manufacturer-jobber-retailer cooperation is needed to promote the ten-cent bar properly," says Joseph Blumenthal, treasurer of Blumenthal Bros. Chocolate Co. Actually, the retailer has as much at stake in promoting the dime bar. If he can keep turnover at its present level and convert the customer to the higher unit sale, he has doubled his business. Display, preferential counter space, full line purchasing—these are the retailer's answers, according to Mr. Blumenthal.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

BIG PICTURE—BIG SAVINGS AT STAR! GOOD used lenses, all sizes, $17.50 pair up; new silver seamless screens $1 foot; silver screen resurfacer $8.95 gallon; prompt delivery on anamorphics; booth equipment at lowest prices! Contact us! STAR CINEMA SUPPLY, 447 West 52 St., New York 19.

VALUES UNSURPASSED! DEVRY DUAL SOUND projectors w/amplifier, speaker, excellent $595. Available on time. Holmes L25N amplifiers, rebuilt $95; used rewinds $6.95 set; automatic enclosed rewinds, excellent, $45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

SEATING EQUIPMENT

NEED CHAIRS! S.O.S. HAS 'EM! SEND FOR Chair Bulletin, showing our tremendous stock at knock down prices. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

WANTED TO BUY

WANTED — PIPE ORGAN CONSOLE, THREE manual Wurlitzer preferred. Will pay cash. R. LAWSON, 4459 Sherbrooke W., Montreal.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1954-55 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

CINEFLEX 35M REFLEX CAMERA, 2 MAGAZINES, 3 lenses, 24V motor, case, $695; Belhowell 35mm automatic foot splicers, $595; Moviola 35mm composite sound/picture, $495; multiple floodlites holding 12 bulbs on rolling stand $180 value, $29.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

DRIVE-IN EQUIPMENT

HERE'S YOUR BEST BUY! BRENKERT/RCA outfit w/BX80 projectors, Enarc lamphouses, MI9030 soundheads, 3000' magazines, changeovers, etc., beautiful condition plus new 150W amplification, lenses, 90 amp rectifiers, all for $4,500. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

NEW EQUIPMENT

EVERYONE'S BUYING 'EM! MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; 17"—$1.75; 24"—$2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

GO CINEMASCOPE WITH ADJUSTABLE ANAMORPHIC lenses $695 pr. Mirroclaric metalized seamless screens $1 sq. ft. Prompt shipments, lowest prices all sizes projection lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

BUSINESS BOOSTERS

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

Cinema Lodge to Honor Past Heads Nov. 23

Burton E. Robbins, president of B'nai B'rith's Cinema Lodge, New York, announced this week that past presidents of the lodge will be honored on its 15th anniversary at the Hotel Astor, November 23. Among those to be honored are Alfred W. Schwalberg, first president and honorary president; Arthur Israel, Jr., Irving Greenfield, Adolph Schimel, Al Senft, Jack H. Levin, S. Arthur Glixon, Robert M. Weitman, Saul E. Rogers and Martin Levine. Max E. Youngstein, vice-president of the lodge, will preside at the meeting.

Boston Club Plans Lunch For Exchange Personnel

BOSTON: A testimonial luncheon by the Variety Club of New England, known as "New Faces in New Positions," will be held at the Roof Garden of the Hotel Bradford, Boston, November 9. The luncheon will honor 10 exchange personnel who have been promoted or transferred this year. Benn Rosenwald, MGM resident manager, is chairman of the event.

Legion Approves Three Of Five New Films

The National Legion of Decency this week reviewed five pictures, putting one in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I is "Crest of the Wave;" in Section II are "Black Widow" and "Four Ways Out;" in Class B are "Bowery to Bagdad" because of "suggestive costuming and dialogue" and "The Golden Mistress" because of "suggestive costumng and situations."

Coast Exhibitor Forms Distributing Company

HOLLYWOOD: James H. Nicholson, Los Angeles exhibitor, has announced the formation of American Releasing Corp., with 28 exchanges in the United States. Mr. Nicholson, just returned from a tour of the country, said, ". . . the average exhibitor continues to find difficulty in securing quality attractions of proper showmanly quality. It is to fill his need that we have created American Releasing Corporation." Mr. Nicholson is president and general sales manager of the company with Samuel Z. Arkoff vice-president and counsel, and Joseph Moritz, treasurer.

John Harris to Outline National Conference Drive

John H. Harris, national campaign chairman of the Amusements Division for the 1954-55 drive of the National Conference of Christians and Jews, will be introduced to the trade at a luncheon to be held in the Astor Gallery of the Waldorf-Astoria, New York, November 9. He will discuss plans for the forthcoming drive. A press conference will follow the luncheon.

Ruby, Columbia Manager In Cleveland, Dies

CLEVELAND: Oscar Ruby, 57, Columbia branch manager in Cleveland for the past ten years, died October 26. Prior to the Cleveland post he was branch manager in Milwaukee 20 years. Services were held in Temple Memorial Home, Cleveland, October 28. His parents, wife, son and grandchild survive.

Lauritz C. Garman, 78, Baltimore Exhibitor

BALTIMORE: Lauritz C. Garman, 78, Baltimore exhibitor, died October 27 at the Union Memorial Hospital following a long illness. Born in Copenhagen, Denmark, Mr. Garman came to this country about 50 years ago and became a naturalized citizen shortly afterwards. He was past president of Allied Motion Picture Theatre Owners of Maryland, a past chief barker of the Variety Club and, at the time of his death, president of the Uptown Amusement Company which operates the Uptown, Avalon, Pikes and New theatre in Reisterstown, Maryland. He is survived by his daughter, Miss Alice Garman.

L. B. Wilson

CINCINNATI: L. B. Wilson, 63, owner of independent Station WCKY, Cincinnati, died October 31 of a heart attack in his apartment at the Hotel Sheraton Gibson here. Mr. Wilson formerly operated a theatre circuit in northern Kentucky.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 117 attractions, 5,442 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	7	14	5
Adventures of Robinson Crusoe (U.A.)	4	16	12	3	2
Apache (U.A.)	5	15	17	14	3
Arrow in the Dust (A.A.)	1	1	–	–	5
Beat the Devil (U.A.)	19	2	6	16	18
Betrayed (MGM)	2	17	16	5	1
Black Horse Canyon (U-I)	1	12	28	23	3
Black Shield of Falworth, The (U-I)	–	5	21	9	–
Bounty Hunter, The (W.B.)	–	2	10	1	1
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
Broken Lance (20th-Fox)	20	14	8	3	–
Bullet Is Waiting, A (Col.)	–	1	4	10	6
Caine Mutiny, The (Col.)	20	22	8	–	–
Captain Kidd and the Slave Girl (U.A.)	–	–	3	2	5
Carnival Story, The (RKO)	7	31	30	31	16
Casanova's Big Night (Par.)	–	3	10	29	34
Conquest of Mt. Everest (U.A.)	1	1	–	6	1
Creature from the Black Lagoon (U-I)	6	27	33	14	4
Crime Wave (W.B.)	–	–	5	7	8
Dangerous Mission (RKO)	–	5	14	17	7
Dawn at Socorro (U-I)	–	8	4	11	3
Demetrius and the Gladiators (20th-Fox)	27	18	9	2	1
Dial M for Murder (W.B.)	4	50	33	20	6
Dragnet (W.B.)	19	26	3	2	1
Drive a Crooked Road (Col.)	–	7	3	13	5
Drums Across the River (U-I)	–	15	35	7	2
Duel in the Jungle (W.B.)	13	3	13	4	4
Duel in the Sun (SRO) (Reissue)	–	10	9	8	2
Egg and I (U-I) (Reissue)	–	2	4	9	6
Egyptian, The (20th-Fox)	17	12	8	7	1
Elephant Walk (Par.)	16	50	27	7	1
Executive Suite (MGM)	10	36	46	24	7
Fireman, Save My Child (U-I)	–	2	6	9	17
Flame and the Flesh (MGM)	–	14	28	42	13
Francis Joins the WACS (U-I)	17	49	18	–	1
Gambler from Natchez (20th-Fox)	–	2	20	12	1
Garden of Evil (20th-Fox)	15	27	8	6	2
Geraldine (Rep.)	–	–	–	2	10
Gone With the Wind (MGM) (Reissue)	37	19	9	4	–
Gorilla at Large (20th-Fox)	1	5	6	11	2
Greatest Show on Earth (Par.) (Reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	1	–	3	5	4
Heidi (U.A.)	3	6	7	1	6
Hell Below Zero (Col.)	–	13	41	13	7
Hell's Half Acre (Rep.)	–	2	20	6	5
Her Twelve Men (MGM)	1	6	9	11	3
High and the Mighty (W.B.)	49	46	4	–	–
Indiscretion of an American Wife (Col.)	1	1	10	5	8
It Should Happen to You (Col.)	2	3	25	16	26
Johnny Dark (U-I)	5	43	36	16	4
Johnny Guitar (Rep.)	27	43	29	4	4
Julius Caesar (MGM)	9	16	5	1	–
Jungle Man-Eaters (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	6	7	7
Knock on Wood (Par.)	7	8	16	21	16
Laughing Anne (Rep.)	–	–	6	4	7
Law vs. Billy the Kid (Col.)	–	5	5	3	–
Living It Up (Par.)	26	28	11	7	–
Lone Gun, The (U.A.)	–	2	9	2	4
Long Wait, The (U.A.)	–	11	18	12	4
Lucky Me (W.B.)	2	10	22	34	8
Ma and Pa Kettle at Home (U-I)	42	59	24	5	6
Mad Magician, The (Col.)	–	1	6	3	4
Magnificent Obsession (U-I)	55	44	9	2	–
Man With a Million (U.A.)	–	6	13	19	8
Massacre Canyon (Col.)	–	–	1	6	8
Men of the Fighting Lady (MGM)	5	18	37	14	4
Miami Story, The (Col.)	–	4	15	17	5
Naked Alibi (U-I)	–	2	1	4	6
On the Waterfront (Col.)	3	6	7	4	–
Outcast, The (Rep.)	–	11	5	2	1
Outlaw Stallion, The (Col.)	–	–	3	4	1
Phantom of the Rue Morgue (W.B.)	17	12	26	15	9
Pinocchio (Disney-RKO) (Reissue)	27	19	17	10	1
Playgirl (U-I)	–	–	10	18	27
Pride of the Blue Grass (A.A.)	–	1	–	8	4
Prince Valiant (20th-Fox)	14	18	18	9	10
Princess of the Nile (20th-Fox)	–	1	11	6	8
Prisoner of War (MGM)	1	13	19	7	6
Pushover (Col.)	–	–	3	9	9
Raid, The (20th-Fox)	–	3	11	14	15
Rails Into Laramie (U-I)	1	1	19	20	11
Rear Window (Par.)	4	11	1	–	–
Return to Treasure Island (U.A.)	–	–	1	4	7
Rhapsody (MGM)	1	20	17	25	13
Ride Clear of Diablo (U-I)	7	9	34	11	5
Riding Shotgun (W.B.)	–	11	22	28	6
Ring of Fear (W.B.)	2	5	13	5	12
River of No Return (20th-Fox)	66	17	21	1	2
Rocket Man, The (20th-Fox)	–	–	1	9	6
Rogue Cop (MGM)	–	5	3	–	–
Rose Marie (MGM)	24	14	19	4	2
Saracen Blade, The (Col.)	1	–	3	5	4
Saskatchewan (U-I)	21	59	62	9	7
Secret of the Incas (Par.)	1	10	21	27	13
Seven Brides for Seven Brothers (MGM)	37	21	5	–	2
Shanghai Story, The (Rep.)	–	–	7	–	2
Siege at Red River (20th-Fox)	1	6	24	17	4
Silver Lode (RKO)	1	3	21	14	2
†Sitting Bull (U.A.)	–	4	–	–	–
Southwest Passage (U.A.)	–	1	13	16	5
†Star Is Born, A (W.B.)	5	–	2	–	–
Student Prince, The (MGM)	6	9	22	13	–
Suddenly (U.A.)	–	4	7	2	1
Susan Slept Here (RKO)	11	36	3	1	1
Tanganyika (U-I)	1	6	31	12	14
Them (W.B.)	3	16	14	22	14
Three Coins in the Fountain (20th-Fox)	45	33	7	3	–
†Three Hours to Kill (Col.)	–	–	1	2	2
Untamed Heiress (Rep.)	–	2	1	13	1
Valley of the Kings (MGM)	–	10	37	15	4
Weak and the Wicked, The (A.A.)	5	6	5	1	3
Witness to Murder (U.A.)	–	4	12	8	7
†Woman's World, A (20th-Fox)	5	5	1	1	–
Yankee Pasha (U-I)	2	17	35	19	7
Yellow Tomahawk (U.A.)	–	2	20	3	2

nothing SHOWS LIKE SHOWMANSHIP!

Sure it's the attraction that counts... but the way you present it to your public gives it that *special* sell!

Eye-catching, colorful DISPLAYS ... at the theatre and away-from-theatre... FEATURE and SPECIAL TRAILERS on the screen selling everything you have to offer...and *all* the accessories that add up to Showmanship make the difference that counts at your boxoffice!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

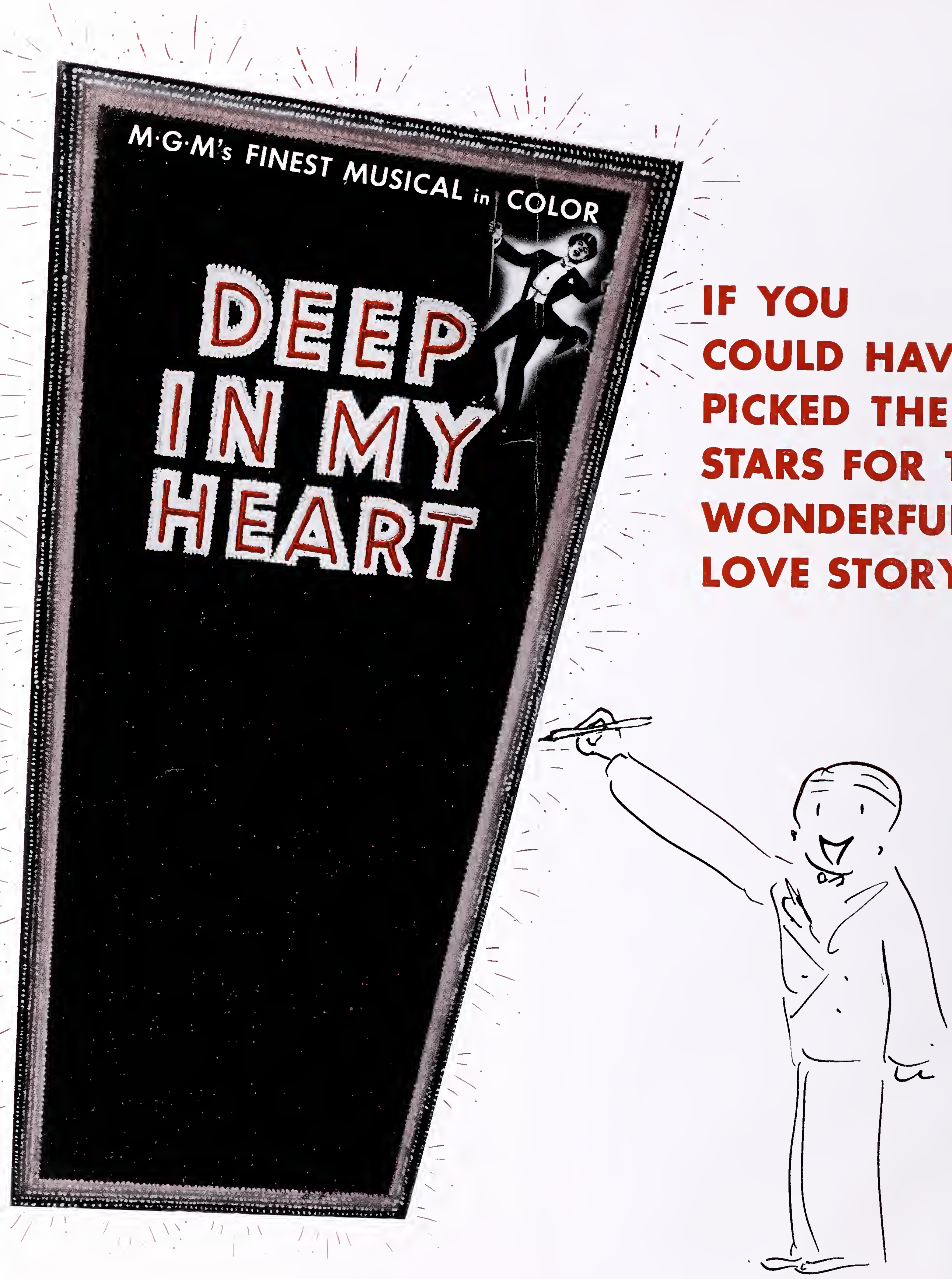
NOVEMBER 13, 1954

MOTION PICTURE HERALD

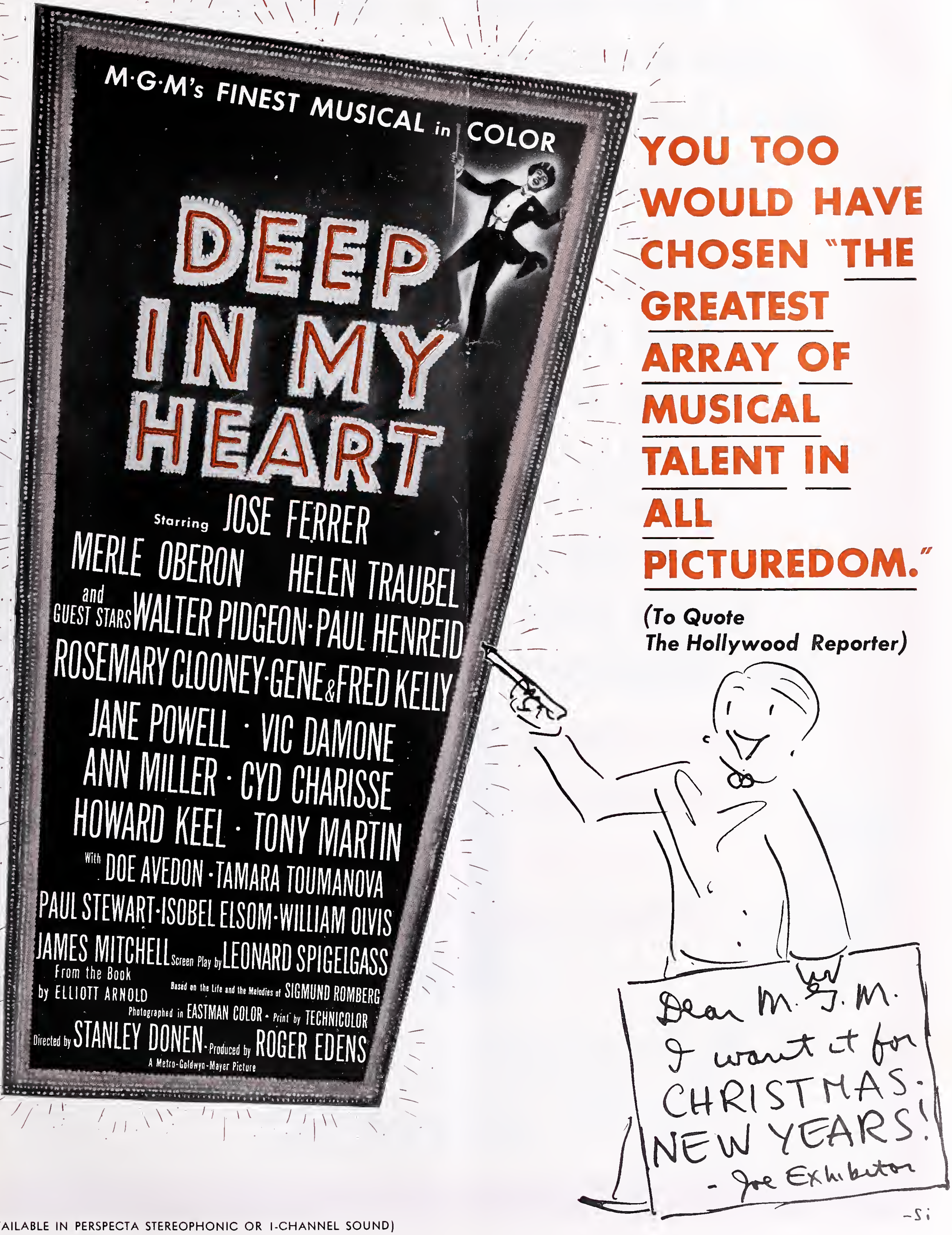
Independent Production Gets Big Push with TOA Film Finance Committee and Columbia Dollar Pool

REVIEWS (In Product Digest): SIGN OF THE PAGAN, TRACK OF THE CAT, SNOW CREATURE, CREST OF THE WAVE, CANNIBAL ATTACK, THEODORA SLAVE EMPRESS, LOVERS HAPPY LOVERS

Entered as second-class matter January 11, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*


M·G·M's FINEST MUSICAL in COLOR
DEEP IN MY HEART

IF YOU COULD HAVE PICKED THE STARS FOR THIS WONDERFUL LOVE STORY–



M·G·M's FINEST MUSICAL in COLOR

DEEP IN MY HEART

Starring JOSE FERRER
MERLE OBERON HELEN TRAUBEL
and GUEST STARS WALTER PIDGEON · PAUL HENREID
ROSEMARY CLOONEY · GENE & FRED KELLY
JANE POWELL · VIC DAMONE
ANN MILLER · CYD CHARISSE
HOWARD KEEL · TONY MARTIN
With DOE AVEDON · TAMARA TOUMANOVA
PAUL STEWART · ISOBEL ELSOM · WILLIAM OLVIS
JAMES MITCHELL Screen Play by LEONARD SPIGELGASS
From the Book by ELLIOTT ARNOLD
Based on the Life and the Melodies of SIGMUND ROMBERG
Photographed in EASTMAN COLOR · Print by TECHNICOLOR
Directed by STANLEY DONEN · Produced by ROGER EDENS
A Metro-Goldwyn-Mayer Picture

YOU TOO WOULD HAVE CHOSEN "THE GREATEST ARRAY OF MUSICAL TALENT IN ALL PICTUREDOM."

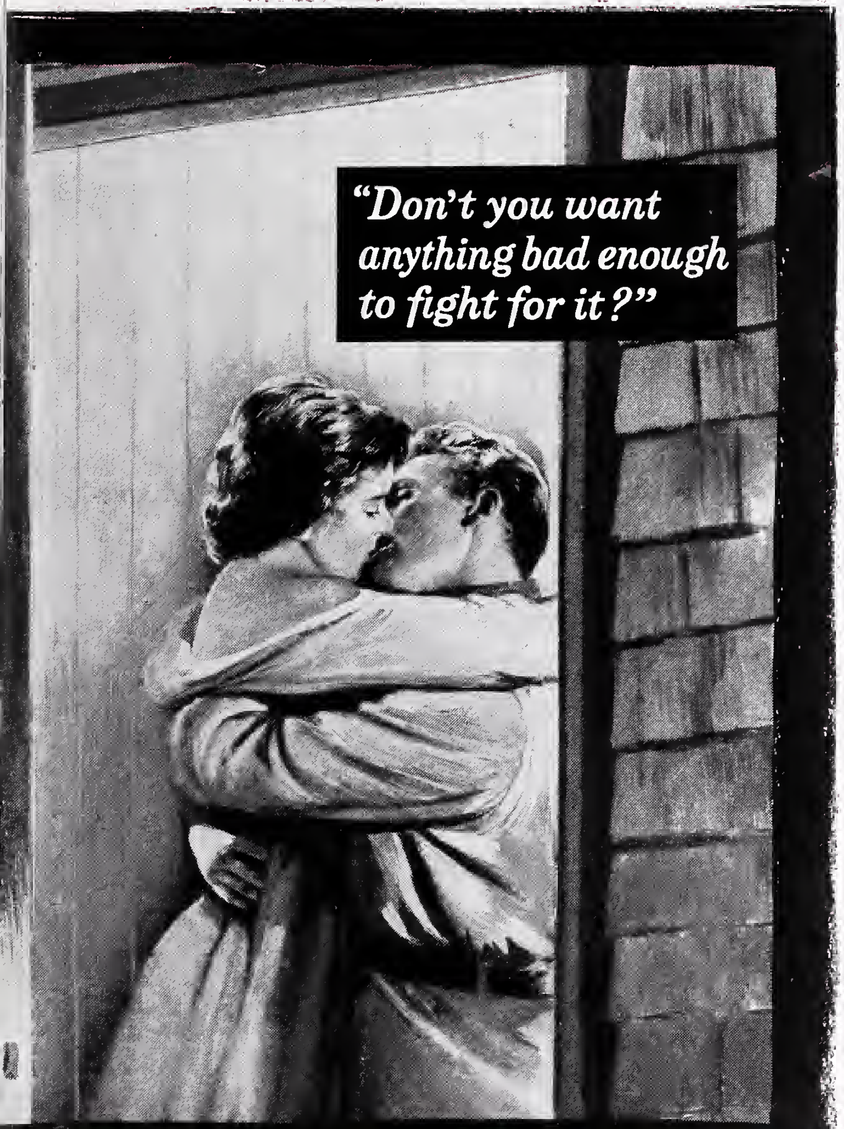
(To Quote The Hollywood Reporter)

(AVAILABLE IN PERSPECTA STEREOPHONIC OR 1-CHANNEL SOUND)

A love story as startling as the sudden crack of a gun! Another unusual story of human emotion stripped to the raw, from the producer-director of 'The High and the Mighty'!

THIS WEEK WARNER BROS. START THE

WILLIAM A. WELLMAN'S
Track



"Don't you want anything bad enough to fight for it?"

OF THE Cat

WARNER BROS.
PRESENT

ROBERT MITCHUM
TERESA WRIGHT

CINEMASCOPE
WARNERCOLOR
STEREOPHONIC
SOUND

CO-STARRING
DIANA LYNN
TAB HUNTER

WITH BEULAH BONDI
SCREEN PLAY BY A. I. BEZZERIDES
A WAYNE-FELLOWS PRODUCTION
DIRECTED BY WILLIAM A. WELLMAN
PRESENTED BY WARNER BROS.

Before Josephine there was Desiree…
and some say there was always Desiree!
What did this
tantalizing child,
not yet
a woman,
have to give
him?
Désirée
by ANNEMARIE SELINKO

At last the international best-seller is on the screen!

20th Century-Fox presents

Désirée

color by DeLuxe

CinemaScope

starring

MARLON BRANDO · JEAN SIMMONS · MERLE OBERON · MICHAEL RENNIE

with Cameron Mitchell · Elizabeth Sellars · Evelyn Varden · John Hoyt · From the Novel by Annemarie Selinko

Produced by **JULIAN BLAUSTEIN** · *Directed by* **HENRY KOSTER** · *Screen play by* **DANIEL TARADASH**

"It's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 7
November 13, 1954

TOA's Production Project

THE chief action taken at the Theatre Owners of America convention in Chicago last week was the decision of the delegates, backed by the board of directors, that the organization should take specific steps to encourage the production of more quality features. Members of TOA are asked to pledge a sum equal to a week's gross in each of their theatres in order to provide initial financing. Sam Pinanski, chairman, and four other trustees (one of whom is to be a non-member of TOA) will decide how this exhibitor film financing project is to operate. The trustees have been given full authority to work out details.

At Chicago, as at the recent Allied convention in Milwaukee, a number of spokesmen expressed the viewpoint that a shortage of product is at the root of virtually all of the current problems of the exhibition branch of the industry. While some first run exhibitors complain of difficulty in finding suitable bookings, the chief burden of the decrease in Hollywood output has fallen on the smaller operations with multiple program changes during the week.

Unfortunately there is no simple way to increase production. While most of the distributing companies have been able to earn satisfactory grosses with recent production schedules, it is obvious that any one of the majors would increase filming if that was thought to be a practical way to earn an increased net.

EXHIBITOR members of TOA, Allied or independents unaffiliated with any national exhibitor group, realize that a number of factors are responsible for the steady decline in the total number of features filmed in Hollywod. One important factor is that distributors have found that the average budget film of some years ago has no good market under current conditions. The public—and exhibitors, too—have become interested only in hit attractions. Another point is that the impact of the technological revolution has cut production. First 3-D, then CinemaScope, VistaVision, SuperScope and other systems, came along and a lot of new techniques had to be learned. Almost every change meant an increase in costs and in the complexity of film making.

The basic situation which any group interested in backing production will find is that there is available at any given time only a finite amount of good story material, a limited number of experienced writers, directors and producers and a regrettable shortage of top stars, especially for young romantic leads.

However, any activity that may stimulate the production of good product is welcome. The Makelim plan of Allied has had a constructive influence. TOA's project being launched on a broader scale, should be even more effective. The recent announcement of Harry Cohn, president of Columbia, that his company has available a $10,000,000 fund to back independent production is another indication that, when the other ingredients in any production "pie" are assembled, adequate financing will not be lacking for any sound project.

■ ■ ■

MGM's Accent on Showmanship

THE original announcement of MGM's plan to sponsor "Ticket Selling Workshops" for the benefit of exhibitors and theatre managers in various parts of the country was hailed as a good idea. Now that the first of these Workshops has been held recently in Pittsburgh there should be no doubt in any one's mind that this type of meeting is a most important activity, vitally needed now. Results far exceeded expectations.

With all the necessary concentration on the problems of the new techniques and other matters of a housekeeping nature in recent years, it is understandable that many exhibitors need to whet the edge of their sense of showmanship. The MGM Workshops, established by Charles M. Reagan, vice-president in charge of domestic sales, and conducted by Mike Simon, director of customer relations, are graduate schools of showmanship giving a one-day refresher course that any exhibitor should be glad to attend.

Those who participate in these Workshops will be marked as men dedicated to do the best job they can by "selling more tickets." Exhibitors who pass up the opportunity to attend such sessions will have only themselves to blame when the ticket selling ability of their competition goes up and their own does not. Every exhibitor organization which has not yet done so should seek to have an MGM Workshop scheduled in its area.

■ ■ ■

¶ The whole industry may take satisfaction in the statement last week of Milton R. Rackmil, president of Universal, that he and his associates now have effective control of Decca Records through the ownership of over 500,000 of the company's 1,602,501 outstanding shares. Decca owns more than seventy percent of Universal. Any change in the management of Decca would obviously be reflected in Universal. In the three years Mr. Rackmil has headed Universal the company has been making steady, spectacular progress. Its showing has certainly justified the confidence he had in it and in the motion picture industry at a time when industrialists, looking for good investments, usually turned their back on the film business.

—*Martin Quigley, Jr.*

Letters to the Herald

Trade Practices

To the Editor:

We have read with a great deal of interest the plans of Allied again to bring the motion picture industry under Federal regulation. While agreeing in part with the Allied exceptions taken to the present sellers market I cannot agree that the best interests of the exhibitor are to be served through any type of regulation that might be possible through goverment interference in our business.

It seems to me that long since we should have learned that Federal regulation is not the answer to our problems. More pictures will solve the present sellers market to our advantage. I am at a complete loss to understand how the Government is going to set a hard and fast policy by which we as exhibitors can buy and the distributors can sell.

Abram Myers seems to feel that every time something happens in our industry that he does not personally like that he must immediately go to our Congress and ask them to tell the distributors and the producers what to do. Going back to the elimination of block booking I cannot see that picture-by-picture selling or any of the so-called major adjustments made through the efforts of Allied have benefited the exhibitor body. I, for one, feel that we have had entirely too much government interference and that we should be in a position to solve our problems inside the industry through an allout cooperative effort on the part of the exhibitors themselves.

I hope the exhibitor bodies, Allied, TOA and the state and territorial units will cooperate with each other to turn thumbs down on unfair sales practices but that we will shy away from requesting or securing aid from our lawmakers. God forbid that we continue this business of having the Government look down our throats on every move our industry makes.—*CHARLES R. GILMOUR, President, Gibraltar Enterprises, Inc.*

Word from Zenith

To the Editor:

The October 30 issue of The HERALD (page 13) provided us with the eyebrow-raiser of the week.

Down near the bottom of the middle column, it says that our boss (Commander E. F. McDonald, Jr.) "commented at one point that 'the American people will not for long throw away their leisure time watching stupid television programs because they happen to be free, etc.' "

The Commander had no part in the authorship of those remarks. Instead they were made by that fine author and champion of the cause of the embattled motion picture houses, Mr. Gael Sullivan. I consider it highly improbable that Gael will file suit against the Commander for plagiarism, but in simple justice to his authorship I think that you should give him credit for his own words.

In our release it was made abundantly clear that this quote was from the brochure "Harnessing the Television Giant for Theaters" published by TOA.

I note in the same story that the Messrs. Rembusch and Starr are standing on what they call "the historical position taken by the Government in 1929 . . . denying permission for free broadcasting." The boys ought to do a little better job of historical research before they call out the Marines and other arms of the Government. The historic fact is that when the Radio Act of 1927 was framed, the framers thereof took very great pains not to preclude subscription television. For your interest, I commend your attention to a few remarks by Senator Dill. (When the 1927 Radio Act was framed.)

Later, in 1941, the FCC gave Muzak permission to launch an experimental fee program by radio. War, and technical difficulties, kept them from getting on the air.—*TED LEITZELL, Director, Public Relations, Zenith Radio Corporation, Chicago*

More Advertising

To the Editor:

The CinemaScope pictures have been a good chance to bring back the audiences, but they have not been advertised enough to audience in trade papers, magazines, and newspapers—and especially production advertising. Now more than ever a picture is made, rushed out, and—except for a few big-city TV ads—thrown at the people before they are aware of it in these area-premieres.

Let's not waste CinemaScope pictures this way. What's the rush? Instead of their cutting advertising, let's go all out and have more Hollywood publicity of big pictures being made, top stars, etc. The funny part is that it's true now, and who knows it but us in the trade.—*JOHN P. LOWE, Greenfield, Mass.*

Throughout Year

To the Editor:

We need more top-notch pictures all through the year, not all at one time.—*JAMES J. HAYES, Arnett Theatre, Rochester, N. Y.*

High Rentals

To the Editor:

Film companies are forcing small town exhibitors out of business due mainly to high film rentals and secondly due to shortage of pictures.—*DONALD J. CROUSE, Regent and Grant Theatres, Eveleth, Minn.*

WHEN AND WHERE

November 14-16: Theatre Owners of North and South Carolina, annual convention, to be held at the Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Sixteenth annual dinner of the Motion Picture Pioneers, honoring S. H. Fabian, president of Stanley Warner, as "Pioneer of the Year," Hotel Astor, New York City.

November 19-20: Colosseum of Motion Picture Salesmen of America, annual convention, Drake Hotel, Chicago, Illinois.

November 20: Variety Club of Washington's 19th annual dinner dance and presentation of "Personality of Year" Award to Eddie Fisher, Statler Hotel, Washington, D. C.

November 21: Screen Producers' Guild, annual milestone dinner, honoring Nicholas and Joseph Schenck, Statler Hotel, Los Angeles.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

November 22: Annual meeting of the National Committee of the Motion Picture Exhibitor Associations of Canada, Toronto.

November 25: Annual dinner of the Canadian Motion Picture Pioneers to honor Jack Arthur as "Pioneer of the Year," Toronto.

December 5-7: Theatre Owners of Oklahoma, the annual state convention, which is scheduled for the Biltmore Hotel, Oklahoma City.

December 6-8: Annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

December 6-8: Associated Screen News, Ltd., Workshop, at company headquarters in Montreal.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

MOTION PICTURE HERALD

November 13, 1954

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone Financial 6-3074: Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

On the Horizon

INSTITUTIONAL

How to expand the movie audience was the question company sales and advertising chiefs and executives of the Theatre Owners of America discussed at length Tuesday in New York. Considered were market surveys, audience research, media advertising, and other special projects. Present among many were E. D. Martin, the TOA's new president; Walter Reade, Jr., its board chairman; and Al Lichtman, of 20th-Fox, who will report on the meeting to COMPO, of which he is a governor.

ARBITRATION SNAG

What are the standards by which you judge damages? This is the problem in arbitration still dividing exhibition and distribution. Herman Levy, Theatre Owners of America general counsel, and Adolph Schimel, of Universal, counsel for the distributors, were to meet again this week in New York, on the draft for an arbitration system.

END OF ROAD

The man who will lead the House Un-American Activities Committee during 1955 said this week he might ask that it be abolished. He is Representative Francis E. Walter, Democrat, of Pennsylvania. He said there would be "less abuse of power" if the committee's functions were transferred to the House Judiciary Committee.

HEART vs. HEAD

This may be a variation on the age old theme of the conflict between the heart and the head. The HERALD's Paris correspondent sends word that a private market research organization, studying French cinema habits, reports that young women between the ages of 15 and 20 are the best patrons of the cinema--that they spend about the same amount of money on films as on their hair and that they visit the cinema on the average of 18 times a year, about the same number of times they visit the hairdresser. Over 30, however, the visits to the cinema fall off and the visits to the hairdresser increase, ostensibly because as they get older they pay more attention to personal appearance than to pleasure. The research group does not consider that which the advertising fraternity, both here and abroad, drills through our skulls daily: that the more beautiful we are, the more pleasure we will have, either inside or outside a motion picture theatre.

PRESIDENTIAL REQUEST

President Eisenhower asked this week that the industry give as a Christmas gift to the armed forces abroad "one which only it can make", meaning the program of star tours which during the past three years has kept morale high so successfully. The President's request went to George Murphy, president of the Hollywood Coordinating Committee, at the behest of the Defense Department.

CHECK-UP

The anti-trust division of the Justice Department is putting new attention on anti-trust violations in the southeastern part of the U.S., with roving squads of trust-busters being sent to the area to make up for the lack of any regional division offices in that part of the country.

NO REDUCTION

Treasury Department officials are reportedly set against any reductions in corporate or excise tax rates at the coming session of Congress.

AMBASSADOR

Cinerama is so effective, why not use it to sell the U.S. abroad? Evidence that official sources increasingly think this way came this week from Samuel Rosen, executive vice-president of the Stanley Warner Corp., which owns Cinerama. Mr. Rosen told the Washington Advertising Club the State Department now wants to show "This is Cinerama" in Bangkok, Siam, a "critical" area. The Department already has supported the medium, in a display at the Damascus International Fair.

Vincent Canby--Floyd E. Stone--J. A. Otten

This week in pictures

JULIAN BLAUSTEIN, right, producer of 20th Fox's "Desiree" and "The Racers," said the other day in New York his fellow producers see in subscriber television a source of tremendous profits. He spoke also of new talent and story problems.

by the Herald

by the Herald

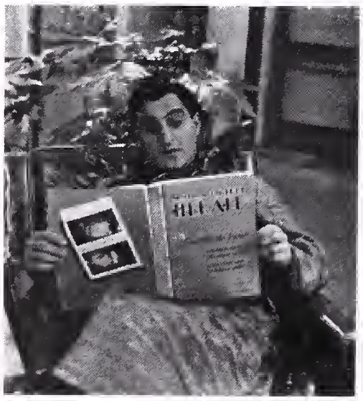
JAPAN seeks a slice of the world market and will make quality films to appeal to Europe and America, two of its showmen told newsmen Monday at the United Artists home office. They studied production and exhibition in Europe, and are here to do the same. They are Tadayoshi Asao and Motumo Ohno, directors of Shochiku, which produces, exhibits, and also distributes UA films. Left, T. Koida, who interpreted.

by the Herald

ELIOT HYMAN, who Tuesday in New York introduced his new company, Associated Artists Productions, with a "full line" for theatres and TV, including films from England, Spain, and Germany. See page 25.

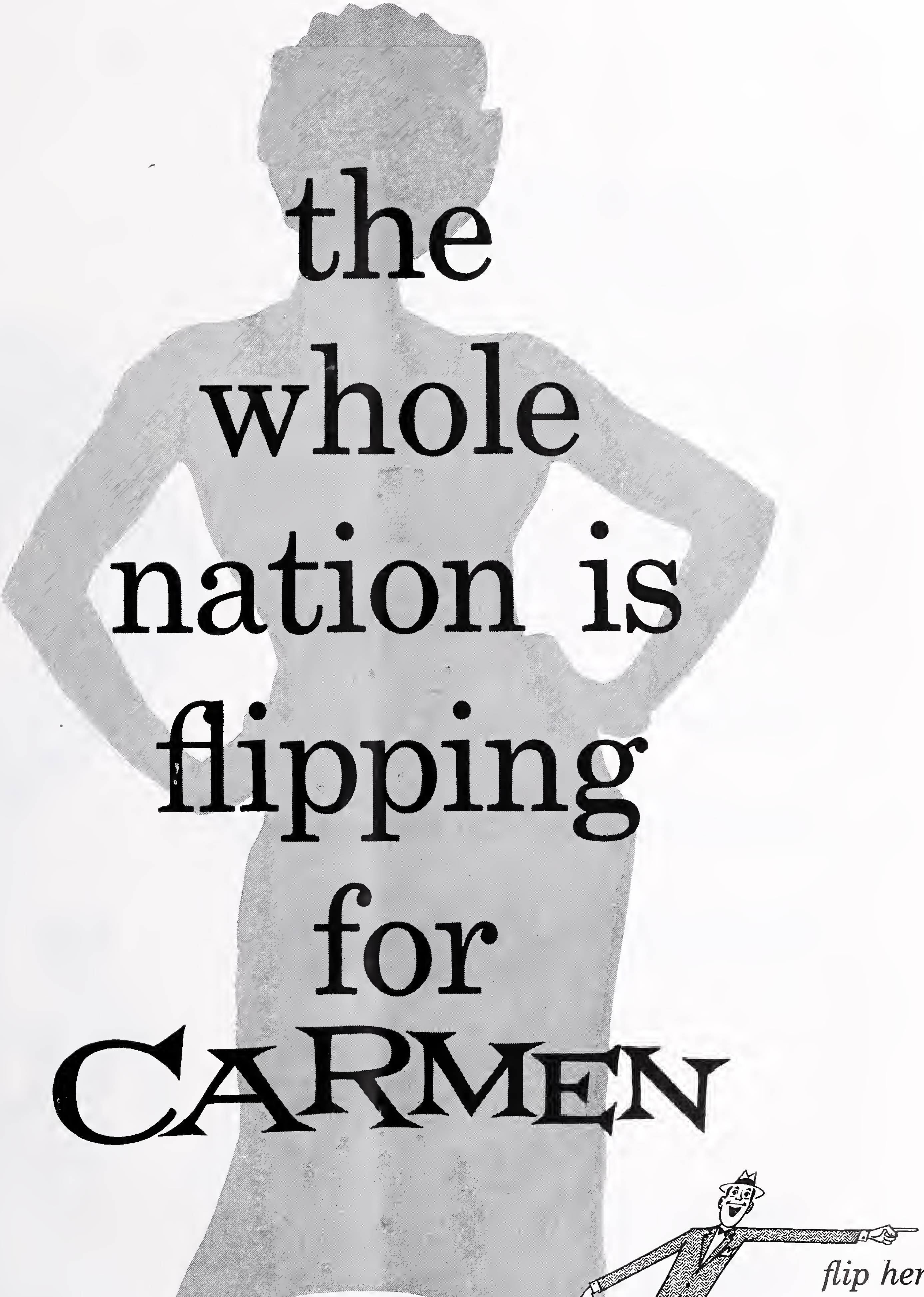
by the Herald

DICK POWELL, who came East for conferences on his $6,000,000 RKO picture in CinemaScope, "The Conqueror," said in New York last week casting is a serious problem. Only 10 to 15 performers have a boxoffice "draw," he said.



DANNY THOMAS, reading The HERALD in last week's show in his TV film series, "Make Room for Daddy." The renowned actor is shown settling down in his Beverly Hills hotel suite, waiting for his wife and children, and whiling away the time with some good reading.

MARLON BRANDO and Merle Oberon, in 20th-Fox's "Desiree" in which Mr. Brando is Napoleon. The picture opens November 17 at the Roxy Theatre, New York.


the
whole
nation is
flipping
for
CARMEN
flip here!

"Hottest version of 'Carmen!'

None was ever so decorative or will reach nationwide fame as quickly as sultry Dorothy Dandridge!"—*Life*

"It is a terrific picture!

Hope you won't repeat my experience when you see 'CARMEN JONES'. I got so excited I burned a big hole in the front of my dress. Yep, the film is that hot."
—*Hedda Hopper*

"Crowded with fiery music and blazing passion!

Dorothy Dandridge is a bewitcher!"
—*Walter Winchell*

"A great and exciting picture!"

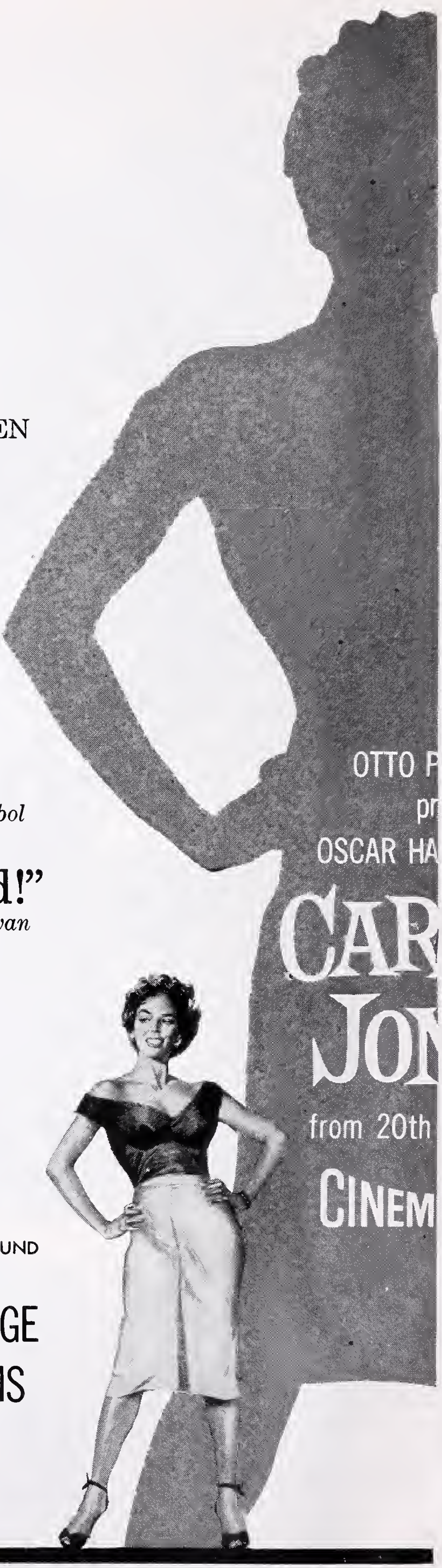
—*Louis Sobol*

"Audience stood up and cheered!"

—*Ed Sullivan*

"Bound to make a sensation!"

—*Danton Walker*



Color by **DE LUXE** • In the Wonder of High-Fidelity, **STEREOPHONIC SOUND**

starring

HARRY BELAFONTE · DOROTHY DANDRIDGE
PEARL BAILEY · OLGA JAMES · JOE ADAMS

Produced and Directed by **OTTO PREMINGER** · Books and Lyrics by **OSCAR HAMMERSTEIN, 2nd**

Screen Play by **HARRY KLEINER** · Music by **GEORGES BIZET**

Released by 20th Century-Fox

REMINGER
esents
MMERSTEIN'S
MEN
NES
Century-Fox
in
ASCOPE

"**Sure to be a big hit!** This is a 'Carmen' that may blister the rear walls of many a movie house. The audience is not merely stimulated, it is all but electrocuted. Even the huge CinemaScope screen seems hardly big enough to carry the mass scenes!" —*Time*

"**Hot! Hot! Hot!**"
—*Louella O. Parsons*

"**Superb! Dynamic! Packed with talent!** Dorothy Dandridge becomes an incandescent Carmen, devilishly willful and feline. She is one of the outstanding dramatic actresses of the screen. Great show!" —*Newsweek*

"**A great picture!**"
—*Earl Wilson*

"**Brilliant! Tops in Town!** Audiences are raving about Dorothy Dandridge's beauty and talent!" —*Dorothy Kilgallen*

"it's a pleasure to do business with 20th!"

Hearty Yes Greets Columbia's Plan

Allied, TOA Leaders Are Cheered; Makelim Views Plan with Skepticism

Columbia Pictures' announcement last week that it had allocated $10,000,000 to finance independent production in an effort to alleviate the shortage of product has met with comment ranging from enthusiastic to lukewarm, with the former attitude seeming to be predominant.

From Washington, Abram F. Myers, Allied States general counsel, said that Allied's bill for Federal regulation of the film industry could be put in "deep-freeze" if enough film companies follow Columbia's example and begin large-scale financing of independent production.

"Without knowing the details of the Columbia action," he said, "I certainly welcome the idea of additional production and release of pictures. The market is in a starved condition and we need pictures. Anything more will be welcomed by exhibitors." He added that he felt other companies would be forced to do the same thing in order to preserve their own competitive position.

Ben Marcus, Allied president, issued the following statement from Milwaukee: "I am very highly grateful and am greatly encouraged that Columbia is interested in the exhibitors and in the future of the business. The exhibitors of America are happy and grateful for Columbia's appropriation and will be happy to support Columbia pictures."

In convention in Chicago at the time the announcement was made, most leaders of the Theatre Owners of America likewise hailed the news, although there were some dissenting comments. The announcement, made originally in a statement from Harry Cohn, Columbia president, brought an immediate improvement in exhibitor attitude toward the company whose sales policies were twice classified by Allied as the harshest of all the companies and which were criticized by exhibitors at the TOA meeting. Some had even threatened boycott of all of Columbia's product.

Comments Enthusiastic

Among the TOA members in Chicago, the following were some of the typical reactions:

B. B. Wilby, of Atlanta, said that Columbia still would have control of releases and that it could withhold one of its own pictures to make an independent picture available. He said that unless Columbia increased the product availability through its financing plan, not much could be gained.

TOA BOARD MOVES TO GET DECREE CHANGES

CHICAGO: **On the closing day of its convention, the Theatre Owners of America directorate confirmed its intention to seek modification of the consent decree. It was voted that the directors communicate to the Justice Department a request from the membership and the board that the former theatre affiliates of the defendants in the U. S. vs. Paramount case be permitted to produce and distribute motion pictures "with the explicit understanding that all existing safeguards against monopolistic control shall continue to be rigidly enforced." This move, it was said, was initiated so that the product flow can be increased and was recommended early in the convention by Alfred Starr of Nashville.**

Alfred Starr, of Nashville, called it "wonderful, if true."

Walter Reade, Jr., retiring TOA president, said, "It's wonderful news."

Mitchell Wolfson, of Milwaukee, declared, "I congratulate Columbia on its forward-looking move."

In New York, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, commented: "I am delighted to see Columbia approaching the shortage of product progressively."

Makelim in Comment

However, Hal Makelim, president of Makelim Productions and who has his own plan for increasing the number of films available, released the following statement expressing somewhat less happy views:

"There is nothing new in Columbia's sudden burst of generosity, except the announced size of the bankroll. There has been an awful lot of talk by exhibitor organizations, the majors and everybody else putting up money for independent production. It makes good headlines but where is the money? It's an old, old story, born no doubt in the enthusiasm of a few independent successes. . . .

"Columbia has financed independent productions for years, including such great creators as Frank Capra, Bob Riskin, John Ford and Leo McCarey, who certainly were their own bosses. These projects met with varying success until Columbia, at long last, hit the jackpot and cashed in with 'The Caine Mutiny' and 'On the Waterfront,' both independent creations.

"It is significant that Columbia timed its announcement to offset the news from Chicago that the TOA, in convention assembled, had decided to get into the production field."

Major studio interest in the financing of independent film fare was underscored last week in the invitation extended by James R. Grainger, president of RKO Pictures, to TOA leaders to come to Hollywood in January to discuss to what extent TOA is interested in helping to finance production. Mr. Grainger said that RKO has been "participating in financing independent producers of quality pictures the past 18 months."

Gain Abroad Is Reported By Branson

The "tremendous" reaction to the European demonstrations of the Superscope variable anamorphic lenses was described to the trade press in New York Monday by Walter Branson, world wide sales manager for RKO Pictures, who last week returned from a five-week trip abroad with Joseph Tushinsky, co-inventor of the Superscope process.

Mr. Branson said the "compatibility" of the Tushinsky lens especially appealed to the European exhibitors who attended the demonstrations in London, Rome and Paris. Import restrictions, he said, have delayed actual sale of the lenses abroad, but hopes are high that some means will be found to make their purchase possible. Mr. Tushinsky was reported to have received 500 written requests for the lenses in England alone, with talks going on now with the proper British authorities to secure permission for their importation.

In Rome, said Mr. Branson, various producers talked to Mr. Tushinsky about the possibility of printing their product in Superscope anamorphic prints. RKO is to handle the physical distribution of the lenses abroad, he added.

The RKO executive said he took time out while abroad to visit various company offices on strictly RKO matters. Worldwide business generally is up about five per cent over last year, due principally to the availability of fine product and the overall improvement of all film business, he said. He described the English and German markets as "excellent" and told of the improvement of the company's position in Egypt and the Near East.

"20,000 Leagues" Premiere December 23 at Astor

Walt Disney's "20,000 Leagues Under the Sea" will have its world premiere at the Astor theatre, New York, December 23, it has been announced by Leo F. Samuels, general sales manager of Buena Vista. The film is Mr. Disney's first live-action feature in CinemaScope and stars Kirk Douglas, James Mason, Paul Lukas and Peter Lorre.

TOA BLUEPRINTS PLANS TO FINANCE PRODUCTION

Trustees Group Named to Receive Funds Offered By Members of TOA

by VINCENT CANBY

At the closing session of its annual convention in Chicago at the Conrad Hilton Hotel last Thursday, the Theatre Owners of America, through its board of directors, set up the machinery for the launching of a film financing company, to be initiated by TOA but still completely independent of the association.

The TOA officers were instructed to appoint not more than five exhibitors as trustees for the purpose of receiving funds that are to be subscribed by the TOA members. At least one of the trustees will not be a TOA member. The trustees will function until such time as the financing company is legally prepared for the acceptance and use of the subscription funds, it was explained by Herman Levy, TOA general counsel.

Pinanski Named Chairman Of Trustee Group

Sam Pinanski, of Boston, was named chairman of the trustee group, with the other three members being L. S. Hamm, San Francisco; John Rowley, Dallas, and Myron Blank, Des Moines. The fifth man on the board was to be named some time later this week.

Mr. Pinanski, it was pointed out, is a member of the board of the John Hancock Insurance Company and the First National Bank of Boston, both of which have been active in film industry finance. He indicated shortly after his appointment that he plans to call a meeting of the trustees at an early date. Delegates who attended the convention from each of the TOA units are to call on the members of their respective associations to subscribe to the plan, which is open to all exhibitors, whether TOA members or not.

TOA to Lend Trustees $5,000 for Expenses

For the purpose of meeting initial organizational expenses, TOA will lend the trustees $5,000, which sum is to be returned to the association after the finance company has been set up. Walter Reade, Jr., retiring president of TOA, stressed the point that the finance company is not a TOA organization. "We are starting it for exhibitors," he said. No goal figure for subscriptions has been set, but will be eventually by the trustees.

The TOA board in its closing session took no action on James R. Grainger's proposals for TOA leaders to meet with him (the president of RKO Pictures) and C. J. Tevlin, RKO studio head, on a possible coproduction project after January 1. Mr. Grainger's invitation was sent by telegram to E. D. Martin, newly elected TOA president. This week, however, Mr. Martin wired Mr. Grainger that a meeting would be feasible when the finance company plan "is off the ground."

THE FIRST TEAM, for the Theatre Owners of America. E. D. Martin, third from left, newly elected president, poses with his Cabinet. Seated with him, in order, are R. R. Livingston, secretary; George Kerasotes, vice-president; Walter Reade, Jr., board chairman; Alfred Starr, chairman of the executive committee, and Pat McGee, vice-president. Standing: Herman Levy, general counsel; John Rowley, vice-president; Joseph Rosenfield, vice-president; Samuel Pinanski, honorary board chairman; Mitchell Wolfson, chairman of the finance committee, and Albert Pickus, vice-president.

Mr. Reade pointed out in a post-convention press conference that "any constructive thought on increasing production would be well received by TOA." He added that "we are not ruling out anybody." This statement was made in answer to a query as to whether the new finance company's product would go through an established distributor.

Although several hundred pledges to subscribe to the finance company on the basis of an amount equal to a week's film rental have been received, no complete tabulation was immediately available. It was pointed out that many delegates must return to their home and confer with partners and affiliates before they can commit themselves. However, Mr. Reade said subscriptions were "coming in hourly."

Among the other decisions made by the TOA board at the final Chicago session, was the decision to hold the mid-winter board meeting in Washington, D. C., sometime in February. Although no selection has been made of a convention city in 1955, Los Angeles appears to be favored. Directors said Los Angeles was preferable since it was near the production center, which which would be in line with TOA's push for more product.

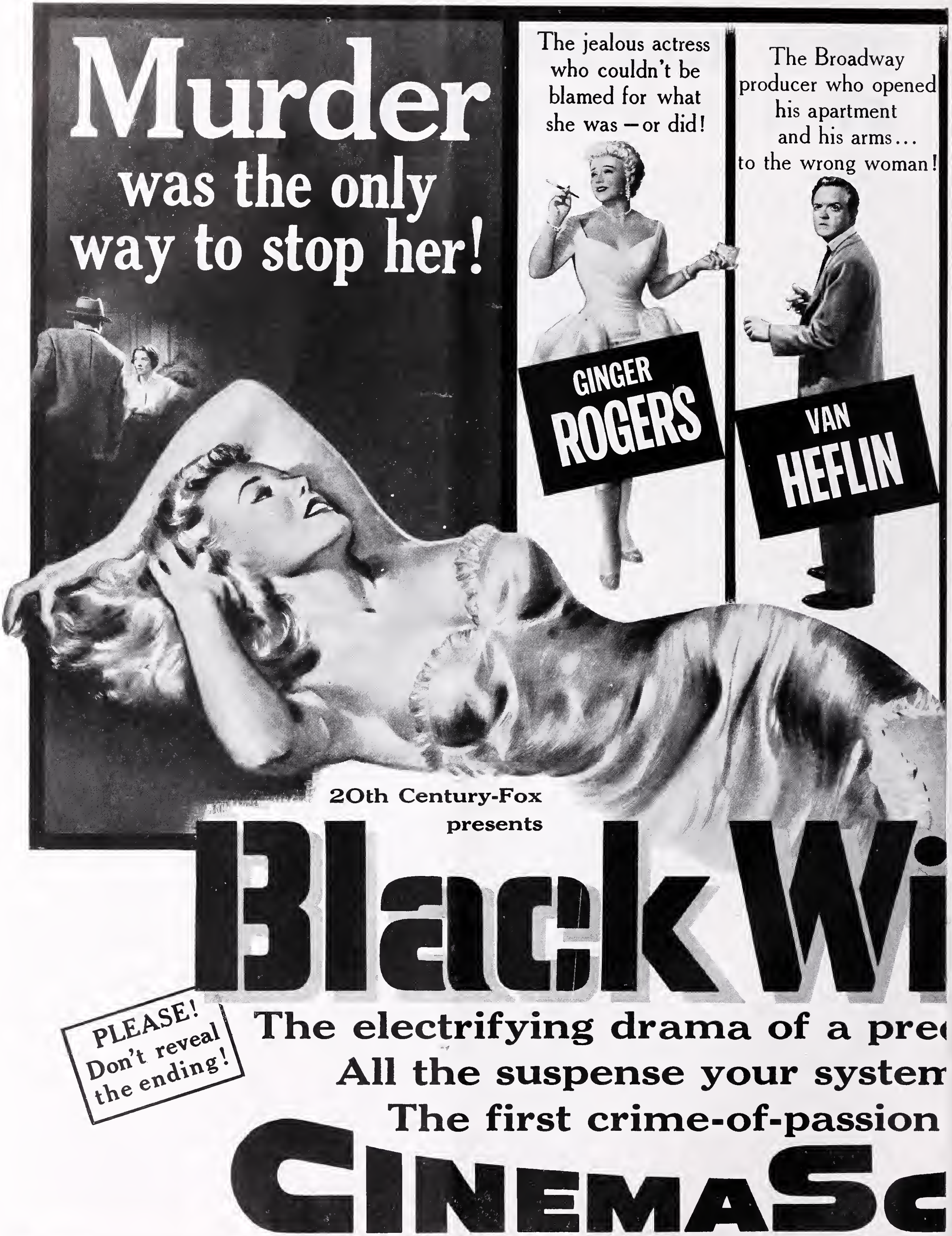
Thus, as the TOA convention closed, it appeared unlikely that much would come of the call, issued by the Theatre Equipment and Supply Manufacturers Association, for a joint Allied States-TOA convention, in conjunction with a TESMA, Theatre Equipment Dealers Association and International Popcorn Association trade show in Chicago in 1955.

The TESMA suggestion was for a week-long trade show, with the Allied convention held during the first three days of the week and the TOA convention during the last three days, or vice versa. Despite the fact that Allied's 1955 convention already has been set for Chicago, but at the Morrison Hotel, Allied leaders have displayed no more than mild interest in the TESMA proposal.

Myers Says Board Must Consider the Proposal

Abram F. Myers, Allied general counsel and chairman, said that "our board of directors would have to consider this proposal, taking into account the views and wishes of Illinois Allied," which is the host unit for the 1955 meeting. Other Allied officials said they had been disappointed this year when TESMA switched its convention and trade show from Allied's convention city, Milwaukee, to TOA's in Chicago, and said they doubted whether there was any strong desire in Allied at this time to work out similar plans again.

Meanwhile, this week, TOA's Mr. Reade wrote Allied's president, Ben Marcus, concerning the latter's invitation to TOA to join Allied in its Emergency Defense Committee, out of which sprang Allied's proposed bill for Federal regulation.



Murder
was the only
way to stop her!

The jealous actress
who couldn't be
blamed for what
she was — or did!

**GINGER
ROGERS**

The Broadway
producer who opened
his apartment
and his arms...
to the wrong woman!

**VAN
HEFLIN**

20th Century-Fox
presents

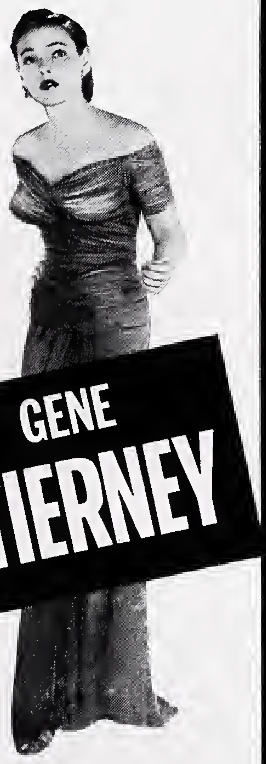
Black Wi

PLEASE!
Don't reveal
the ending!

**The electrifying drama of a pre
All the suspense your system
The first crime-of-passion**

CINEMASc

The wife who didn't know how far she could trust another woman with her husband!

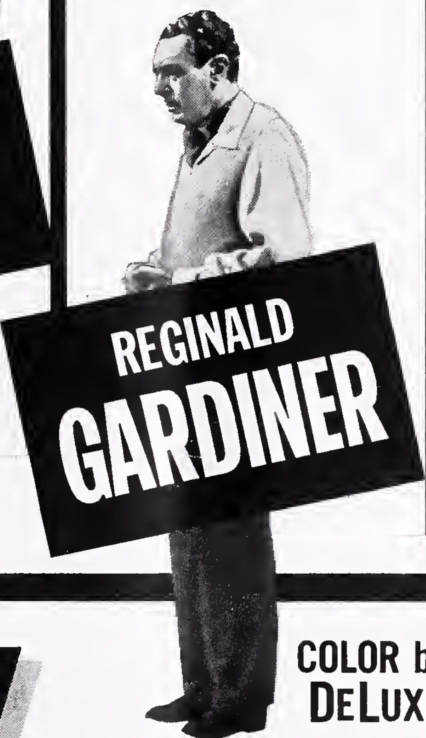


GENE TIERNEY

The detective who came to solve an act of violence!

GEORGE RAFT

The kept husband who thought there was no harm in having a little fun!



REGINALD GARDINER

idow

datory female!

n can take!

story in

OPE

COLOR by DELUXE

with

Peggy Ann Garner
Virginia Leith
Otto Kruger
Cathleen Nesbitt
Skip Homeier
Hilda Simms

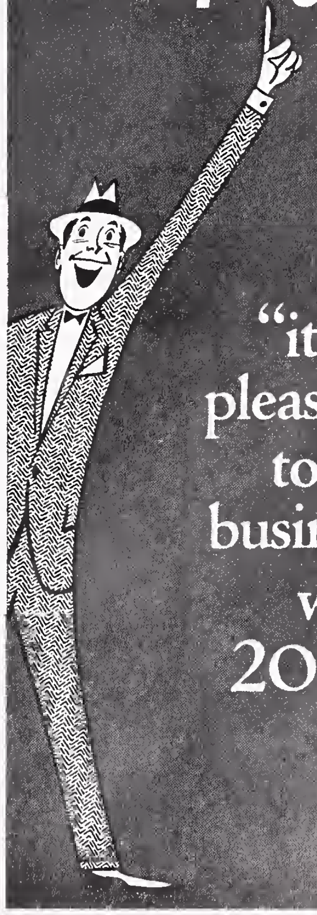
Screen Play, Produced and Directed by

NUNNALLY JOHNSON

From a Story by Patrick Quentin

One of the ticket-selling ads!

Get the pressbook right away and start planning your campaign!



"it's a pleasure to do business with 20th!"

DRIVE-INS FILE TRUST ACTIONS

Three Suits in Pittsburgh, Other in West Virginia Name Majors, Circuits

Three separate anti-trust suits seeking judgments totaling $4,575,000 from producing-distributing companies and circuits were filed last week in the Federal Court for the Western District of Pennsylvania in Pittsburgh by three outdoor theatres, the South Park drive-in, the Blue Dell drive-in and the Community drive-in.

The unusual suits, filed by the law firm of Malkan & Ellner, charge discrimination and unreasonable restraint, and also list 44 co-conspirators including the Motion Picture Association of America.

Most Companies Cited

Among the defendants are Warner Brothers, Stanley Warner Corporation, 20th Century-Fox Film Corporation, RKO Pictures, RKO Theatres, Universal Pictures, American Broadcasting-Paramount Theatres, Loew's Inc., Paramount Pictures, Altoona Publix Theatres, Penn Paramount Corporation, Comerford Theatres, United Artists Corporation, United Artists Theatres, Harris Amusement Company, Jamestown Amusement Company, National Theatres, Wesco Theatres, Columbia Pictures, Allied Artists, Monogram Pictures and Republic Pictures.

The 44 co-defendants range from Balaban & Katz, the Interstate Circuit and Fanchon & Marco, to Wilby-Kincey Service Corporation, the Schine Circuit and the aforementioned MPAA, formerly the Motion Picture Producers and Distributors of America, Inc.

The three plaintiffs claim discrimination and unreasonable restraint by the defendants and others acting in concert with them. Some of the exhibitors and the trade association are not named as defendants because they are not subject to service of the process in this suit, the attorneys for the complainants said.

Monopoly Is Charged

The drive-ins state in their complaints that the "Big Five" producer-distributor defendants controlled, monopolized and arrogated to themselves, directly and through subsidiaries, affiliated and jointly-owned companies, the cream of the motion picture exhibition business; that is, first run and other early exhibition of feature films. The other defendants acquiesced, the complaint charges.

In furtherance of the alleged conspiracy, the defendants have discriminated against local independent exhibitors, including drive-ins such as the South Park, Blue Dell and the Community, in many respects, such as film rentals, runs and clearances, maintenance of minimum admission prices, and in unreasonably withholding prints from independent exhibitors after availability by false claims that all prints were previously booked, it is charged.

The South Park seeks a judgment of $2,025,000 together with interest. The Blue Dell and the Community each seek judgments of $1,275,000. Arnold Malkan, attorney for the outdoor houses, said that it is believed that these complaints are among the first to list damages to concessions as well as the theatre.

Similar Suit in New York

Early this week Malkan and Ellner filed another suit in the New York Federal District Court on behalf of the Starlight drive-in, Fairmont, West Virginia, operated by the Lasky Brothers, asking $450,000 damages and making substantially the same charges as those in the Pennsylvania action against substantially the same defendants listed in the earlier action.

In effect the suits are seen as opening the door for all drive-in operators to participate if they wish to join on the expenses, according to Mr. Malkan, who filed the suits. This, he said, is known as a "class action." He indicated that other claims are pending and that every outdoor exhibitor who has been in the business for many years has a cause of action. The Pennsylvania suits could set in motion a nationwide series of claims or could be wrapped up in the two cases filed, it was said. Mr. Malkan also filed a $1,080,000 anti-trust suit this week in New York on behalf of the Austin Theatre, Kew Gardens, Long Island, naming many of the defendants in the drive-in suits.

Theatre in New Jersey Files Anti-Trust Suit

A $1,050,000 anti-trust suit has been filed in New York by Marlies Theatre Corp., operators of the Park theatre, Union City, N. J., against the major film companies, Skouras Theatres and subsidiaries of Loew's, Stanley Warner and RKO Theatres. The suit claimed the Park theatre was deprived of first run and subsequent run product because of an alleged conspiracy among the defendants.

Associated in Cleveland Now Operating 32 Units

CLEVELAND: With the acquisition recently of Loew's Park and Granada theatres, Associated Theatres, Cleveland, now owns 32 theatres in the Cleveland exchange area. Twenty-five of these are indoor theatres and seven are drive-ins. Meyer S. Fine is president of the circuit.

Senate Unit Studies Plea Of Exhibitors

A spokesman for the Senate Select Committee on Small Business this week promised the committee would study the latest complaint registered by the Southern California Theatre Association against trade practices of the producing-distributing companies.

The SCTOA forwarded to Senator Andrew F. Schoeppel (R., Kan.), chairman of the Small Business Committee, and to every member of Congress, as well as the members of the Federal Trade Commission and officials in the Department of Justice, a list of grievances citing alleged "monopoly" practices by the major companies in the marketing of motion pictures.

The Association maintains that the consent decree has resulted in giving the distributors new price-control powers which are now being used to the detriment of the individual or small circuit theatre operator. The SCTOA urged the Senate Committee to help the small theatre owner to "obtain sufficient purchasing power so that he can expect a reasonable profit on his investment."

Referring to the Paramount case, the Association complaint said that "independent exhibitors were not allowed to intervene in the original court action; they were opposed by both the defendants and the Department of Justice" and that "later on, in the working out of the consent decrees with the various defendant circuits, independent exhibitors affected were not called in and given an opportunity to state their position."

The SCTOA also charges that "after six months of (Federal admissions) tax reduction, we now find that distribution has increased its terms on film rentals so that the great proportion of the tax reduction is now flowing into their pockets." The SCTOA suggests three courses of action: industry arbitration, including film rentals; action by Congress to place the industry under a commission, and a direct appeal to the public "through our screens."

Asks Maryland Censor Law Be Repealed

BALTIMORE: If the Maryland legislature is unwilling to repeal the state's motion picture censorship law, then the decision as to the future of the law should rest with the public in the election booth. This contention was made here this week by Gerard M. Cahill of the Motion Picture Association of America in an address before the subcommittee of the Maryland Legislative Council. Reviewing decisions in other states and those of the U. S. Supreme Court on censorship, Mr. Cahill said "the present hearing affords the Legislative Council an excellent opportunity to recommend now an effective solution to an increasingly vexing problem by calling for prompt repeal by the 1955 legislature of the archaic censorship law."

Paramount 39-Week Net $2,428,000

Paramount Pictures Corporation estimates the earnings of the corporation and its consolidated domestic and Canadian subsidiaries for the third quarter ended October 2, 1954, at $2,428,000 after provision for United States and Canadian income taxes. These earnings represent $1.10 per share on the 2,208,133 shares outstanding and in the hands of the public as of that date.

Consolidated earnings for the quarter ended October 3, 1953 were estimated at $2,005,000 and represented 89 cents per share on the 2,256,158 shares then outstanding.

Consolidated earnings for the nine months ended October 2, 1954 after taxes are estimated at $6,390,000. These earnings include net profit on sale and adjustment of investments in subsidiary and affiliated companies of approximately $832,000 (after deducting applicable income taxes). These earnings, including such net profit on sales of investments represent $2.89 per share and, excluding such net profit, $2.52 per share.

Consolidated earnings for the first nine months of 1953 were estimated at $4,996,000 and represented $2.21 per share.

The board of directors of the company November 5 voted a quarterly dividend of 50 cents per share on the common stock payable December 14, 1954, to holders of record November 29, 1954.

Independent to Produce Three at RKO Studio

HOLLYWOOD: Prize Pictures, Inc., a motion picture producing company financed by Arizona capital, has moved onto the RKO lot to produce a program of three pictures in 1955. Distribution for the three pictures is contemplated for RKO. Films will be produced in Superscope and color.

Sig Schlager, general manager of Prize Pictures, has already set up his organization at RKO. His present business organization includes Ben Englander, Una Stanley and John Shanks.

Prize Pictures has spent three years acquiring and developing story material and negotiating for personalities to appear in them, Mr. Schlager said. Prize Pictures, Inc., is the producing name of Pictures Holding Corp., of which James A. Smith of Phoenix is President.

Illinois Theatre Owners Elect Gene Russell

CHAMPAIGN-URBANA, ILL.: The United Theatre Owners of Illinois has elected Gene Russell regional vice-president of the Champaign area. George Barber of Tuscola and W. E. Simmons of Monticello were named to the board of directors and Mrs. W. E. Simmons was appointed secretary.

NATIONAL CONFERENCE LUNCHEON

by the Herald

AN AWARD AND AN INTRODUCTION. The scene Tuesday in New York as executives of the National Conference of Christians and Jews had as guests film industry leaders. Sol A. Schwartz, past chairman, in behalf of the Conference, presented Emanuel Frisch, past chairman, a plaque for his services in last year's campaign. John H. Harris of Pittsburgh was introduced as this year's chairman. In left to right array above are Dr. Miller Ritchey, of Hardwick College, Oneonta, N. Y.; Mrs. Ritchey; Mr. Harris, speaking; J. Robert Rubin, luncheon chairman; Mr. Frisch, Mr. Schwartz and Ned E. Depinet.

Supreme Court Refuses Circuit's TV Appeal

WASHINGTON: The Supreme Court, this week, refused a request by the St. Louis Amusement Co. that it prevent a Federal Communications Commission hearing on the Columbia Broadcasting System's application for a St. Louis television station. The circuit and CBS are two of the five applicants for Channel 11, St. Louis. The circuit contends that CBS already has the maximum number of stations under FCC rules. The commission, however, granted a special exception to CBS in the case of the St. Louis station. The Supreme Court gave no reason for its negative decision.

COMPO Ad States Effects Of Admission Taxes

The thirtieth in the series of advertisements in *Editor and Publisher* by the Council of Motion Picture Organizations last week called attention to the threat of new municipal admission taxes. The ad pointed out that since the 20 per cent Federal admission tax was reduced, there has been an increase of nearly 1,000 theatre operations in the country, but that the original tax "was such a blight that it almost destroyed the film business." New municipal taxes "would penalize your local theatres," it said.

Ponti-De Laurentis Signs For Five Productions

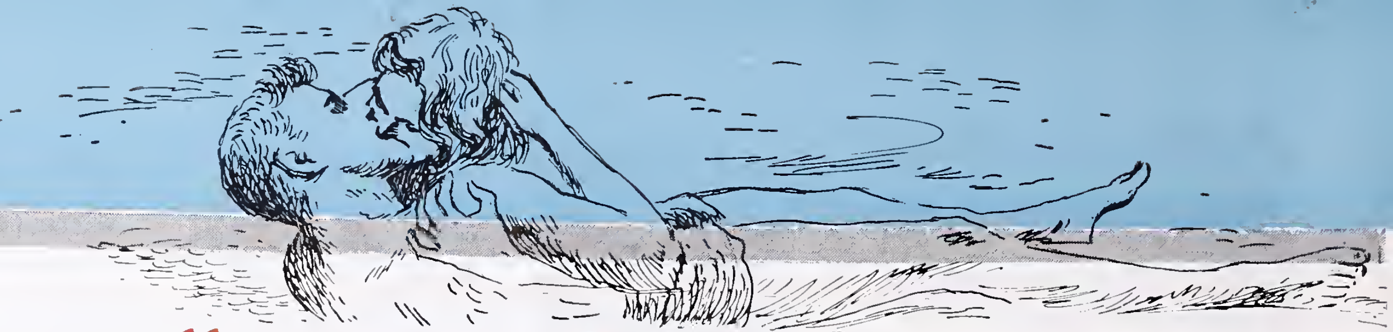
ROME: Producer Dino De Laurentis announced last week that Paramount Pictures had exercised its option with the Ponti-De Laurentis Studios for another year. The new contract calls for the production of five high budgeted pictures during 1954-55 at the Ponti-De Laurentis Studios in Rome. Mr. De Laurentis just returned from a two-week business trip to New York during which he held discussions with Paramount executives and made plans for the American launching of the Technicolor spectacle, "Ulysses," which stars Kirk Douglas and Silvana Mangano, and "Mambo" which stars Silvana Mangano, Michael Rennie, Shelley Winters, Vittorio Gassman and Katherine Dunham. Robert Rossen directed "Mambo."

Eskin Acquires Eight From Stanley Warner

PITTSBURGH: Harold S. Eskin, veteran exhibitor of New York, has taken over eight theatres from Stanley Warner Theatres in the Pittsburgh territory. They are the State in State College; El Patio and Wilson, Tyrone; Columbia, Warren; Jefferson and Alpine in Punxatawney; Liberty, Sharon, and Strand in Greensburgh. S. W. Gould, veteran western Pennsylvania showman, will supervise the houses with district offices in the Strand theatre in Greensburgh, Pa. Other houses owned by Mr. Eskin are College theatre, Bethlehem; Easton, Easton; Strand, Gettysburgh; Bromley, Philadelphia; Grant Lee, Palisades, N. J.; the Queen and Arcadia in Wilmington, Del.

MacDonald Reelected as Warner Club President

Karl G. Macdonald, vice-president of Warner Bros. Pictures International, was reelected president of the Warner Club at its annual meeting. Other officers elected were Larry Leshansky, vice-president in charge of membership; Ruth Weisberg, vice-president in charge of welfare; Don Cherry, vice-president in charge of claims; Harry Mayer, vice-president in charge of social activities; Barry O'Connor, treasurer, and George Schiffer, secretary.



WHAT "FROM HERE TO E

WHAT "THE CAINE MU

"THE LONG GRAY

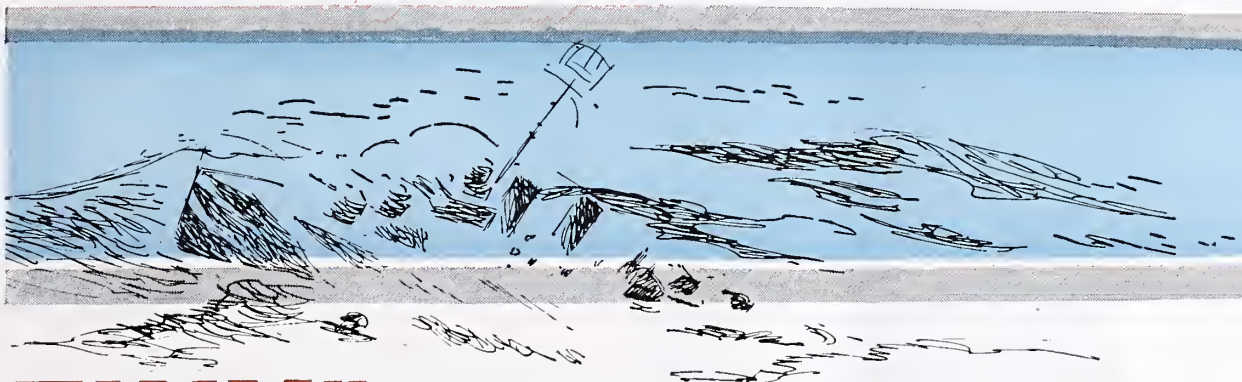
CINEMASCOPE

color by

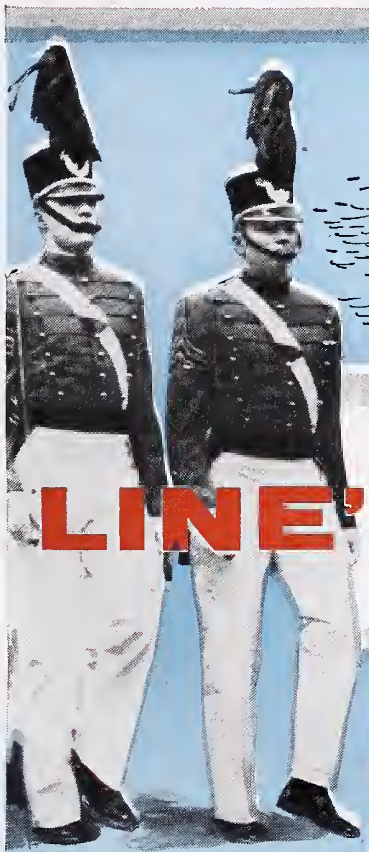
TECHNICOLOR co-starring ROBERT FRANCIS · DONALD CRISP · WARD BOND · BETSY PALMER · PHIL

Based upon "Bringing Up the Brass", by Marty Maher and Nardi Reeder Campion · Produced by

TERNITY" WAS TO THE ARMY. . .



TINY" WAS TO THE NAVY . . . . .



LINE" IS TO WEST POINT!

TYRONE POWER · MAUREEN O'HARA

in JOHN FORD'S

THE LONG GRAY LINE

CAREY • Screen Play by EDWARD HOPE
ROBERT ARTHUR • Directed by JOHN FORD

from Columbia!

RHODEN HEAD OF NATIONAL

Succeeds Skouras; Sees Bright Future Through Better Quality Films

by WILLIAM R. WEAVER

HOLLYWOOD: Elmer C. Rhoden, president of Fox Midwest Amusement Corp., was unanimously elected president of National Theatres last week by the board of directors to succeed the late Charles P. Skouras, who died October 22. The board also elected Alan May, company treasurer, a director.

Upon his election as president, Mr. Rhoden said he saw a brilliant future for the exhibitor, with possibly a smaller number of theatres but with a larger revenue resulting from improved quality of product.

He said that "we of exhibition must assume our share of responsibility and provide the answer to our quality picture shortage by furnishing risk capital needed to finance young, experienced producers and directors, during this emergency period."

He added that the company, which now owns no drive-ins, will maintain a flexible policy with regard to the acquisition or building of them in the future. He also said that John B. Bertero, vice-president of National Theatres, is his choice for president of Fox West Coast Theatres, and that Frank H. Ricketson, president of Fox Intermountain and vice-president of National Theatres, will be given charge of the circuit's eastern houses, including the Roxy, New York.

He said motion pictures need more "family entertainment" such as "Penrod and Sam" and the "Hardy Family," because children traditionally have become an important audience factor.

As chief executive of National Theatres, Mr. Rhoden will move his headquarters from Kansas City as soon as practicable to Los Angeles, home office of the circuit.

In Show Business 40 Years

Mr. Rhoden, who up to now was also a director and vice-president of National Theatres, parent company of Fox Midwest theatres, has been in show business for more than 40 of his 61 years. Born in LeMars, Ia., he moved to Nebraska as a small boy. He graduated from Central High School, Omaha, in 1914, then attended the University of Omaha and the University of Nebraska.

His first job in the film business dates back to 1912 when he was a shipper with the old General Film Exchange. He left the industry during college days, to return in 1917 a film salesman for General. His career was interrupted again by military service in World War I. He returned to Omaha in 1918 as film salesman for A. H. Blank and then to Kansas City as branch manager for the First National exchange. It was during this period that he first became associated with the Skouras brothers who had linked their interests with First National.

ELMER C. RHODEN

He became president of Midwest Film Distributors, which used exploitation in selling roadshow attractions. Later the company branched out into exhibition and had expanded to 45 theatres by 1929.

President 25 Years

Later that year the circuit was sold to a subsidiary of Fox West Coast Theatres. The same company acquired other interests which were combined into one company known as Fox Midwest Theatres. For the past 25 years Mr. Rhoden had been president and operating head.

When 20th Century-Fox, the parent company, divorced itself of all theatres, National Theatres was formed and he was elected vice-president and a director. He has long been active in various community civic affairs.

New Theatrical and TV Film Company Formed

A new film company called William Films, Inc., was formed this week by William Goldman, William Zimmerman and William L. Snyder. It will handle foreign films for specialized theatrical exhibition in the U. S. and produce television films for children. Mr. Goldman is a Philadelphia exhibitor, Mr. Zimmerman is former RKO vice-president and general counsel and Mr. Snyder has been an art film importer.

Pickus Asks Small Screen Prints of All

ST. LOUIS: In an address before the annual convention of the Missouri-Illinois Theatre Owners Association this week, Albert M. Pickus, vice-president of Theatre Owners of America, said, "There is no necessity to change from the so-called small screen to a larger picture ratio provided, however, that 2D prints of CinemaScope, and of other new process pictures, are made available."

He also said that at the TOA convention in Chicago last week, Al Lichtman, distribution head of 20th Century-Fox, said his company's CinemaScope pictures were not yet available in 2D and that he hoped they never would be, even though his company still intended to keep its promise to release them.

Mr. Pickus added that those exhibitors who cannot wait for that day should, "install a large screen, after careful investigation and advice, so as to be able to get the best reflective light setup for the particular theatre. For the average small theatre the cost of the large screen is not more than $1,000." They should also "install a short focal lens. For an additional $750, if they wish to be able to show *all* CinemaScope pictures on the wide screen, they are able to buy a pair of anamorphic lenses."

He felt there was no reason to make any investment in stereophonic sound.

E. D. Martin, president of TOA, also addressed the convention. He said that exhibitors are in a precarious position. The seller's market, the shortage of good pictures and prints, and the prohibitive film rental demanded threatened their existence. "Our immediate answer," he said, "is to stimulate independent production."

TNT Buys Equipment for Hotel Circuit Television

Large screen television projection equipment specially designed for use in hotel closed circuits, has been purchased by Theatre Network Television from General Precision Laboratory. There are 50 units in the deal. They will make possible closed circuit meetings in as many hotels, in as many cities. They will augment the 100 theatres TNT now uses. Nathan L. Haplern, TNT president, commented: "Closed circuit TV has up to now been handicapped by the absence of good equipment in sufficient quantity for use in hotels which accommodate medium size audiences and are available at hours not practical for large film theatres."

Plan Hopewell Drive-in

R. C. Patrick, co-owner of a Petersburg, Va., drive-in, and his partner R. Saunders, have purchased an eight-acre site in Hopewell, Va., for the construction of the city's first drive-in. Estimated cost will be $50,000.

$17,094

IN ONE WEEK

at the 468 seat Fine Arts Theatre in New York!*

JUST
LOOK
WHODUNIT......

it's **ALEC GUINNESS**

in Columbia's

THE DETECTIVE

*Which tops every other Guinness picture that has played the Fine Arts!

25 ABC HOUSES GET PERSPECTA

Experimental Installation British Circuit Has 175 Set for CinemaScope

by PETER BURNUP

LONDON: Associated British Cinemas is equipping 25 of its key houses with Perspecta sound. But this is an experiment only. "We do not believe that stereophonic sound is an essential requirement in screen entertainment," says D. J. Goodlatte, the circuit's managing director. "We just want to make sure."

ABC now has 175 theatres equipped with CinemaScope screens and single-channel sound. By the year's end 200 of its houses will be equipped. The circuit reports "gratifying" results on its first CinemaScope release, "The Command."

VistaVision in Debut

Another of the new techniques, VistaVision, made its public debut here with "White Christmas" at Paramount's Plaza. Included in the crowd of notables which attended the performance was Irving Berlin.

Trade viewers were unanimous in their paeans of praise for the picture and VistaVision. Writers in popular national newspapers—despite lofty lukewarmness among intellectual organs—also paid high tributes to the film as a showman's money-maker. Comment on the screen and the new technique was markedly scant. That, in the opinion of Paramount officials, was due to the fact that patrons in better theatres here have come to expect clarity of definition as a matter of course.

"We were selling the picture, not the process," said officials.

Producers Concerned

Producers here are becoming increasingly concerned at the future policy of the National Film Finance Corporation, following the liquidation of the original British Lion Film Corporation.

They point out that it had been announced earlier that a new British Lion would be formed under, presumably, NFFC control and that the company would confine itself to distribution only. The Producers' Association wants to know whether and when the company will be formed and what will be its scope?

Other points in regard to which BFPA wants enlightenment are: 1. Has the corporation come to any conclusion as to the future of Group Three, the organisation formed and supported by public money to give opportunity to novitiate producers and other technicians? 2. Has the corporation formulated a definite policy as to terms on which future loans will be made to independent producers?

GROSS IN BRITAIN SHOWS INCREASE

LONDON: During the quarter ended June 26, 1954, motion picture theatre admissions numbered 322,000,000, according to the Board of Trade Journal, published this week. The admission figure was 1.1 per cent below that for the first quarter of 1954, with the drop attributed to a seasonal decline. Gross box office revenue for the second quarter was £27,487,000, slightly higher than in the corresponding quarter of 1953. The net revenue for exhibitors also exceeded the first quarter, doubtless due to the reduction of the entertainment tax in May.

Complaints have been made lately on the allegedly onerous lending terms imposed by the corporation. Objection is taken in particular to the latter's insistence on participation in profits. Independent producers want to know whether the corporation will continue to demand participation and, in which case, what the participation will amount to.

A meeting between the Producers' Association and the corporation was to be held November 10.

Representatives of the Trade's Four Association have come to agreement on the terms of the operation of the new Eady levy, subject to ratification by CEA's general council this week and to go into force forthwith.

Breakdown at last week's meeting was occasioned by disagreement over the rate of levy operating between August 1 and October 23. As from the former date, exhibitors generally (on the advice of their Association's headquarters) paid at a lowered rate. J. Arthur Rank's CMA theatres continued to pay at a heavier rate and the dispute then arising was understood to be the primary reason for Mr. Rank's withdrawal from CEA.

Aim at Healing Break

As from October 24 a further levy scale was adopted and will continue for three years from that date. The agreement is described by the Producers' Association's Sir Henry French as "a very satisfactory solution of our difficulties." It was reached, it is understood, by the ameliorative influences of certain elder statesmen of the industry in connection with whom the name of Sir Alexander King is mentioned.

CEA's general council was likely to be in much better shape at Wednesday's meeting. Diplomatic but urgent endeavours are now in progress aimed at a healing of the rift between the Rank Organisation and the Essoldo group on the one side and CEA on the other.

It is pointed out that the Government prefers to deal with any industry through a general association of its members rather than with individual entities no matter how powerful.

Significantly, at a press conference following the agreement, Sir Henry French said: "We are anxious on our side to do everything we can to enable CEA to voice and be responsible for the general administration of the Eady scheme from the point of view of all exhibitors."

▽

The Royal Film Performance at Metro's Empire theatre November 15 marks the thirtieth anniversary of the Cinematograph Trade Benevolent Fund to which the proceeds of the performance will be devoted. Reporting progress on the Royal show's organisation the fund's president, Reginald Bromhead, says that advertising in the programme has already brought in £8,250, claimed as a record. Mr. Bromhead anticipates a sellout at the Empire at something in excess of £22,000.

▽

Norman Collins's Associated Broadcasting Development Company has been appointed a fourth programme contractor to the Independent Television Authority; thus completing the entertainment time on the Authority's three-station commercial network.

Grand Prize Films Head Announces New Product

Moritz Hamburger, president of Grand Prize Films of New York, has announced his company's product for the current season. The German films distributor is dividing the product into several types: subtitled films principally for art houses; German dialogue films without titles for German-language audiences; English-dialogue-or-dubbed films. The first of these to be released is "Desirees," with subtitles, which recently had its first-run showing in New York.

"Gangbusters" TV Films For Theatrical Release

Three episodes from television's "Gangbusters" series have been assembled into a 78-minute feature for theatres by Visual Drama, an affiliate of General Teleradio, in association with Terry Turner. These films, which were never telecast, will have a saturation booking in New England for which Joseph Levine has acquired territorial rights. However, it has not been determined whether the film will be released nationally through states rights or a national distributor.

Canada Circuits Plan Units

TORONTO: Both Famous Players Canadian Corporation and Odeon Theatres, Canada, announced plans for new theatres last week. Famous Players plans a 1,000-seat house in Red Deer, Alta., while Odeon plans a replacement for the Kent theatre, Moncton, N.B., destroyed six years ago.

Launch New Distributor

Eliot Hyman, who has a background in films for television and non-theatrical purposes, called newsmen into the Hotel Warwick Tuesday afternoon to announce a new company which will have a full supply of pictures for theatres as well as television: Associated Artists Productions, Inc.

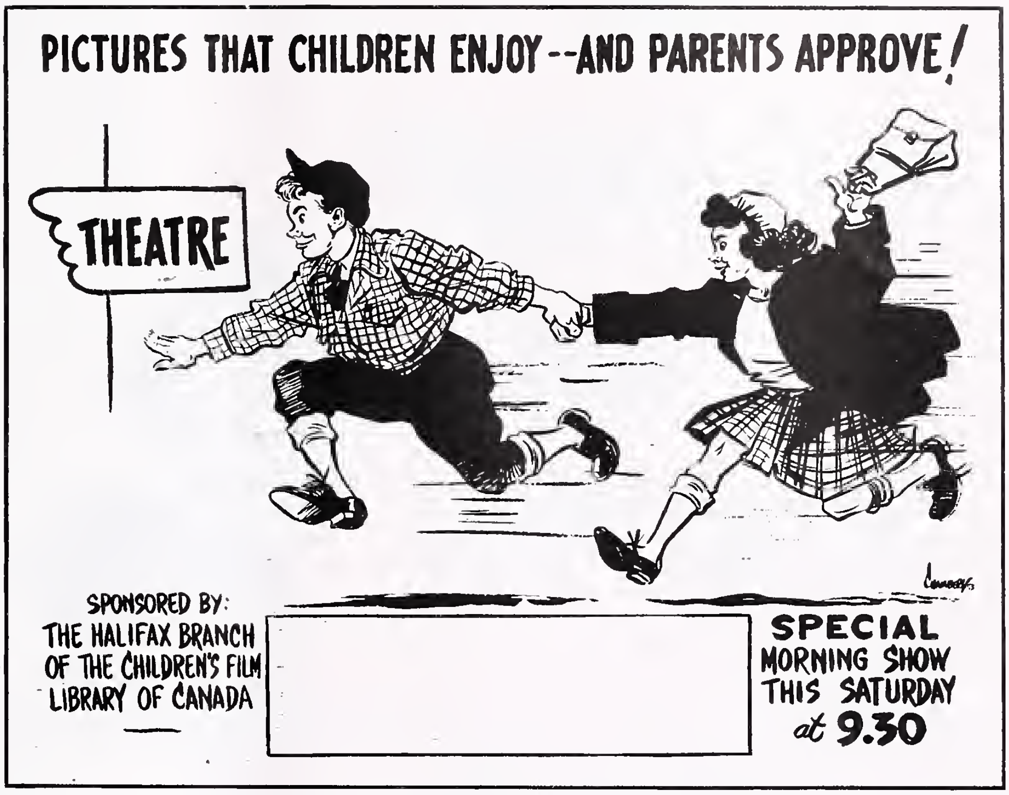
The company will have offices at 345 Madison Avenue, New York City, and has on its executive staff Kenneth Hyman, vice-president; Samuel Haims, controller and treasurer; Jacques Kopstein, formerly of Astor Pictures, domestic general sales manager; Norman Katz, formerly of Discina International, foreign sales maanger; Herb Richek, formerly of United Artists, chief of booking, and office manager; and a staff for television sales.

Mr. Hyman for ten years was with the York Microstat Corp., reducing engineering drawings to 35mm; then, in 1947, with Associated Artists, Ltd., which had a TV film library, which then was sold to the Lansing Foundation, controlled by David Baird, Mr. Hyman becoming a consultant. When Mr. Baird sold to Matthew Fox, Mr. Hyman withdrew.

The new company has an inventory of 24 English pictures, as well as fourteen more, for re-release; a features package entitled "The Hall of Fame Classics"; the entire output of Douglas Fairbanks pictures, completed and coming, for television stations here and abroad; and, also for television release; the Allen Funt "Candid Camera" series; "Johnny Jupiter" shows; the "Sherlock Holmes" series; 199 Monogram features; 83 Spanish and 40 German pictures now being dubbed into English in Germany.

There would be two years protection between release of the pictures, especially the first batch of 24, in theatres and on television, Mr. Hyman promised.

Investing in the Younger Set As Film Customers of the Future


PICTURES THAT CHILDREN ENJOY--AND PARENTS APPROVE!
THEATRE
SPONSORED BY: THE HALIFAX BRANCH OF THE CHILDREN'S FILM LIBRARY OF CANADA
SPECIAL MORNING SHOW THIS SATURDAY at 9.30

In Canada recently a group representing eleven Dominion-wide organizations, with encouragement from the industry, formed the Canadian Entertainment Film Consultants. Purpose of the new group is to recommend family entertainment films. One of the exhibits at a three-day workshop conference held by the group was the poster illustrated above which is circulated by the Canadian Film Children's Library, one of the participating organizations. Others are the Council of Churches, Council of Jewish Women, Canadian Film Institute, Federation of University Women, Big Sister Association, Daughters of the Empire, Junior League, Catholic Women's League, Parent Teacher Home and School group and the Legion of Decency. Mrs. Marjorie Dawson represented the Motion Picture Association of America at the workshop.

Key Columbia Executives At Five-Day Convention

CHICAGO: Columbia Pictures will hold a sales meeting for five days beginning November 15 at the Blackstone Hotel, Chicago. Eighteen sales and promotion executives were to meet with 38 domestic division and branch managers and seven top sales executives from Canada. A. Montague, general sales manager, was to preside at the meetings, whose purpose was to set sales and distribution plans on coming product, including Columbia's first in CinemaScope.

"Desiree" Song to Spark Promotion of Picture

Spearheading 20th Century-Fox's promotional campaign for the CinemaScope spectacle, "Desiree," starring Marlon Brando and Jean Simmons, having its premiere, November 17, at the New York Roxy, is what the company describes as "a major music campaign," with eight top recordings of "The Song from Desiree," subtitled "We'll Meet Again." The ballad has been recorded by Bing Crosby, Johnny Desmond, Jane Froman, Paul Weston and others. Also figuring in the campaign is a reprint of the Annamarie Selinko novel, carrying cast and credits of the picture; department store and fashion tie-ups, as well as TV and radio advertising. The picture was produced by Julian Blaustein.

Republic 39-Week Net Profits $776,971

For the 39 weeks ended July 31st, 1954, Republic Pictures Corporation and its subsidiaries reported a net profit of $1,617,971 before Federal tax provision, estimated Federal normal and surtaxes of $841,000 or a net after taxes of $776,971. For the comparable period ended July 25, 1953, Republic reported a net profit of $1,698,155 before Federal tax provision, estimated Federal normal and surtaxes of $875,000 or a net after taxes of $823,155.

20-City Texas Premiere For I.F.E.'s "Theodora"

"Theodora, Slave Empress," I.F.E.'s American-language spectacle, will have a 20-city saturation premiere in Texas, December 2, it was announced this week by Bernard Jacon, vice-president in charge of sales. Some of the theatres involved are the State, El Paso; State, Galveston; Texas, San Antonio; Kirby, Houston; and Palace, Fort Worth. The picture stars Gianna Maria Canale and was filmed in Pathecolor. The company says it is the highest budgeted film ever to be released by them.

Illinois Allied Welcomes Committee on Toll TV

CHICAGO: The board of directors of Allied Theatre Owners of Illinois at a meeting here last week voted a welcome to the formation of the joint exhibitor's committee on toll television. The board recommended that the unit give its full support to the fulfillment of the committee's objectives.

Paramount Pictures

PARAMOUNT CONTINUES TO DELIVER THE INDUSTRY'S TOP GROSSES, BECAUSE...

It's hitting Christmas Week business right now as its first hundred dates play to smash results. The whole country hails this first VistaVision attraction for, as the Los Angeles Herald & Express says, it's "an irresistible package of boxoffice inducements!"

PRESENTED THROUGH
VISTAVISION
MOTION PICTURE HIGH-FIDELITY

IRVING BERLIN'S

White Christmas

starring
BING CROSBY * DANNY KAYE
ROSEMARY CLOONEY * VERA-ELLEN
Color by TECHNICOLOR
with DEAN JAGGER · Lyrics and Music by IRVING BERLIN
Produced by ROBERT EMMETT DOLAN · Directed by MICHAEL CURTIZ
Dances and Musical Numbers Staged by Robert Alton
Written for the screen by
NORMAN KRASNA, NORMAN PANAMA and MELVIN FRANK

Today's big box
are all from Pa

Wonderful is the exhibitors' word for Sabrina everywhere! Seventh record week on Broadway. And Variety reports "Boffo, Chicago" – "Paces Buffalo" – "Huge, Minneapolis" – "Giant, Los Angeles" – "Sockeroo, Denver" – "Uniformly sock to terrific!"

HUMPHREY BOGART
AUDREY HEPBURN
WILLIAM HOLDEN

in

Sabrina

with

WALTER HAMPDEN · JOHN WILLIAMS
MARTHA HYER · JOAN VOHS

Produced and Directed by BILLY WILDER · Written for the Screen by Billy Wilder, Samuel Taylor and Ernest Lehman
From the play by Samuel Taylor

12 weeks New York – 12 weeks Philadelphia are typical of engagements making this the year's long-run leader. In key city runs it hit an astounding 98% holdover average. No wonder it's the hottest attraction in general release today!

JAMES
STEWART

in

ALFRED HITCHCOCK'S

REAR WINDOW

Color by TECHNICOLOR

co-starring

GRACE KELLY · WENDELL COREY
THELMA RITTER

with RAYMOND BURR · Directed by ALFRED HITCHCOCK
Screenplay by JOHN MICHAEL HAYES
BASED ON THE SHORT STORY BY CORNELL WOOLRICH

office leaders
ramount!

And The Leading
Christmas-New Year Show Will be
Hal Wallis' 3 RING CIRCUS
in VistaVision
starring
Dean Martin and Jerry Lewis
Color by Technicolor

Box Office Champions For October, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

BRIGADOON

(Metro-Goldwyn-Mayer) (CinemaScope)

Produced by Arthur Freed. Directed by Vincente Minnelli. Ansco Color. Cast: Gene Kelly, Van Johnson, Cyd Charisse, Elaine Stewart, Barry Jones, Hugh Laing, Albert Sharpe, Virginia Bosler, Jimmy Thompson.

ON THE WATERFRONT

(Columbia)

Produced by Sam Spiegel. Directed by Elia Kazan. Written by Budd Schulberg. Cast: Marlon Brando, Karl Malden, Lee J. Cobb, Eva Marie Saint, Rod Steiger, Pat Henning, Leif Erickson, James Westerfield, Tony Galento, Tami Mauriello. (Champion for the second month.)

REAR WINDOW

(Paramount)

Directed by Alfred Hitchcock. Written by John Michael Hayes. Technicolor. Cast: James Stewart, Grace Kelly, Wendell Corey, Thelma Ritter, Raymond Burr, Judith Evelyn, Ross Bagdasarian, Georgine Darcy, Sara Berner. (Champion for the second month.)

SABRINA

(Paramount)

Produced and directed by Billy Wilder. Written by Billy Wilder, Samuel Taylor and Ernest Lehman (from the play by Samuel Taylor). Cast: Humphrey Bogart, Audrey Hepburn, William Holden, Walter Hampden, John Williams, Martha Hyer, Joan Vohs, Marcel Dalio, Marcel Hillaire.

A STAR IS BORN

(Warner Bros.) (CinemaScope)

Produced by Sidney Luft. Directed by George Cukor. Written by Moss Hart (from a story by William A. Wellman and Robert Carson). Technicolor. Cast: Judy Garland, James Mason, Jack Carson, Charles Bickford, Tom Noonan, Irving Bacon, Lucy Marlow, Hazel Shermet, Amanda Blake, James Brown, Lotus Robb.

WOMAN'S WORLD

(20th Century-Fox) (CinemaScope)

Produced by Charles Brackett. Directed by Jean Negulesco. Written by Claude Binyon, Mary Loos and Richard Sale. DeLuxe color. Cast: Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl, Cornel Wilde, Elliott Reid, Margalo Gillmore, Alan Reed.

VistaVision Wins Award From Vision Institute

A special award of merit to VistaVision from the Vision Conservation Institute, national non-profit educational and public service organization, has been received by Paramount Pictures. The award, presented by Dr. Lawrence H. Foster, president of the institute, says that VistaVision's clarity of photography, freedom from distortion and beneficial effects upon the visual processes of audiences "are outstanding contributions to visual comfort and the enjoyment of fine films produced by the motion picture industry."

Anamorphic VistaVision Prints to Be Supplied

CHICAGO: Doubt in some areas of the industry that Paramount would actually make VistaVision productions available in anamorphic prints was dispelled here last week by Loren Ryder, head of Paramount's studio technical department, at the TESMA-TEDA-TOA convention forum.

In addressing an audience of about 800 assembled for discussion of technical problems in exhibition with the new systems, Mr. Ryder said his company definitely plans to supply anamorphic VistaVision prints for theatres that may want them.

At the same forum, Earl Sponable, technical director of 20th Century-Fox, defended magnetic sound as a method practicable for theatres generally, adding that while present magnetic heads had proved capable of reproducing between four and five million feet of film, an alloy of aluminum and iron, called alfenol, had been used experimentally and had indicated it could increase head life about five times over the present rating.

Warner Executives Attend Company Product Meeting

Warner Brothers' home office sales executives and district managers attended a two-day product meeting in New York last week called by Ben Kalmenson, vice-president in charge of sales. Purpose of the meeting was to discuss forthcoming productions including "A Star Is Born," others already completed and those scheduled for filming and release in 1955. Some of the pictures discussed include "Drum Beat," "Track of the Cat," "The Silver Chalice," "Young at Heart," "Jump Into Hell," "East of Eden," "Battle Cry," "Strange Lady in Town," "Land of the Pharaohs," "Mr. Roberts," "The Sea Chase" and "Pete Kelly's Blues."

Release Top Films Whole Year: Hyman

Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, stated last week that even distribution of quality pictures throughout the year should be started now.

"In studying the pictures available following Thanksgiving to Christmas, I find that there is practically nothing of quality. This sad state of affairs is made more glaring when one takes a look at the availabilities for Christmas time," Mr. Hyman said. "This, to me, is a deplorable situation. I have been urging an even distribution of the quality product without regard for seasons for a long time. The definite upward trend taken by our industry this year convinces me that now, more than ever, is the time to use statesmanship, mixed with good business, to eliminate those horrible gaps when our patrons become disillusioned with the type of entertainment we offer."

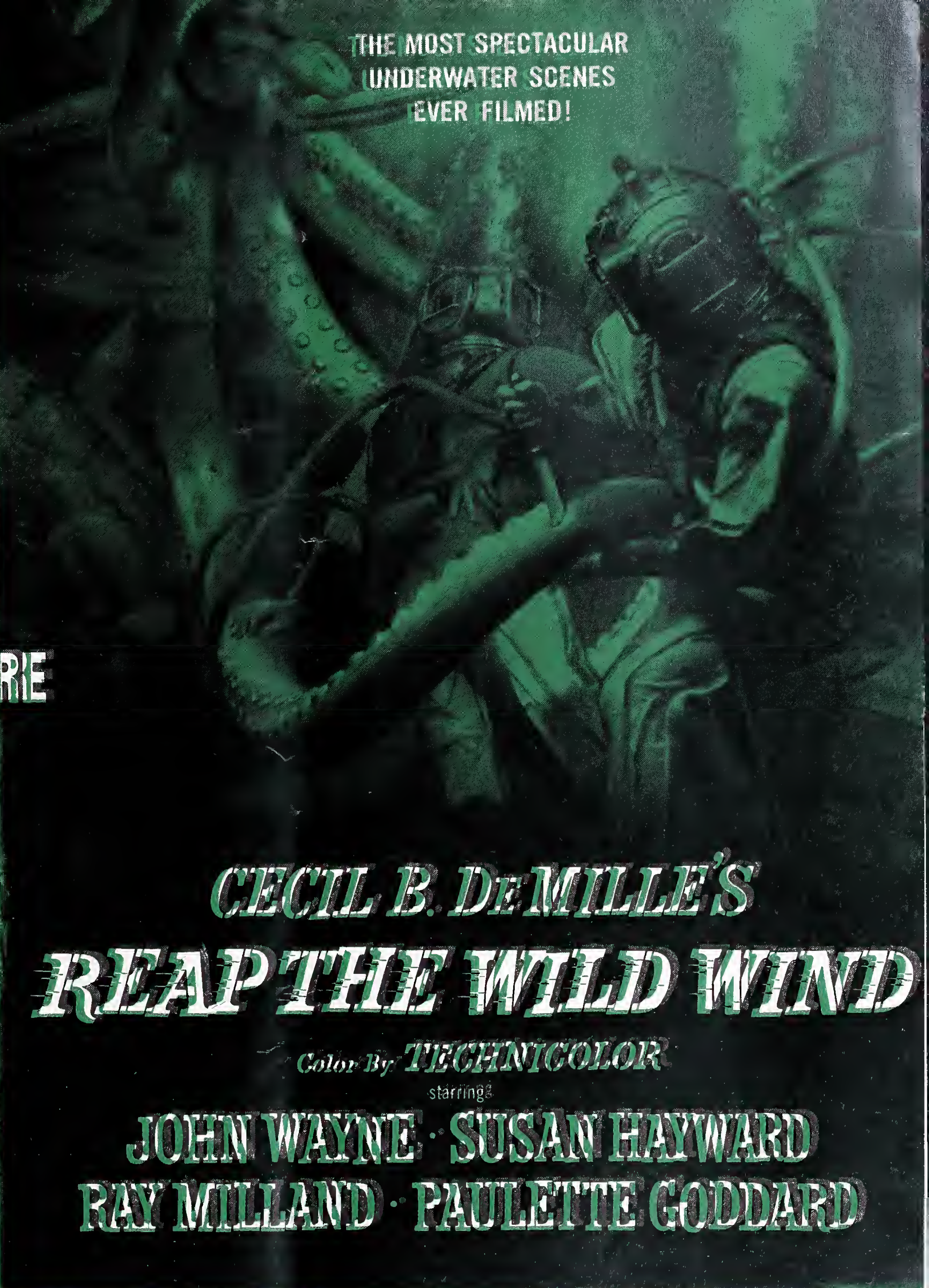
He says the solution is a simple one and calls for distributor and exhibitor cooperation. The exhibitor should not ask the distributor to take all the gamble between Thanksgiving and Christmas. He should underwrite the film rental for the picture he wants provided it is a quality picture with a good box office potential.

"The distributor," he added, "who goes along with such a proposal is bound to catch his competitors flatfooted since he will have practically no competition with his picture being the sole quality attraction shown.

"Furthermore, a first run playoff of a quality picture at such a time will make it available to the subsequent runs at a time when it is most needed and when the added business done by these subsequent runs will afford more than the usual film rental."

Keough Attends Signing Of New Copyright Law

WASHINGTON: The motion picture industry's representative at the signing by President Eisenhower last week of the international copyright law was Austin C. Keough, vice-president and general counsel of Paramount. Now that the United States has ratified the new Universal Copyright Convention, it is expected that the remainder of the non-iron curtain countries which signed the treaty will proceed with their own ratification procedures. In effect, the concept of the United States statutory system of copyright protection based on publication with notice of copyright has been taken over by the other countries. Mr. Keough said he was pleased that the film industry had been able to contribute its support. Also present was Edward A. Sargoy, head of the copyright section of the American Bar Association, who was a technical consultant to the United States delegation which draw up the convention.



DeMILLE'S MIGHTY SEA EPIC HAS NEW-PICTURE POWER ON TODAY'S BIG SCREENS!

CECIL B. DeMILLE'S

REAP THE WILD WIND

Color By TECHNICOLOR

starring

JOHN WAYNE · SUSAN HAYWARD
RAY MILLAND · PAULETTE GODDARD

with RAYMOND MASSEY · ROBERT PRESTON · CHARLES BICKFORD · WALTER HAMPDEN · JANET BEECHER
Produced and Directed by CECIL B. DeMILLE · Screenplay by ALAN LeMAY, CHARLES BENNETT and JESSE LASKY, Jr.
Based on a Saturday Evening Post Story by Thelma Strabel · A PARAMOUNT RE-RELEASE

Results are in from the first 25 key runs!
They've played to "Wind"-jammed houses . . . with
thousands of new patrons lining up to see John Wayne and Susan
Hayward in one of the all-time great DeMille attractions.
Date it now and reap a windfall of profit!

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

NICHOLAS RAY says, "Entertainment is our business, whatever medium we may be using at a given moment." He says this in the course of a conversation which has to do with the writing, direction and production of dramatic materials of all kinds and of dramatic media of all kinds, including television.

Nicholas Ray is a young man who has written, directed and produced dramatic materials of all kinds in all the kinds of dramatic media except the last-named, and it's because he's getting ready to venture into that one also that the conversation takes place. A man whose last picture is among the Box Office Champions of the year is not to be permitted lightly to depart the field of theatrical films, and it turns out, fortunately, that he's not departing it—just reaching out.

Among Gifted Men Chosen By Frank Lloyd Wright

The Ray talent is rounded, seasoned, and soundly based. He is one of the renowned group of gifted young men chosen by Frank Lloyd Wright for the intensive developmental training the greatest architect of this century administered at his famed Taliesen, where he learned the craft that served him in his Broadway stage phase ("Lute Song," "Beggar's Holiday," others). And he is one of the fabulous young University of Chicago students who exploded educational tradition and set new intellectual standards in the heady early years of the Robert Maynard Hutchins' regime.

The skills and techniques acquired at Taliesen and Chicago made his war-time radio writing (programs of all types for OWI; "Back Where I Come From" for CBS) a memorable contribution to the morale of the populace, at home and away; and when that need was past he came west to associate himself, in one or another or more than one capacity, with such pictures as "A Tree Grows in Brooklyn," "Knock on Any Door," "In a Lonely Place," "Flying Leathernecks" and "Lusty Men," to name a handful.

Director of Story Which Concerns Juvenile Delinquency

The next Ray project is the direction of "Rebel Without a Cause," a story about juvenile delinquency, no stranger whatever to a young man who roamed Chicago in the hot hey-dey of the Capone dynasty. And his next after that is "Big Like," which has nothing to do with gangsters, as the title might suggest, but is concerned intimately and dramatically with the keel-builders of the Mississippi River traffic lane which, he says, films haven't done right by up to now.

So why's he gonna start a television series? He replies as quoted way back up there where this report started. And he adds, when asked whether he may not find his theatrical film competing with his television film too often for comfort at some time in the bright future, "It's not going to happen. Neither medium is going to extinguish the other. The movie didn't kill off the stage, and radio didn't kill the motion picture. There's plenty of room under the entertainment sun for cinema and television to live and prosper side by side. I think they will."

◆

THE completion of photography on 11 pictures, offset by the launching of only four others, pulled the over-all production score down at the weekend.

Probably the standout among the new undertakings is "The Rose Tattoo," the Hal Wallis production in VistaVision for Paramount release. It has Burt Lancaster, Anna Magnani, Marisa Pavan, Virginia Grey, Ben Cooper and many others in the cast directed by Daniel Mann.

Sam Marx started "Kiss of Fire," Technicolor, for Universal-International, with Joe Newman directing Jack Palance, Rhonda Fleming, Martha Hyer and Alan Reed.

"No Place to Hide" is an independent enterprise, a Joseph Shaftel production in Eastman color. Shaftel is producer-director, Dan Milner is associate producer, and the cast is headed by David Brian, Marsha Hunt and Hugh Corcoran.

"Five Against the House" is a Columbia project produced by Sterling Silliphant, directed by Phil Karlson, and with Guy Madison, Kim Novak, Brian Keith, Kerwin Mathews and Alvy Moroe.

Preminger to Continue Opera "Conversions"

Otto Preminger, producer-director of "Carmen Jones," has intimated he would like to continue film modernization of traditional opera and that the "Barber of Seville" is the next likely candidate. He said, "There was a time when most of the public had such an awe-struck veneration for opera that they would have resented any project which accorded opera anything but traditional treatment. That day is past. My personal observation is that opera-lovers are the ones who enjoy 'Carmen Jones' the most."

Columbia, Judy Holliday Receive Treasury Awards

A "Distinguished Service Award" was received this week by Columbia Pictures from the Treasury Department for a five-minute savings bond film to be shown in theatres and on television next year. Judy Holliday also received the "Minute Man Flag Award" for her part in the film.

THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA
Five Against the House

INDEPENDENT
No Place to Hide (Joseph Shaftel; Eastman color)

PARAMOUNT
The Rose Tattoo (VistaVision)

U-I
Kiss of Fire (Technicolor)

COMPLETED (11)

ALLIED ARTISTS
Rider of the Ruby Hills
High Society

COLUMBIA
Creature With the Atom Brain (Clover Prods.)

MGM
Hit the Deck (CinemaScope; Eastman)

PARAMOUNT
The Trouble With Harry (VistaVision; Technicolor)

REPUBLIC
The Admiral Hoskins Story

20TH-FOX
The Seven-Year Itch (CinemaScope; Color)

UNITED ARTISTS
Big House, U.S.A. (Bel-Aire)

U-I
The Shrike
To Hell and Back (CinemaScope; Technicolor)

WARNER BROS.
Jump Into Hell

SHOOTING (28)

COLUMBIA
The Man from Laramie (William Goetz; CinemaScope; Technicolor)
My Sister Eileen (Cinema-Scope; Technicolor)

INDEPENDENT
Bride of the Atom (Catacomb Pic.)
Marty (Hecht-Lancaster Prods.)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

LIPPERT
Shock (Exclusive Prod.)

MGM
The Marauders (Color)
The Scarlet Coat (CinemaScope, Color)
It's Always Fair Weather (CinemaScope; Color)
Interrupted Melody (CinemaScope; Color)

PARAMOUNT
You're Never Too Young (VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC
Magic Fire (Trucolor)

RKO RADIO
Seven Bad Men (Nat Holt, Superscope, Technicolor)
Escape to Burma (Filmcrest; SuperScope; Technicolor)

20TH-FOX
A Man Called Peter (CinemaScope; Color)

UNITED ARTISTS
Top of the World (Landmark Prods.)
Not As a Stranger (Stanley Kramer)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

U-I
Abbott and Costello in the Mummy
Cult of the Cobra
Third Girl from the Right (Technicolor)
The Purple Mask (CinemaScope; Technicolor)

WARNER BROS.
The Sea Chase (CinemaScope; WarnerColor)
Mister Roberts (CinemaScope; WarnerColor)
Moby Dick (Cinema-Scope; Technicolor)
Strange Lady in Town (CinemaScope; WarnerColor)

Democrats Control Key Committees

WASHINGTON: Democratic control of the House of Representatives for the next two years means that a completely different set of men will be presiding over legislation of interest to the film industry.

Heading the tax-writing House Ways and Means Committee, for example, will be Rep. Cooper (D., Tenn.), who led the fight in the House for greater admission tax relief for the small theatres. Mr. Cooper and his Democratic colleagues are generally friendly to excise tax relief, though any further admission tax reduction right now seems a rather remote possibility. They're considered likely to go for extension of part or all of the 52 percent corporate tax rate, if the Administration asks Congress again to prevent that rate from dropping to 47 percent as it's scheduled to do next April 1.

The Democrats on the Ways and Means Committee are also likely to give a friendly reception to the President's recommendations for reduction of international trade barriers, a move backed by most industry leaders. Republican Committee Chairman Reed (R., N. Y.) has been a staunch opponent of the free trade program.

Rep. Celler of New York and Rep. Priest of Tennessee will head the House Judiciary and Commerce Committees respectively. One or the other of these two committees would handle Allied States Association's bill for Federal regulation of the film industry should it ever be introduced. Both men are considered friendly to small business, and Mr. Celler on occasion has criticized the major film companies.

Mr. Celler told The HERALD he would press for action on bills to boost the fine for violating the anti-trust laws and to set up a uniform Federal statute of limitations for private anti-trust suits. The latter has been a major battle ground between exhibitors and distributors for some years.

Rep. Patman (D., Tex.) will head the House Small Business Committee, and can be counted on to provide a vigorous program of investigation for that group.

Ranking member of the House Commerce Committee will be Rep. Harris (D., Ark.) and chances now seem good for a renewal of the investigation he led some years ago into television program contents.

Rep. Walter of Pennsylvania, on frequent occasions very friendly to the film industry and laudatory of its anti-Communist efforts, will head the House Un-American Activities Committee.

"This Is Your Army" Release November 27

Distribution to exchanges of prints for "This Is Your Army," a feature length Technicolor picture produced for the Department of Defense, will begin November 27, it was announced Tuesday by Robert W. Coyne, COMPO special counsel. Release date of the picture is December 13. Nine major companies are cooperating with COMPO in distribution of the picture, the general sales managers having divided the country into areas with certain exchange territories allotted to each company. "This Is Your Army" has a running time of 55 minutes. Distribution of press books, prepared by 20th Century-Fox, will begin shortly by National Screen Service, which also will distribute the trailer.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending November 6 were:

Albany: The Barefoot Contessa (U.A.), White Christmas (Par.) 2nd week.

Atlanta: The Barefoot Contessa (U.A.) 2nd week, A Bullet Is Waiting (Col.) (2nd week), On the Waterfront (Col.) 2nd week, Sabrina (Par.).

Baltimore: Rogue Cop (MGM), A Star Is Born (W.B.) 4th week, White Christmas (Par.).

Boston: A Star Is Born (W.B.), White Christmas (Par.).

Buffalo: The Barefoot Contessa (U.A.), The Black Knight (Col.), A Star Is Born (W.B.), White Christmas (Par.) 2nd week, The Vanishing Prairie (Buena Vista).

Cincinnati: Beau Brummell (MGM), Sabrina (Par.), A Star Is Born (W.B.) 3rd week, White Christmas (Par.) 2nd week.

Columbus: A Star Is Born (W.B.) 2nd week, White Christmas (Par.).

Denver: The Barefoot Contessa (U.A.), Black Widow (20th-Fox), A Star Is Born (W.B.) 3rd week, White Christmas (Par.) 2nd week.

Des Moines: Adventures of Hajji Baba (20th-Fox), Black Widow (20th-Fox).

Detroit: Brigadoon (MGM) 2nd week, A Star Is Born (W.B.) 5th week, White Christmas (Par.).

Hartford: Black Knight (Col.), Black Widow (20th-Fox), Brigadoon (MGM) 2nd week, A Star Is Born (W.B.) 2nd week.

Indianapolis: Drum Beat (W.B.), White Christmas (Par.).

Jacksonville: A Star Is Born (W.B.), Suddenly (U.A.) holdover, White Christmas (Par.) 2nd week.

Kansas City: A Star Is Born (W.B.) 2nd week, A Woman's World (20th-Fox) 3rd week.

Memphis: White Christmas (Par.), A Woman's World (20th-Fox).

Miami: The Black Widow (20th-Fox).

Milwaukee: Beau Brummell (MGM), Black Knight (Col.), Sabrina (Par.) 2nd week, A Star Is Born (W.B.).

Minneapolis: Suddenly (U.A.).

New Orleans: The Bounty Hunter (W.B.), Brigadoon (MGM) 2nd week, A Star Is Born (W.B.) 4th week, A Woman's World (20th-Fox).

Oklahoma City: Adventures of Hajji Baba (20th-Fox) 2nd week, Bengal Brigade (Univ.), Sabrina (Par.) 2nd week, A Woman's World (20th-Fox) 4th week.

Omaha: Black Knight (Col.), Rogue Cop (MGM), Sabrina (Par.), A Star Is Born (W.B.).

Philadelphia: The Barefoot Contessa (U.A.), Sabrina (Par.) 2nd week, A Star Is Born (W.B.) 3rd week, Suddenly (U.A.) 3rd week, White Christmas (Par.).

Pittsburgh: Adventures of Hajji Baba (20th-Fox) 2nd week, Sabrina (Par.), A Star Is Born (W.B.) 3rd week.

Portland: The Barefoot Contfssa (U.A), Rear Window (Par.) 3rd week, A Woman's World (20th-Fox) 3rd week.

Providence: Man With a Million (U.A.), Pushover (Col.), A Star Is Born (W.B.).

San Francisco: Bengal Brigade (Univ.), The Black Widow (20th-Fox), Human Jungle (A.A.), Rogue Cop (MGM), A Star Is Born (W.B.) 5th week, White Christmas (Par.).

Toronto: Brigadoon (MGM) 3rd week, Doctor in the House (JARO) 14th week, Rear Window (Par.), White Christmas (Par.), A Woman's World (20th-Fox) 3rd week.

Vancouver: Betrayed (MGM), The Egyptian (20th-Fox), The High and the Mighty (W.B.) 2nd week.

Washington: Beau Brummell (MGM), On the Waterfront (Col.) 7th week, Rear Window (Par.) 9th week, Rogue Cop (MGM) 3rd week, Sabrina (Par.) 3rd week, A Star Is Born (W.B.) 3rd week, Suddenly (U.A.), White Christmas (Par.).

Legion Approves Five Of Six New Films

The National Legion of Decency this week reviewed six pictures, putting five in Class A, Section 1, morally unobjectionable for general patronage, and one in Class B, morally objectionable in part for all. In Section 1 are "Athena," "The Black Knight," "The Bob Mathias Story," "Romeo and Juliet" and "West of Zanzibar"; in Class B is "Track of the Cat" because of "suggestive sequence and dialogue."

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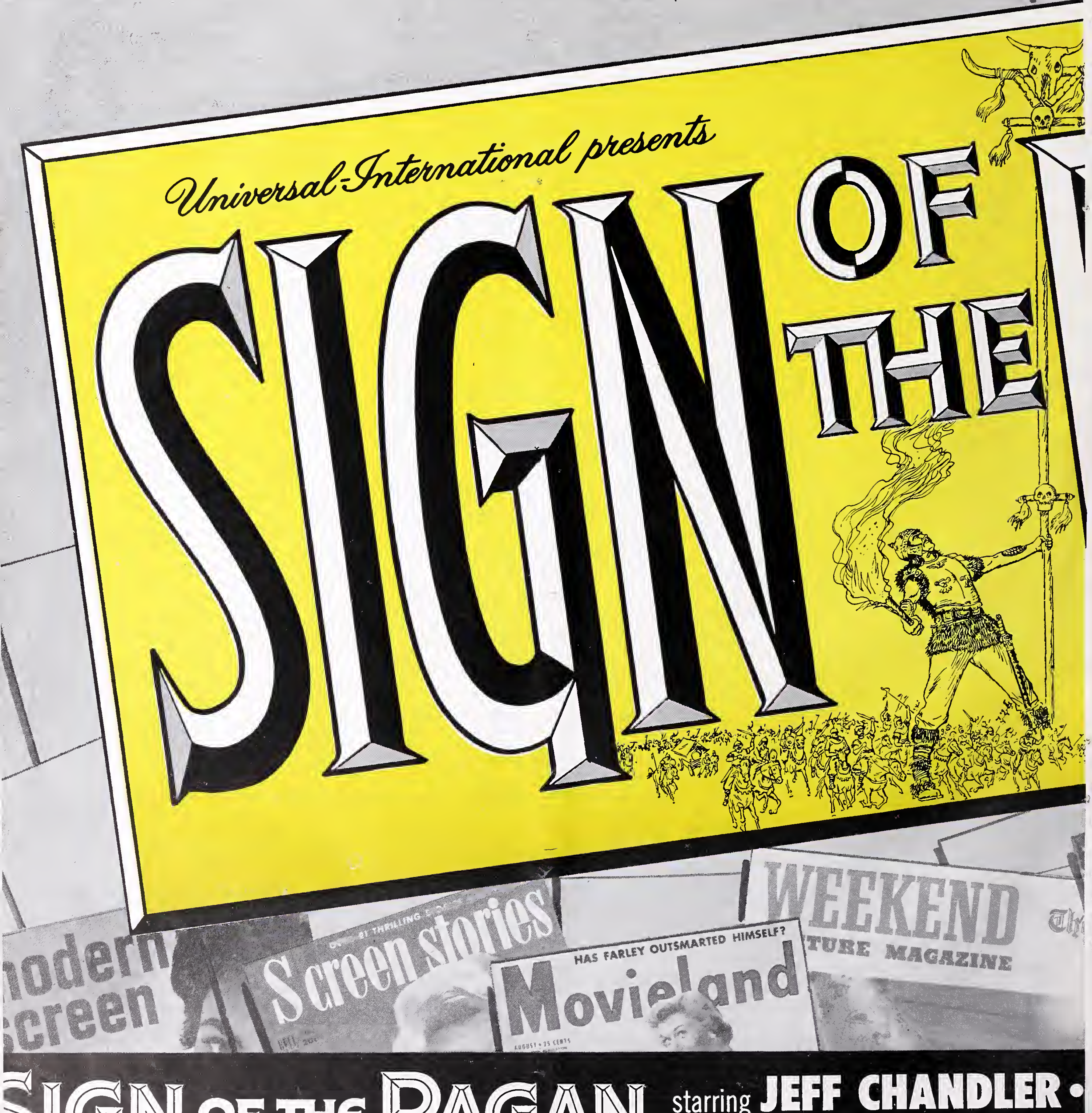
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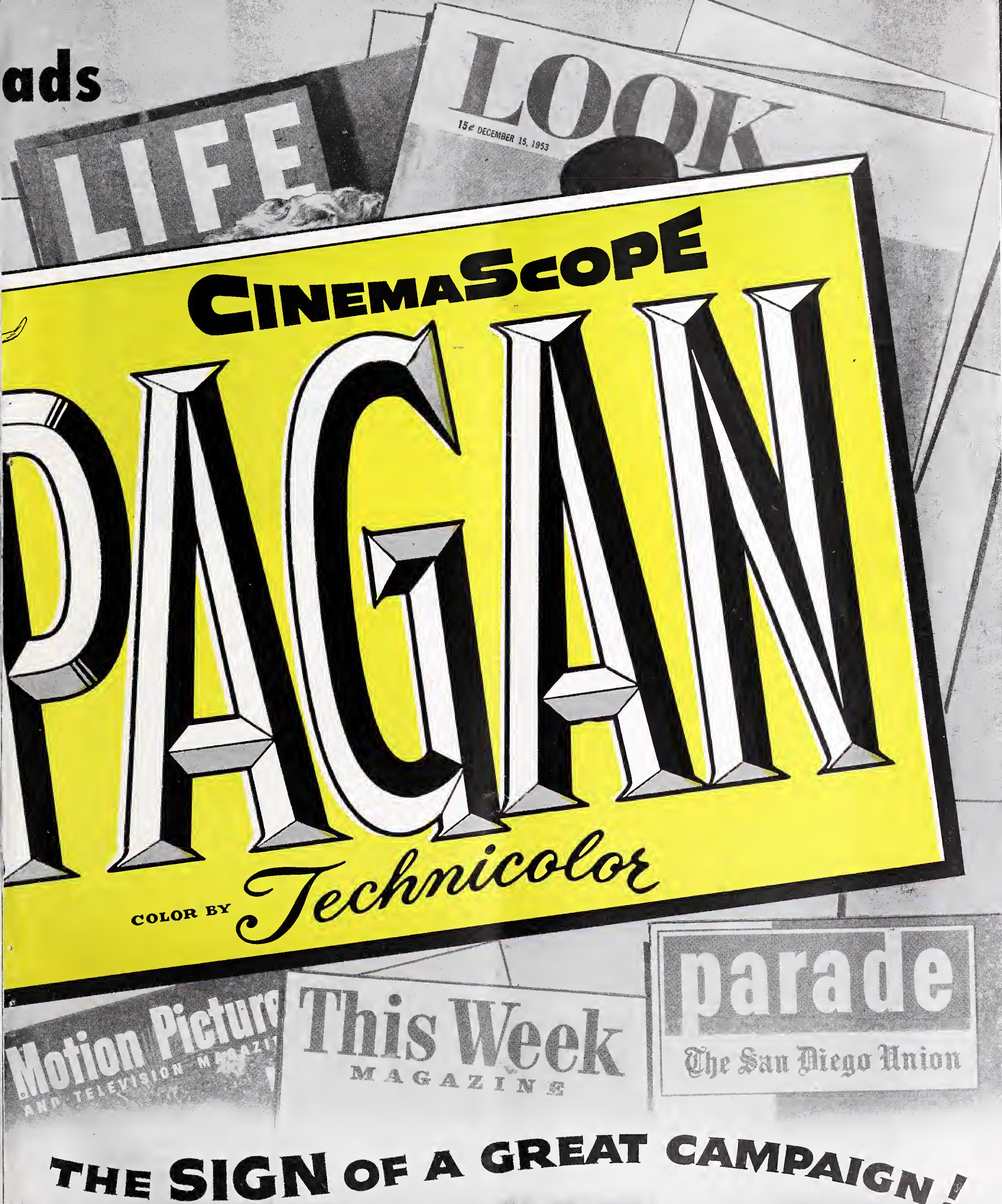
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Universal International

People in The News

Eric Johnston, president of Motion Picture Association of America, will go to the Near East in January as the President's personal envoy to get Arab-Israel agreement on developing the Jordan Valley. He left here this week for a month's trip to the Far East on film matters.

Chet Lavoir, of the Universal exchange in Minneapolis, has been elected president of the Minneapolis Colosseum of Motion Picture Salesmen.

Mandel Herbstman, formerly on the editorial staff of The HERALD and *Motion Picture Daily*, has joined Walt Disney Productions under the supervision of Charles Levy, advertising and publicity director. He will handle news stories and special features.

Eugene Pleshette, managing director of the Brooklyn Paramount theatre, has been named as recipient of the Interfaith Award of the Anglo-Jewish Publications of Greater New York for 1954.

Spyros P. Skouras, president of 20th Century-Fox, left for Europe last weekend on a business trip. First stop was Paris.

Robert Lester, who resigned some time ago as booker-buyer for Fox Wisconsin Amusement Corp., has returned to the company in its real estate department.

Alexander M. Poniatoff, founder and president of Ampex Corp., was presented a 10-year service pin the by the company's executives to mark the tenth anniversary of its founding.

Exports Gain 30% in First Six Months

WASHINGTON: Exports of film and equipment during the first half of 1954 were valued at about 30 per cent more than exports during the first six months of 1953, the Commerce Department has reported.

Film Chief Nathan D. Golden said the sharp increase was due largely to much higher shipments of 8mm motion picture equipment, motion picture theatre equipment and raw stock. Shipments of exposed features were actually down.

Shipments during the January-June period this year were valued $18,457,874, compared with $14,297,432 in the like 1953 period. Total exports of all types of equipment, including cameras, projection and sound equipment and studio equipment were valued at $7,787,265 for the first half of this year, about 47 per cent above the $5,286,939 valuation of shipments in the 1953 first six months. Sharpest increases came in shipments of sound reproducing equipment, motion picture screens, motion picture projection equipment and parts, and 8mm cameras. Shipments of 16mm and 35mm cameras and of sound recording equipment were down slightly.

Exports of exposed feature films—both 35mm and 16mm and both positive and negative—were down slightly both in terms of linear fee and dollar value. Some 145,305,741 linear feet of these exposed features, valued at $5,237,380, were shipped during the first six months of this year, compared with 158,089,070 feet valued at $5,305,560 in the like 1953 period. Shipments of 35mm positive features fell in terms of linear feet but rose slight in terms of dollar value, and exports of 16mm negative features increased a bit both in feet and dollar value. These gains were more than offset, however, by sharp drops in shipments of 35mm negative features and 16mm positive features.

Raw stock shipments were up sharply, amounting to 191,977,153 linear feet valued at $5,433,229 in the 1954 period.

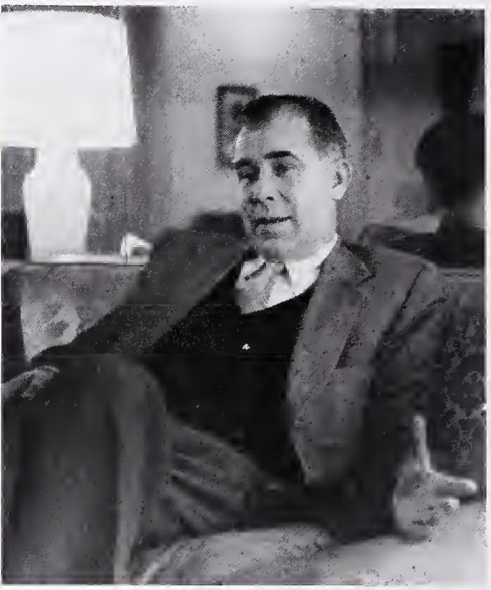
Dinner Committee Set For Pioneers Dinner

The dinner committee for the 16th annual showmanship dinner of the Motion Picture Pioneers, to be held at the Sheraton Astor Hotel November 17, was announced this week. Herman Robbins, general chairman of the dinner, heads the committee which consists of J. W. Alicoate, Richard W. Altschuler, Robert Benjamin, Harry Brandt, Sam Dembow, Jr., Ned Depinet, Jay Emanuel, William C. Gehring, William J. German, Abel Green, Benjamin Kalmenson, Harry M. Kalmine, Marvin Kirsch, Mrs. Charles E. Lewis, Edward Morey, John J. O'Connor, Eugene D. Picker, Martin Quigley, Charles M. Reagan, Sam Rinzler, Samuel Rosen, Alfred W. Schwalberg, Sol A. Schwartz, Ben Shlyen, Morton Sunshine, Harry J. Takiff, Joseph R. Vogel, Edward L. Walton and Mo Wax.

Paramount's Morgan, Smith Honored by Variety Club

PHILADELPHIA: Oscar Morgan, Paramount's short subject sales manager, and Ulrik F. Smith, Paramount branch manager here, were honored this week on their fortieth anniversary with the company. Sponsored by the local Variety Club, the testimonial dinner at the Bellevue Stratford Hotel was attended by about 250 people including Jerry Pickman, Ted Schlanger, Sam Diamond, Norman Silverman and A. W. Schwalberg.

"Why" Key To Seaton's Film Recipe



by the Herald

GEORGE SEATON

George Seaton's formula is simple.

It is "Why?"

The writer, director, and producer who with William Perlberg is responsible for Paramount's "Country Girl" and "The Bridges at To-Ko-Ri" said Monday in his New York hotel suite:

"We are not interested in 'what.' We are interested in stories of people in situations. This makes our pictures different. This makes 'Bridges' different from an average Navy picture. I think if I have developed any forte, this is it."

Mr. Seaton said his first in VistaVision would be "The Magnificent Devils" which he would begin in July. "In our pictures, the introspective analysis lends itself to the small screen," he said. "I still have to figure out how to use this new format, and how to overcome the loss of closeups."

Mr. Seaton has his doubts about subscriber television along one line: he wonders how comedy will fare. "Comedies are going to suffer from being seen by an audience of two or three in a living room. I just don't think a Marx comedy can be funny in a living room. Gags that would bring 'yaks' in theatres will bring only chuckles."

He has been working with Mr. Perlberg 15 years, and they complement each other, he remarked. Mr. Perlberg produces one picture on which Mr. Seaton writes and directs; and the remaining picture (they have a two picture per year contract) is a coproduction.

Acquires Two Drive-ins

The Georgia Theatre Company, operators of the Miller, Modjeska and Cloverleaf drive-in theatres in Augusta, Georgia, have taken over the operation of the Hilltop and Augusta drive-in theatres.

MEXICO OUTPUT DOWN IN YEAR

by LUIS BECERRA CELIS

in Mexico City

Local production this year is not expected to exceed 95 films, a new low in recent years, and may not even reach 86 films according to Hector Fernandez, secretary of the Mexican Motion Picture Producers Association. Mr. Fernandez said he based his forecast on the fact that the year's production through August 31 totaled 66 films.

Mexican producers, he said, feel that a total of between 90 and 95 films in the year is sufficient to service both the Mexican and export markets and therefore a higher production rate is not warranted. The annual production average has been approximately 100 films in recent years.

It is expected that 19 or 20 pictures will be produced here in the last five months of this year, said Mr. Fernandez. He added, however, that the pictures produced this year generally are higher in quality and entertainment values than most of those produced in years when the total exceeded 100.

▽

Mexico City exhibitors have lost another round in their continuing fight to break the admission price ceiling of from 24 to 32 cents established in December, 1952. A group of exhibitors who recently asked that a price of 40 cents be allowed for films unusual in their "educational or cultural values" was told flatly by the Department of City Amusements that the department has no intention of reversing its stand against admission price increases, whether to motion picture or legitimate theatres, or sports arenas. A spokesman for the exhibitors said, "We are not discouraged. We are going to try, try again."

▽

Despite the complaints from various exhibitors that there are too many theatres here, the construction of new theatres continues in Mexico City and the provinces. Teatros Nacionales, S.A., is building four theatres in Mexico City. They include the 4,000-seat Cine Sonora, second run house to be equipped for CinemaScope, and the 3,000-seat Cine Juarez, also second run, with both scheduled to open December 20; plus two more houses, as yet unnamed, scheduled to open in February.

ITALY

by DR. ARGEO SANTUCCI

in Rome

The recently released annual report of the Italian Society of Authors' Publishers (SIAE) draws a picture of Italy as one of the world's most constantly expanding motion picture markets. According to the SIAE report, Italian film-goers paid out more than 93,000,000,000 lira (approximately $151,000,000) for motion picture entertainment in 1953, an increase of 11,000,000,000 lira (about $18,000,000) over 1952. In addition, 768,000,000 tickets were sold in the year, an increase of 30,000,000 over 1952. SIAE says that a good portion of the increases registered results from the opening of a number of new theatres in small country towns.

According to the SIAE report, Italian production received about 35 per cent of the total gross receipts, that is, about $52,000,000 out of a total of $151,000,000, which is approximately 20 per cent more than the portion it received in 1952.

Another agency reports that the percentage of American films screened in Rome in the first half of this year dropped to 54 per ment, compared to 58 per cent in the first half of 1953. In the same period, the percentage of Italian films screened in the capital rose from 28 to 35 per cent.

YUGOSLAVIA

by STOJAN BRALOVIC

in Belgrade

The local production company, Ufus, has signed several important agreements for co-production with Burma, Greece and Turkey. The agreement with the Burmese Government provides for the production of several documentaries in that country under the title "Burma As Seen By Her Friends." They will depict national customs and folklore and show various points of cultural and historical interest. The Greek agreement, with Skulikidis of Athens, calls for the production of three feature length films. The Turkish pact is with the firm of Electro-Film of Constantinople and envisions the production of several films under the joint auspices of the two companies.

FRANCE

by HENRI KAHN

in Paris

A survey carried out by the National Cinema Centre has firmly established the fact that French audiences like intermissions during film programs.

For the last several years the practice of having intermissions in motion picture houses has been the subject of lively controversy among various people, including exhibitors and critics. The exhibitors are particularly favorable to such intermissions since they provide opportunity for the selling of considerable amounts of candy, ice cream and other confections. The anti-intermission group holds that intermissions are too long and too numerous in the course of a single program.

The Cinema Centre survey shows, however, that the public likes intermissions. Asked whether they considered intermissions too long, too numerous, or normal, 61 per cent of those replying said they considered intermissions normal, 30 per cent found them too long and only two per cent too frequent. Seventy-two per cent said they liked intermissions, against 25 per cent who were against them.

Results of the survey indicate that the majority of theatre patrons like to stay in their seats eating their ices and watching the advertising films during intermissions. Exhibitors are delighted, first because it means they will go on selling their ices and, second, because they think producers of advertising films will be encouraged. Exhibitors are paid for showing such films during intermissions. A law, of course, prohibits these films from being considered part of the theatre program and specifies that they cannot be shown in a darkened theatre.

NEW ZEALAND

by R. A. USMAR

in Wellington

The Kerridge-Odeon circuit, the largest group of theatres in New Zealand and, for that matter, in the Southern hemisphere, recently felt called upon to explain its attitude toward the new projection techniques in prominent ads in all leading daily newspapers.

The ad stated that the reason why the circuit had not as yet installed any of the new technique was "the result of the failure of the producing companies so far to adopt any standardisation." Mentioning the various new systems available, the ad continued: "The policy of Kerridge-Odeon Theatres will be to await results of the final efforts of the 'back room' boys to produce the standardised and perfect change before any variation is adopted by us in our screen presentation."

The only CinemaScope installations here now are those of 20th-Fox's associate company, Amalgamated Theatres, which amount to about 10, with several more under way.

AUSTRALIA

by FRANK O'CONNELL

in Sydney

The New South Wales state cabinet will amend the Theatres and Public Halls Act to make the legal position of drive-ins clear. Premiere J. J. Cahill, announcing the decision, said: "Licenses for a number of open-air picture shows have been issued but in almost every case fixed seating was provided. The Crown Solicitor has said that drive-in theatres cannot be licensed under the Act because there is no way of deciding the grade or license fee payable. It is considered that action should be taken to amend the Act to remove any doubt as to whether a drive-in theatre can be legally dealt with under the Act."

Hanging on the cabinet's decision are plans to establish drive-ins in three outer-Sydney suburbs. A chartered accountant and a builder are the two men anxious to build the drive-ins. Hoyts too, it is reported, will enter the drive-in field, working from experience gained from operating its Melbourne drive-in.

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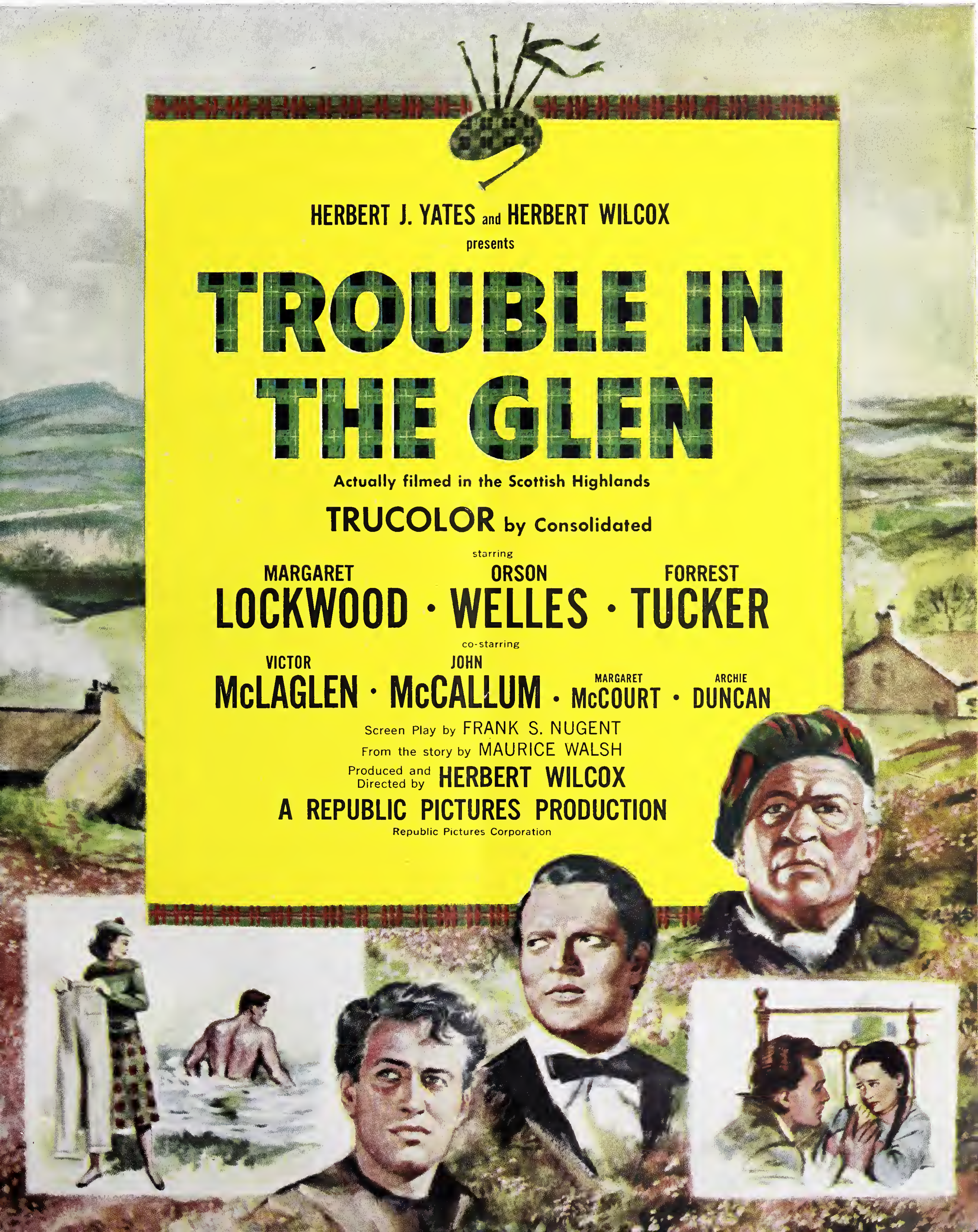
THE AUTHOR OF "THE QUIET MAN"!



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Screen Play by FRANK S. NUGENT

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A REPUBLIC PICTURES PRODUCTION

Republic Pictures Corporation

The National Spotlight

ALBANY

Hope that the annual Variety Club "Denial Drive" for Camp Thatcher would be ended Nov 30—leaving the Big Brother solicitation until later—was expressed by new chief barker George H. Schenck. Special collections take place the week of Nov. 24. Second annual Variety Inter-City championships, scheduled for Mid-City Arena Nov. 27, will be nationally telecast over ABC, in a tieup with Adirondack district AAU president Ben Becker, promoter Ray Arcel and Phillies Cigars. . . . The 32-year-old Troy in Troy has been purchased for investment purposes by a Glens Falls man, but the Stanley Warner Corporation continues to operate it on lease. . . . Capitol Motion Picture Supply Company of New York, installed CinemaScope at Fabian's Leland, Albany, and State, Troy. Conery's Ravena in Ravena and Valley in Middleburgh are also installing it.

ATLANTA

Due to a bad storm, the Tower drive-in, Gadsden, Ala., was forced to close for a few weeks while the screen tower was repaired. . . . Fred Weis, theatre owner in Savannah, Ga., has appointed John A. Kane, a native of New York, manager of the Weis theatre. Mr. Cane came to Savannah from St. Louis, Mo., where he was manager of a theatre. . . . Cecil Cohen, is the new owner of the Dixie theatre, Jacksonville, Fla. The former owner is Milton Bobrin. . . . The Seat theatre, Yankville, N. C., has installed CinemaScope, as has the Centre theatre, Lexington, Miss., owned by Paul Myers. . . . Annie Mae McBride and Sue Hall, formerly with MGM, have been added to the force at Allied Artists Southern Exchange. . . . C. M. Waterall has opened his new 300-car drive-in theatre in Grove Hill, Ala. . . . E. L. Padgett has closed his Gulf theatre, Pensacola, Fla. . . . Fritz Thomas, owner of the Lyric theatre, Huntsville, Ala., was on the Atlanta Film Row after a sick spell in the hospital in Huntsville, Ala.

BALTIMORE

Max Cohen has leased the Windsor theatre and has reopened it for Negro patronage. . . . Mayer Friedman is the new manager at the Rialto. He was formerly with the Windsor. . . . Harry Daniel, Boulevard theatre, is visiting his mother in Texas. . . . Leon Back, Rome theatres, has become associated with a new radio station operated by the 1360 Broadcasting Corporation of which he is president. . . . Mr. and Mrs. Jerome Cluster, Capital theatre, have returned from a Miami honeymoon. . . . Stanley Baker, Hicks-Baker theatres, is a grandfather for the first time. His daughter, Mrs. John Recher became the mother of a son. . . . Lucien Mercer is the new assistant at the Branch drive-in, Clinton, Md. . . . Joe Grant, Northwood theatre set for a Canadian trip. . . . The Waldorf theatre in Waldorf, Md., is the newest to install CinemaScope. The house is leased from Ike Weiner by Manny Lewis.

BOSTON

Gertrude Rittenberg, office manager at E. M. Loew theatres, and Max Finn, general manager of the circuit, will be married December 1, in Boston. . . . It's a daughter for the Joe Kennedys, Key theatre, Meredith, N. H. . . . Arthur Fraser, former booker at Republic, has joined Al Swerdlove at Screen Guild as head booker and salesman. . . . Herbert Schaefer has taken new quarters at 110 Arlington Street for his Buena Vista office. . . . Burt Coughlin, Fine Arts theatre, Maynard, has opened his fine arts gallery connected with the theatre. The canvasses on exhibition are by leading New England artists and are shown to patrons a half-hour before curtain time each day and evening. . . . Bill Canning, head of public relations for the Yamins Circuit of Fall River, was the speaker before an evening meeting of the Lowell Kiwanis Club. His subject was "Motion Pictures from the Start" and he was introduced by Norman Glassman, Lowell exhibitor and former president of the Kiwanis Club. "White Christmas" opened at the Paramount and Fenway theatres day and date to the best business in many years while at the Met "A Star Is Born" held up very well in its second stanza with excellent weekend business reported.

BUFFALO

Council President Elmer F. Lux and Mrs. Lux and RKO Pictures branch manager, Jack Chinell and Mrs. Chinell were the greeters last Friday night at the Variety Club "Get Together" Night in headquarters. . . . Tent 7 will hold its annual nomination meeting November 15. Elections are November 22. AB-Paramount's Arthur Krolick and Charles B. Taylor were in New York this week-end, conferring with Warner executives and representatives of several other theatre circuits on promotion plans for the forthcoming Warner film, "The Silver Chalice" . . . Edmund Baumgarten, the new president of Lippert Pictures, is a Buffalonian. He is the son of Mr. and Mrs. Jacob P. Baumgarten, 2325 Niagara street. . . . Carlos H. Frank of Snyder, N. Y., wrote the winning letter in the Paramount theatre-*Evening News* "White Christmas" fur coat contest—the first prize in which was a beautiful white beaver fur coat. . . . The Metropolitan Opera opening night telecast in the Center theatre last Monday night was a success, the crowd being near capacity.

CINCINNATI

"This Is Cinerama" is making local motion picture history for length of continuous run at a high admission scale. It is now in its 20th week at the Capitol, an original 2,000 seat house, but with a present capacity of 1,375 after remodeling to accommodate the new technique. The reserved seat scale, for which coupons are run in the local dailies, is $1.20 to $2.60. The 20th week estimated gross is $23,000. . . . This town again has demonstrated that it is noted for its love of opera, its liberal attendance of the closed circuit theatre telecast of "Opening Night at the Metropolitan" shown at the RKO Albee, November 8. . . . "White Christmas," which did a $25,000 first week gross following a tremendous advance publicity campaign, and which appears destined for at least a five-week stay at Keith's theatre, boasts of two local personalities in the cast, Vera-Ellen and Rosemary Clooney, the latter being a graduate of local Station WLW. . . . With the tinge of winter in the air, many local and area drive-ins are preparing to close for the season, while others are installing in-car heaters and will operate throughout the winter, whenever it is possible to continue.

CLEVELAND

Frank Belles was given an onyx desk set at the industry testimonial dinner attended by almost 70 exhibitors and distributors to mark his recent promotion as manager of the RKO exchange. M. B. Horwitz was master of ceremony and Nat Lefton, retired, and his first employer back in the old Standard Film days, was present. . . . Danny Rosenthal, United Artists branch manager, salesmen Jack Share, Aaron Wayne, bookers George Bressler, Tony Reinman and cashier Britta Vierling, share the winnings for being in first place in the first six-week Benjamin sales drive. . . . Harry Weiss resigned as Paramount publicity representative and is succeeded by Leonard Gray, formerly with the Wolfberg circuit in Denver. . . . "White Christmas" had a sensational weekend opening at Loew's Stillman and is holding strong, anticipating an extended run. . . . "A Star Is Born" is holding well in its fourth week at the Allen. . . . Leroy Kendis, Marshall Fine, James Kalafat and Joe Rembrandt attended the TOA convention from Cleveland. . . . RKO held a kiddy trade screening of "Hansel and Gretel" Saturday morning at the Colony theatre to get a kiddy audience reaction.

COLUMBUS

Leo Yassenoff, Academy Theatres, has been elected executive vice-president and first vice-president of the Columbus Boys' Club. Floyd E. Gooding, president of the Gooding Amusement Co., was named president of the club. . . . The Ohio censor board is installing CinemaScope in its screening room in the State Office Building. . . . City Parking Superintendent James N. Dixon said that the city's second parking garage will be located on the southeast corner of Town and Third Streets, near the downtown theatre district. . . . Heralded by

(*Continued on page* 40)

42,736,920 WOMEN*

ARE READY AND WAITING FOR THIS ONE!

Sister Against Sister!

...for love of the same man!

'You want him to kiss you the way he kisses me! Well ...you've had your chance... *now it's my turn!*'

ALLAN DOWLING presents

LINDA DARNELL · RICK JASON · DAN DURYEA · FAITH DOMERGUE

THIS IS MY LOVE

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Distributed by RKO RADIO PICTURES

with HAL BAYLOR CONNIE RUSSELL · Directed by STUART HEISLER · Screenplay by HAGAR WILDE & HUGH BROOKE · Produced by HUGH BROOKE

* Combined viewing, listening and reading audience of top TV, radio shows and leading women's magazines!

FROM **RKO** THE SHOWMANSHIP COMPANY

(*Continued from page 38*)

1200-line ads in local newspapers, the "Nine O'Clock Theatre" series of 13 major films began on WTVN television for a 13-week run on Tuesday nights. First film was "Magic Town" with James Stewart and Jane Wyman. This is the first time a film series has been shown regularly on television in the middle of the evening. . . . Holdovers were the rule rather than the exception with a third week of "A Star Is Born" at the RKO Palace, a second week of "White Christmas" at Loew's Ohio, a second week for "Weekend With Genevieve" at the World and a second week at the Bexley art theatre for "Times Gone By."

DENVER

John Denman, manager of the Denver, has been elected chief barker for Variety Tent 37. Others in the crew are James Ricketts, first assistant chief barker; Robert Lotito, second assistant chief barker; Mel Glatz, dough guy; Bruce Marshall, property master; Robert Sweeten, deputy property master. Others who complete the crew are Marvin Goldfarb, M. R. Austin, Duke Dunbar, Jack Felix, Jack Wodell. The club hopes to have new quarters set up by the first of the year. . . . Paul Lyday, public relations man for Fox Intermountain Theatres in Denver, originator of the patron poll on films, went to New York to attend meeting, hoping to set up the movement nationally. . . . Marylee King, long time at Atlas Theatres, back on film row as booker at Beuna Vista. . . . Atlas Theatres will tear down Unique, Gunnison, Col., replacing it with a larger house. Formerly seating 400, the new theatre will accommodate 600. . . . George Armstrong is opening the 300-car Chief drive-in, Shiprock, N. M., first drive-in to be built on Indian-owned land.

DES MOINES

Union projectionists at Clinton have voted unanimously in favor of a strike against the Central States Theatre Corp. there. The vote result will be reported in New York, and union representatives will meet again with Central States officials before any action is taken, it was reported. If a strike is called, it would be against the Capitol and Rialto theatres in Clinton and theatres in Fulton and Morrison, Ill. The union turned down a five-cent wage boost which would bring hourly pay from $1.92 to $1.97 with no prospect of a further rise for three years. . . . . Mrs. Paul W. Swanson of Maxwell has taken over operation of the State theatre in Maxwell and the Comet in Collins following the unexpected death of her husband. . . . The theatre at Plainfield has been reopened and will show pictures on Wednesday, Thursday, Saturday and Sunday nights. . . . CinemaScope installation has been made at three more theatres in the state. They are the Manchester at Manchester, managed by Wayne Dutton; the Wayne at Corydon, managed by Frank Smith; and the Watts at Osage, managed by Jim Watts.

DETROIT

Quick reaction to the good showing the Robert Benchley short made on TV is seen as the Coronet schedules "An Evening Alone". . . . Otto Preminger was in town ahead of the "Carmen Jones" opening. He lunched with the press and displayed the music for local record spinners at a cocktail party later. Host and hostess were Sol Gordon of 20th-Fox and Jean Kennedy of the Fox theatre. . . . U-I salesman Ted Levy is recovering from a slipped disk. . . . Harold Kortes of the Kortes string is also convalescing. . . . George Fletscher has taken the West End from A&W theatres. . . . The Old Bagley theatre, former Sol Korman house, will be operated under the name of the Alamo. This will be the third Mexican film outlet within a mile area. Frank and Herbert Strong who operate the Azteca will boss the Alamo. . . . Sol Krim has bought the Piccadilly on Detroit's north side. Will operate as a first run and art theatre.

HARTFORD

Sal Adorno, Sr., general manager of the M&D theatres, Middletown, a veteran of half a century in show business, was honored by Forest City Knights of Columbus when a class of 30 candidates was accepted into Forest City Council. Mr. Adorno was cited for rising from immigrant to one of Middletown's leading citizens and father of State Treasurer, Joseph A. Adorno. The M&D interests control three downtown Middletown theatre properties, the Palace, Middlesex and Capitol. . . . The East Hartford drive-in, South Windsor, has dropped Monday through Thursday performances for remainder of the season. The location is initial metropolitan Hartford drive-in to adopt part-time policy so far this fall. . . . Phil Allare, formerly manager of the independent Palace, Torrington, has been named assistant manager of the Stanley-Warner Strand, Hartford. . . . Henry Brunig, office manager of the U.A. New Haven exchange, and Mrs. Brunig are parents of a third son, named Christoper. . . . James Darby, manager of the Paramount theatre, New Haven, has resumed duties on a full-time schedule, following recuperation from leg injury.

INDIANAPOLIS

Van Johnson was designated guest star for the world premiere of "The Last Time I Saw Paris" at Loew's here Thursday. It was to be the main theatrical event of Downtown Indianapolis Days, sponsored by the Merchants' Association. . . . Alfred McCarty closed the Roxy at Pendleton, November 6. It will be converted. . . . Abe Gelman, former Columbia branch manager, has been named Buena Vista sales representative here. . . . George Condon has joined the sales force at 20th-Fox. . . . Sam Oshry, branch manager, will have an open house at the remodeled U-I exchange Monday, November 15. . . . Ray Thomas, U-I salesman, is on the sick list. . . . Paramount and 20th-Fox have booked their Christmas parties at the new Variety Club, which is expected to open about December 1. Volunteer members are decorating it on weekends.

JACKSONVILLE

B. B. Garner of Lakeland, president of the Talgar Theatre Co., conferred here with his head booker Glenn Gryder and James Frew of Atlanta, U-I divisional manager. . . . The Palace theatre was booked to enter the first run CinemaScope fold with the showing of "Adventures of Hajji Baba." The first 3-D films in North Florida appeared at the Palace, and it had been the only local first run house without CinemaScope. . . . Malcolm A. Baugh, head shipper at 20th-Fox, has been slated for the 1955 presidency of Local B-67, IATSE film exchange employees. . . . Bob Harris, confection sales manager of Florida State theatres, announced that Harry Margolesky, manager of the Gables theatre, Coral Gables, was the circuit's grand prize winner in a drive to increase candy and popcorn sales. . . . New Yorker Roy Benjamin, Jr., was the guest here of Roy Benjamin, Sr., and Arv Rothschild, NTE executives. . . . Charles Tracy came in from Lakeland. . . . E. D. Martin of Columbus, Ga., new TOA president, was scheduled as one of the main speakers at the Motion Picture Exhibitors of Florida annual convention here November 21-23.

KANSAS CITY

School pupils had two days of holiday because of a state teachers' meeting—and many neighborhood theatres put on special programs for these days, mornings or afternoons, with generally good attendance. . . . First run business has been about normal for the season—and rather above the level of a year ago. Three first run attractions are in their third week, one in its fourth. Eight drive-ins are still operating in the Greater Kansas City area; some of them on weekends only. Weather was mild for Saturday and Sunday, November 6 and 7. . . . In the art theatres, the Glen is showing "High and Dry," the Vogue "The Earrings of Madame De ———," and the Kimo "Man With a Million" third week).

LOS ANGELES

The officers and dance committee of the film Row Club met at the Variety Club headquarters to draft final plans for their Christmas Party to be held at the Hollywood Athletic Club, December 18. . . . J. D. Poynter, who has a theatre buying and booking service here, was in Chicago for the TOA convention. . . . Natalie Myers is the new biller at Warners, replacing Yvonne Hull, resigned. . . . Off to San Bernardino was George Tripp, Warner salesman. . . . A triple damage anti-monopoly suit was filed in Federal Court here by Burton Jones of the Capri theatre in San Diego. Defendants were many of the major distributors, Fox West Coast theatres and the owners of the Spreckles theatre, as well as several John Doe Corporations. Damages asked were $60,000 and the right to amend the claim for more accurate damage to be established before the suit comes to trial. Also requested was injunctive relief to restrain the defendants from further unlawful practices and conduct. The Capri was formerly the Egyptian theatre when it was operated by FWC theatres, and under the terms of the consent decree, the circuit was forced to divest itself of this house. Jones took ownership of the theatre March 1, 1954, and spent $100,000 remodelling it.

MEMPHIS

"White Christmas," did three times average business the first week at the Malco. . . . Lease of Ritz theatre by David Flexer, owner, to Jack Katz, veteran theatre man,

(*Continued on page 42*)

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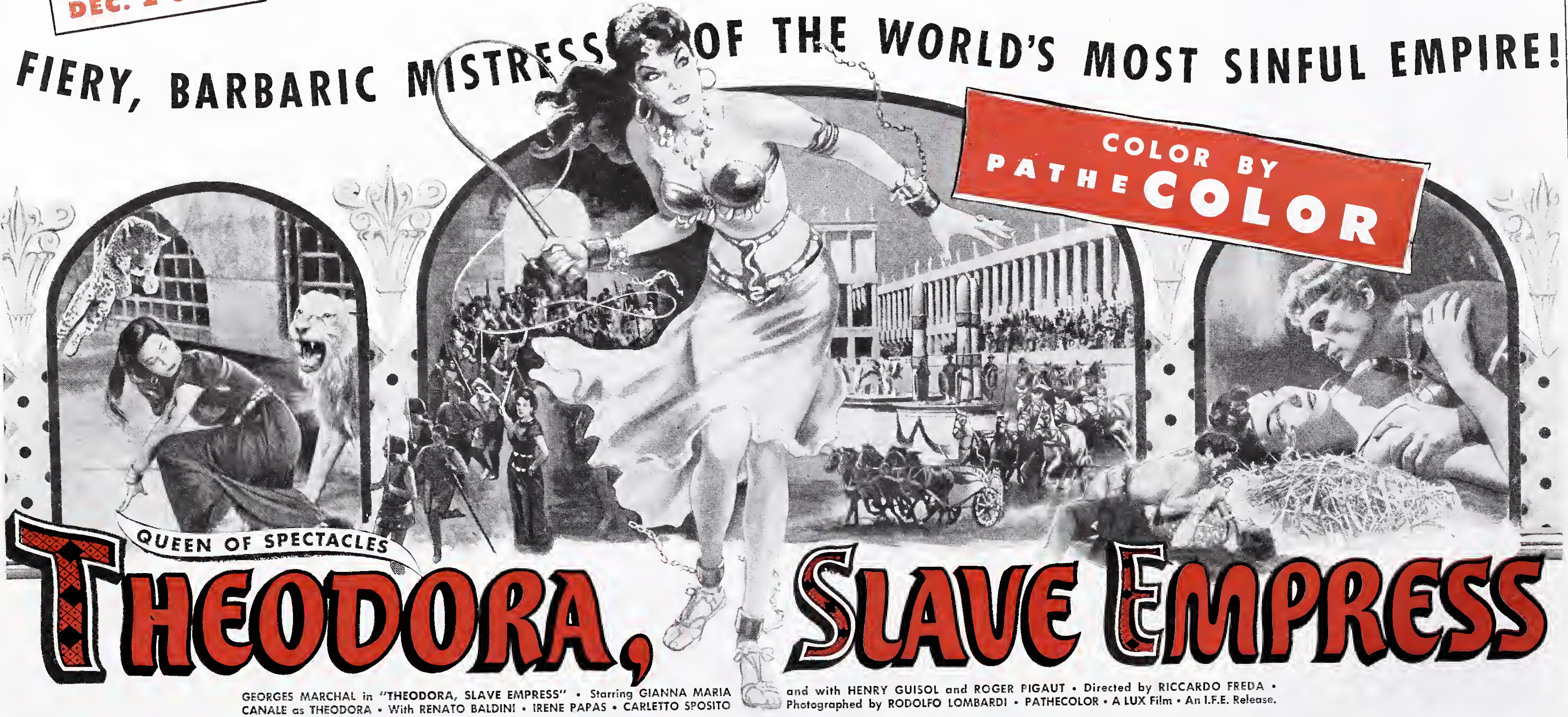
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(*Continued from page* 40)

will result in fewer art and foreign films being shown at Ritz. Mr. Katz will continue with some art films but also plans to use many American films. . . . Joe Simon, Ritz manager, transfers to Flexer Theatres, Inc., which operates theatres and drive-ins in the Memphis trade territory. . . . Arthur Groom, manager of Loew's State, is vacationing in Mississippi. . . . Paul S. Wilson, 20th-Fox assistant division manager, Atlanta, was a Memphis visitor. . . . Ed Doherty and Grover Wray, Exhibitors Services, made a business trip into Arkansas. . . . Memphis trade territory drive-ins are mostly going into a weekend only operation because of the cool weather.

MIAMI

Wometco forges ahead with the construction of the Davie Road drive-in, a 700-car theatre in Ft. Lauderdale with a tentative opening date of January 15. Harvey Fleischman promises it will be "the finest in the south". . . . Harry Botwick and Al Weiss were in West Palm Beach recently for a one-day conference with six of the out-of-town managers of the Florida State circuit. . . . Wometco's Sonny Shepherd was guide to Tony Morris of British-Pathe when the English visitor toured the theatres of the area recently. . . . Local citizens are perturbed at the unexpected announcement of the closing November 9, of the 2,200-seat Olympia, the area's only vaudeville house. Harry Botwick, district supervisor for the Florida State Theatres explained, ". . . it is no longer economically feasible to operate it."

MILWAUKEE

Angelo Provinzano, Alamo theatre here, will be in Miami, Florida, November 7 through November 12, attending the Civil Service conference of the United States and Canada. Mr. Provinzano will represent Milwaukee County at the conference. . . . Adam Schneider, 69, a projectionist at the Warner theatre here, died unexpectedly while hunting at Northville, S.D., the past weekend. He had been a projectionist at the Warner since it opened in 1931. . . . Rosemary Coralline, Louis Orlove's secretary, left MGM exchange here to raise her family. . . . Milwaukee's second VHF television channel, Channel 12, is telecasting. Up to the present time WTMJ-TV, Channel 4, was the only VHF telecasting here.

MINNEAPOLIS

William Danelz, operator of the Border at Elmore, Minn., celebrated his tenth anniversary in show business by holding an open house and scheduling two free showings of "Kentucky." . . . Joe Podoloff, operator of the neighborhood Vogue, has been issued an order by the city building inspector to move back part of the theatre's box office which encroaches about four feet onto the sidewalk. . . . Ione Toftar is the new stenographer at Universal. . . . Ivan Fuldauer, MGM midwest press representative, was in for "Athena" and "The Last Time I Saw Paris." . . .Roger Dietz, Columbia booker, vacationed at home. . . . Allied Artists will have its first picture in Radio City, Minneapolis, and the Paramount, St. Paul, when "Tonight's the Night" opens at both houses December 9. . . . A testimonial dinner will be given for W. H. (Bob) Workman, branch manager of MGM, November 22 at the Nicollet Hotel. Mr. Workman is retiring the end of the year.

OMAHA

The Skyview drive-in, new 1,100-seat outdoor theatre opened late in the summer by Ralph Blank and William Miskell, has installed in-car heaters, the first in the area with the equipment, and response to date has been good. . . . Opal Woodson, United Artists booker, now is office manager. The veteran of about two decades celebrated by coming down with the flu. . . . The RKO screening of "Hansel and Gretel" drew an appreciative crowd of adults and young guests to the neighborhood Dundee theatre. . . . Bill Barker, owner of the Co-Op Theatre Service, has had his early-season bowling pace slowed down by a cold. . . . Mrs. Mary Francis, 71, died after a rather brief illness. She was the mother of Sol Francis, Allied Artists branch manager, and Sophie Volkert, Omaha Film Depot inspector. . . . N. R. Nothen opened with CinemaScope at his theatre in Remsen, Ia., last week. . . . United Artists manager Don McLucas was visited by Jim Velde, division manager, New York, and Mike Lee, district manager, St. Louis. . . . A. A. Renfro, head of Theatre Booking Service, returned from Hugoton, Kans., to attend funeral services for his father.

PHILADELPHIA

Harry Gantz, who held a key position with the old Stanley Company of America before it was taken over by Warner Brothers, has been named general manager of the Lewen Pizor independent theatre chain. . . . In purchasing the suburban Stonehurst from Frank Blum, it was revealed that the A. M. Ellis Theatres paid $115,000 for the 1,200-seat house. Included in the theatre building are four stores, six apartments and two parking lots. . . . Jack Seltzer, owner of the Palmyra, Lebanon, Pa., was a member of the finance committee for the Lebanon County Republican campaign. . . . Ward B. Kreag, city manager for the Fabian Theatres in Allentown, Pa., reported that the sum of $660 was collected at the local theatres for Korean War Relief. . . .

Reading City Treasurer John L. Hoch reports that admissions tax receipts in the first nine months of 1954 in Reading, Pa., were $99,975, a considerable drop from the nine-month mark for 1953, although a gain had been predicted for this year. . . . Mrs. John Koczak, owner of the Earle, New Castle, Del., undergoing treatment for bursitis at the Delaware Hospital in Wilmington, Del. . . . Theatres in Reading, Pa., are getting the benefit of a new downwards revision of real estate assessments by the county tax board, from 50 per cent of market value to 35 per cent, effective in tax bills for 1955.

PITTSBURGH

Spyros Skouras, Jr., Salah Hassanein, chief booker for United Artists Theatres and Nicholas Matsoukas, the circuit's advertising director, here for a day to look over their latest property, the Penn theatre, which they recently acquired from Loew's. Meanwhile, Frank Arena continues as the Penn manager on lend-lease from Loew's until his successor arrives. . . . Cinerama, nearing a full year's run in the Warner, will reach that goal December 8. . . . "Desiree" goes into the Fulton November 17, replacing the previously scheduled "Carmen Jones" in that house. . . . RKO trade screened "Hansel and Gretel" in the neighborhood Schenley theatre. . . . "Black Widow" has been pencilled into the J. P. Harris. . . . Ralph "Pop" Pew has been transferred by Stanley-Warner from the Aresenal in Pittsburgh to the Columbia in Brookville.

PORTLAND

First run grosses have been down here for the past month but should start to perk with strong product lined up by the downtown houses. M. M. Mesher, president of the Portland Paramount theatre spending a vacation in the south. . . . Tom Walsh, executive assistant to Mrs. J. J. Parker, in Chicago for the TOA meet, also Art Adamson, independent circuit owner. . . . Evergreen's Oriental theatre has gone off the first run policy and takes on a suburban run deal. This leaves Evergreen with two first run spots. Robert M. Warner is doing a fine job of reorganizing the ABC Vending Corp., northwest division, here. . . . Paramount field man Walter Hoffman and Paramount theater manager Dick Newton have a smash promotion campaign for "White Xmas." . . . Frank Breall's Century theatre goes to a triple feature policy. Over half the neighborhood houses and drive-ins have CinemaScope.

PROVIDENCE

Despite offers of management to meet and discuss ways and means of settling the strike of motion picture operators, the Strand, in nearby Pawtucket, is going into a fourth week of inactivity. The house, which has never experienced any labor difficulties in the past, is apparently stalemated. Harold Lancaster, manager, glumly reports that no signs of an early settlement are in view. . . . The Avon Cinema had the first Rhode Island showing of Paul Douglas in "High and Dry." . . . Torrential fall rainstorms caused almost a complete blackout of all nearby drive-in theatres recently. Anticipating good pre-Hallowe'en business, the open-airers suffered a disappointing set-back as the night before turned into a complete "wash-out." . . . Practically all first-run houses kept patrons periodically informed as returns on the senatorial, gubernatorial and city elections were received.

SAN FRANCISCO

Local F 17 (front office exchange employees) has applied to the Labor Relations Board for permission to withdraw from IATSE in order to associate itself with the Office Workers International Union. A hearing will be granted within the next 30 days. The Office Workers International now controls all studio and exchange office work-

(*Contined on page* 44)

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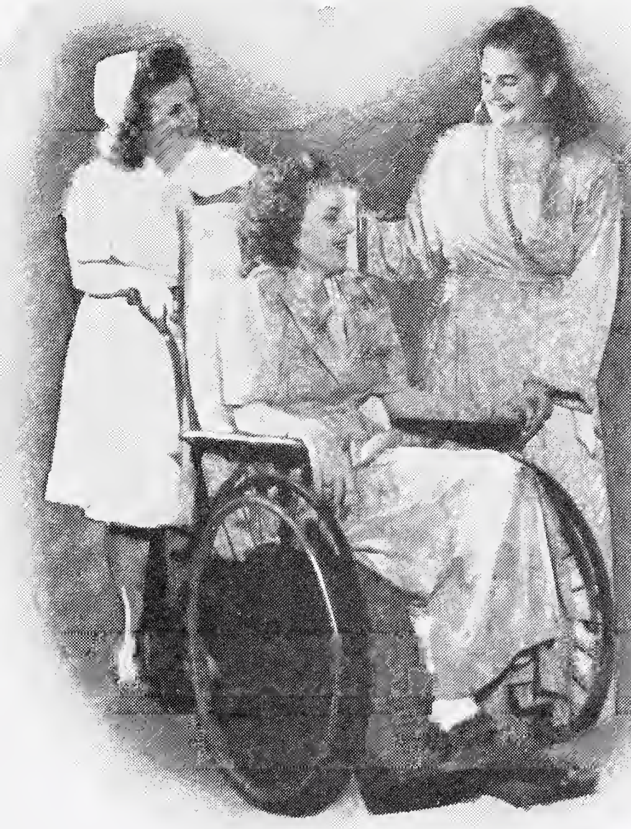

If you could help save a life by working **one hour,** you'd **do** it, wouldn't you? That's what you, and all other Industry Employees are asked to do in the Annual Christmas Salute—to give at least one hour's pay each year to your Will Rogers Memorial Hospital.

By doing this you help provide a haven of healing; of TB care and Research, for your friends, for your family, and for yourself.

Give to the Christmas Salute—NOW!

Something to be Grateful for... Your Hospital

At this Thanksgiving Season, let us be grateful that there IS a Will Rogers Hospital — that WE own it — where we can conduct TB Research, and where we can heal tuberculosis at NO CHARGE TO PATIENTS

Located at Saranac Lake, N. Y., your Will Rogers Memorial Hospital has maintained an average rate of TB healing of 90%-*plus* of all its cases. More than *twelve hundred* cures have been attained. It's Insurance for you — and Assurance for all in the

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(*Continued from page* 42)

ers in the Los Angeles area. . . . The street was saddened by three deaths—Mrs. Anna Gardiner, mother of Sam Gardiner, manager, MGM, in Los Angeles, October 31; Robert Hazard, Sr., father of Robert Hazard, office manager, United Artists exchange in Detroit, October 24; and Laurence Borg, theatre owner who died here following hospitalization, November 1. . . . New publicist at the Golden Gate theatre is Joseph A. de Victoria, also new to the industry. . . . Rose Rivas, booker's stenographer at Allied Artists, has become engaged to an Army man. . . . Martha Symons, inspectress for the past 10 year at Warners, retired last week. The office gave her a buffet luncheon and a clock radio.

ST. LOUIS

The Roxy theatre, Leadwood, Mo., was completely destroyed by fire October 30. . . . The Gem City drive-in, Quincy, Ill., was compelled to close earlier than had been planned for this season when the weather took a sudden bad turn. . . . Thieves broke two locks and gained entrance to the Waring drive-in between Carbondale, Ill., and Murphysboro, Ill., but a checkup indicated they got nothing of value. . . . A new marquee has been installed at the Rialto theatre, St. Joseph, Mo., and other improvements on the front of the theatre have been carried out. . . . The drive-in theatre at Decatur, Ill., this season has provided an electric merry-go-round, train ride and free playground for the kiddies. . . . The Roseland theatre, Flat River, Mo., has installed a giant CinemaScope screen.

TORONTO

Three films produced by the National Film Board of Canada won three awards of merit at the Edinburgh Festival. . . . Rev. Ray McCleary, Protestant Chaplain, of Toronto Variety Tent No. 28, was decorated with the Silver Keystone Award of the Boys' Clubs of Canada in recognition of his long and valued service to the community and especially for his direction of the Woodgreen Centre, Toronto. . . . The IODE honored A. W. Shackleford, president of Majestic Theatres, Ltd., with a presentation in recognition of his bringing British pictures to his theatres. The presentation of a picture of Queen Elizabeth was made at the Capitol, one of the Majestic organization. . . . Julian Roffman is directing a one-reeler for major distribution on Marilyn Bell, the 16-year-old who swam Lake Ontario. Roffman and Ralph Foster, both members of Communications of Canada, formed Meridian Productions, to make the picture.

VANCOUVER

Doug Rosen, Canadian general manager of International Films, and R. Auerbach, vice-president of IFD, were local visitors briefing their local staff on the take-over of Allied Artists product, formerly released by JARO. . . . Joe Liberman, of the B & F circuit, operators of 16 theatres in the Maritimes & Maine, was holidaying with his wife on the Pacific Coast. . . . Bruce Hutchison, editor of the Victoria "Times," was appointed a member of the National Film Board. . . . Clyde Gilmour, former film critic with the Vancouver "Sun," has left with his family for Toronto and will join the staff of CBC. . . . The Avon theatre on Vancouver's east side, dark for the past six months, reopened with the legitimate offering, Miriam Hopkins in "Time of the Cuckoo." . . . FPTMA held its 9th annual industry ball at the Commodore Supper Club Oct. 31 with net proceeds in aid of Vancouver Boys Clubs. . . . The new CBC press and information representative for the Pacific Coast region is Gordon Jessup, formerly a Vancouver newspaperman, who succeeds Gilmour Clark, now taking a law course at UBC.

WASHINGTON

Robert Smeltzer, Warner district manager, attended home office meetings in New York. . . . The Variety Club Entertainment Committee has scheduled dances November 13, November 27, December 11 and New Year's Eve. . . . Sam Galanty, Columbia mideast Division Manager, returned from meetings in Cleveland. . . . Al Pratt, Stanley Warner sound department, returned from a hunting trip in Canada. . . . Earl Taylor, long time Film Row man, has returned from a stay at Will Rogers Memorial Hospital. . . . George Payette, manager of the Maryland theatre, Hagerstown, is back on the job after several weeks' illness. . . . Lou Ribnitzki, film buyer for Stanley Warner Theatres won second prize in the company's national buyer-bookers contest. In addition to Ribnitzki's prize, office booker J. W. Root and the girls in the office received a half-week's pay.

Atlantic City Houses Seek Assessment Cut

ATLANTIC CITY: Television, and too many theatre seats without enough customers to fill them, have taken the profits out of the film business in Atlantic City, N. J., the Stanley Company of America claimed in seeking cuts in the assessments on the Stanley and Warner theatres here. At an appeal hearing before the County Board of Taxation, the company asked that the assessments on the Stanley theatre building, including six stores, on the Boardwalk, be cut from the present $148,000 to $92,250. On the Warner theatre building, on the walk, the company asked a reduction to one-third of the present assessment—from $240,000 to $80,000. There was no appeal on the valuation of the land.

Name Norman Bialek Head Of Connecticut Allied

HARTFORD: Norman Bialek, of the Sampson-Spodick-Bialek Theatres, has been elected president of Allied Theatre Owners of Connecticut, succeeding Dr. Jack Fishman, of Fishman Theatres, who has become a director. Named vice-presidents were Maurice W. Shulman, Shulman Theatres; Seymour Levine, Bowl drive-in, West Haven; Michael Alperin, Hartford Theatres Circuit, and Jack Post, Fishman Theatres. New secretary is Maxwell Alderman; treasurer, Joseph Shulman, Shulman Theatres; directors, the new officers, plus Dr. Fishman and Maurice Bailey, Bailey Theatres; Robert Elliano, Colonial, Walnut Beach, and Barney Tarantul, Burnside Theatres Corp.

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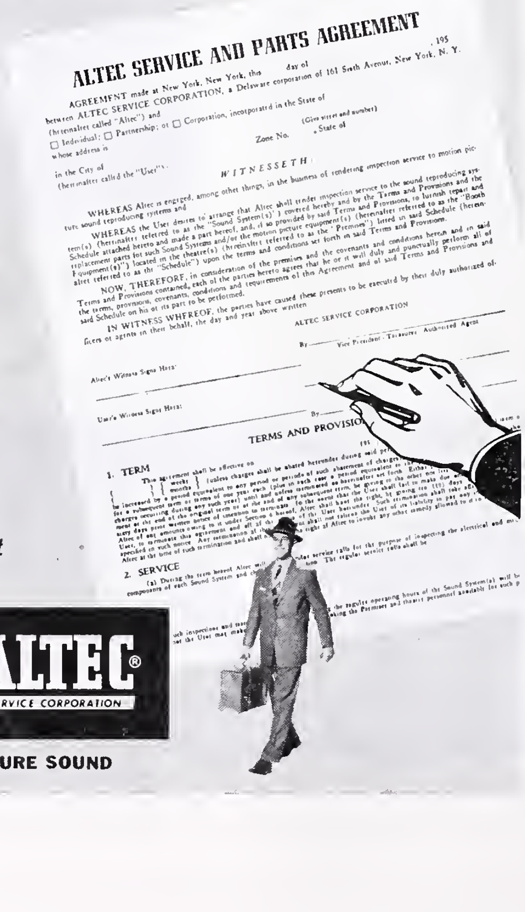
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Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Independent Production Coming From All Directions

MANAGERS of theatres, film buyers and bookers, can be sure that next year will bring plenty of pictures from independent producers, with the announcement that Columbia will provide ten million dollars in financing, plus all the other news that promises relief from the product shortage. Perhaps Mr. Makelim won't have a finished film in his first year of activity, but he certainly started a trend.

United Artists is enjoying the best year it has had—and a full schedule of independent productions—even more than they can handle. So, RKO may shortly change to a similar policy, and others will be expected to follow. There's no lack of money to make new pictures, nor of proper releasing organizations to function.

Any exhibitor group with the substance of Allied or TOA can provide financing, if they will join with a coalition of bankers to put up the funds. It isn't hard to raise that kind of money, if you have both "earnest" money and sincere desire. Time was when there was even more of it than today—for at least one major banking house in this neighborhood has switched from the movies to television, because of the faster turnover, smaller unit cost and greater aggregate sums involved. They can make money on film deals, and it is logical that ten banks might share a $10,000,000 fund.

Roy Rogers has announced that he will make two new films this year, but it should be twelve, because he is a good risk, financially, and he can have his choice of several new distribution outlets. The small exhibitor wants more Roy Rogers films—and as one correspondent says, more down-to-earth, all-American pictures with lots of laughter, no murder, no swords, no sex situations that drive away the family trade. This should be the cue for the new independents to follow, for it fills the aching void.

Even MGM will have an independent release next year— the first since "Gone With the Wind"—and it is amusing and flattering to hear at least three of the newer film sources saying that they consider themselves "the beginning of another MGM." That's the right spirit, and it can take them a long way on the road to substantial success. It looks as though Leo the Lion would have a lot of cubs, in the not-too-far-distant future. And we know by their policy and personnel that several of these new groups are really born to be lions, as are all the lion's cubs.

BONUS FOR WINNERS

Dan Krendel, in his newest "Ballyhoo" bulletin from Famous Players-Canadian's Ontario "B" district, announces that in his latest drive for better showmanship, in addition to the prizes and cash awards to the winners on points, there will be a further, and substantial cash bonus to those of his busy "B's" who capture the Quigley Award. This is as it should be—and as it always has been, for Quigley Award winners are many times rewarded.

Spyros Skouras, Jr., president of Skouras Theatres in New York, established a nice precedent when he gave $25 savings bonds to all of his managers who were listed as contenders and/or citations winners in recent quarterly judgings. Other circuits have done as much; and in some areas, holding the Quigley Award is equal to promotion and greater compensation for better showmanship. In all the years of the Quigley Awards competition, there have only been a few who have dropped out of the running.

We admire the circuit brand of showmanship drive, and what it means in sustained effort at the point of sale.. There is no doubt but that the public at the local level realize that movies are the best entertainment when drives are on—for promotions, for publicity and for public relations. The energy stimulates a greater potential audience, and keeps up the grosses, even in the face of new competition. We've always believed that the response at the box office is as great as the drive for business. You can only coast down-hill, and to a subsequent end.

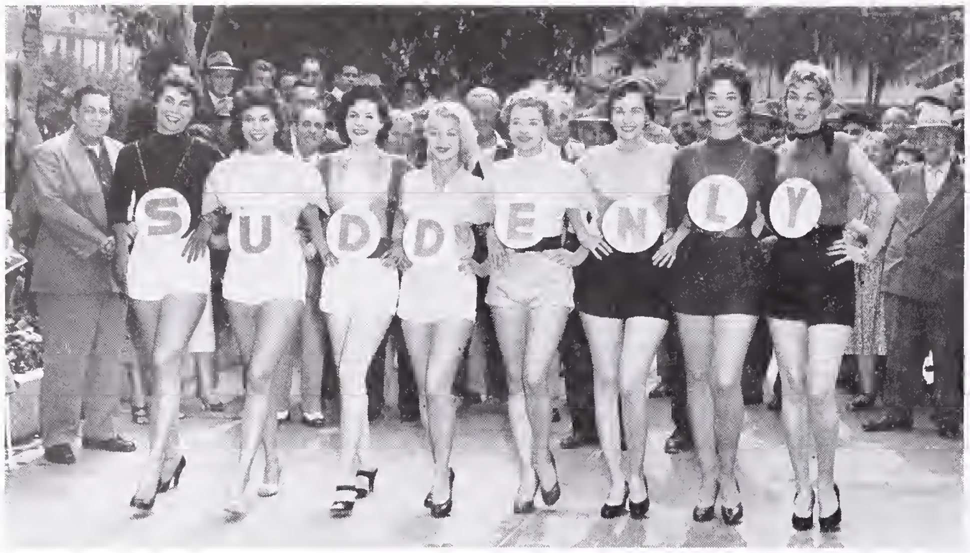
¶ ELMER RHODEN, long time friend of the Round Table and enthusiastic supporter of the Quigley Awards competition—for his boys are frequent contenders and winners—steps up as president of National Theatres to succeed the late Charles P. Skouras, and this may take him from Kansas City to California, which will be nearer to his Starlane Ranch. Mr. Rhoden has been an inspiring speaker at the Quigley Awards annual judging in the past, and we feel that all of his boys are now and will be members of this association of motion picture showmen—the largest group of *working* theatre managers in the world.

* * *

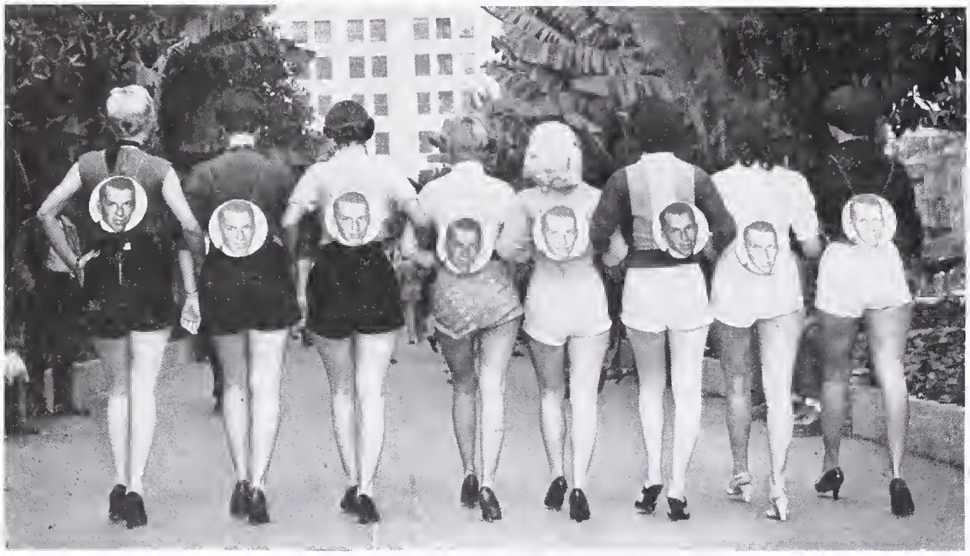
¶ YOUR FLORIST is a member of a strong, national organization—the Florists' Telegraph Delivery, and Mr. Williams, who is the flower man in our neighborhood has shown us a copy of the directory, published monthly, to list thousands of flower dealers in the 48 states. It emphasizes the amount of cooperation that film industry can obtain from florists, both locally and nationally.

* * *

¶ POSTSCRIPT from Pittsburgh—Arthur Manson writes his report of the Cinerama "thank you" dinner which was tendered to the managers in the Pittsburgh area who have cooperated and contributed to the promotion of Cinerama theatre parties—one of the big factors in holding this attraction through a full year. Lou Fordham, manager of the Memorial theatre, McKeesport, Pa., won a $50 bond in the Silver Drive for bringing the most business to Cinerama from his town; and Bill Decker, manager of the Butler theatre, Butler, Pa., who says he is the same Bill Decker we found to be a Round Table member since 1930, won a $25 bond in second place. They are bringing in patrons from as far away as Cleveland, Ohio, and it is this policy that gives Cinerama the word-of-mouth advertising that makes it great. Folks will talk about a trip of several hundred miles to see a picture—and worth the time, money and effort, in their estimation.—*Walter Brooks*

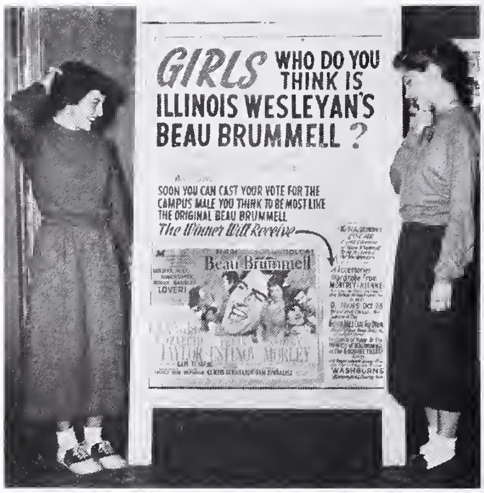


Eight abreast—it says here—in this caption from Don Haley, manager of the Paramount theatre, Los Angeles, who paraded eight girls in formation to spell out "Suddenly," and for the benefit of rear viewers—who are legion—to remind them of Frank Sinatra, whose picture was pinned to their sterns.



"ROCKING CHAIR" LOGES (SMOKING PERMITTED) 1.50
JUNIOR BUDGET PRICES 65

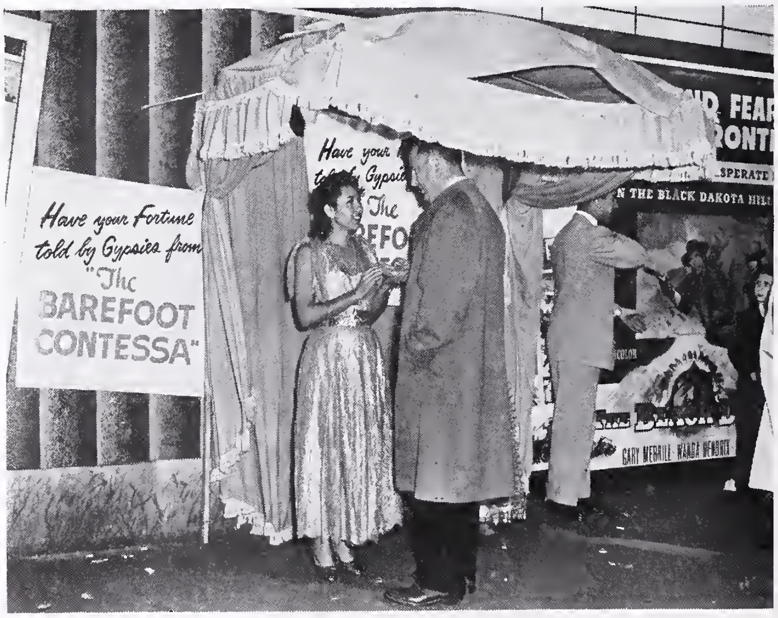
Peggy Ann Garner, in person, selling tickets to early patrons for the premiere showing of "Black Widow" at the Roxy theatre in New York—you had to be there early to find Peggy in the box-office—she was working the before-breakfast shift.


GIRLS WHO DO YOU THINK IS ILLINOIS WESLEYAN'S BEAU BRUMMELL?
SOON YOU CAN CAST YOUR VOTE FOR THE CAMPUS MALE YOU THINK TO BE MOST LIKE THE ORIGINAL BEAU BRUMMELL
The Winner Will Receive
Beau Brummell

"Beau Brummell" promotion in the college town of Bloomington, Ill., where students in Wesleyan Memorial Center were on hand to pick their own "Beau Brummell" on the college campus.

They Turn Around— To Look At Ballyhoo

Barefoot Beauties in Chicago for the opening of "The Barefoot Contessa" at the United Artists theatre. Search for the gonest gams constituted a contest; and at left, a palm reader, at the same theatre, tells the happy fortunes of potential patrons.


Have your Fortune told by Gypsies from "The BAREFOOT CONTESSA"

Showmen in Action

Famous Players-Canadian's one-sheet for their "Famous Fall Film Festival" is a swell color job, original in theme and style, from a group of original showmen.

▼

Manager Birk Binnard of the Warner theatre in Reading, Pa., bannered each side of a trailer truck with a 24-sheet for "A Star Is Born."

▼

Dick Williams sold the backs of 1,000 heralds to defray cost in exploiting "The Adventures of Robinson Crusoe" at the Avalon, Easton, Pa., in a tie-in with a local store, and milk shakes were given away on lucky numbers.

▼

Foster Liederbach, manager of the Kentucky theatre, Lexington, Ky., borrowed pictures from the local police department and displayed them under the caption "This is Your Local Police Force in Action" to advertise "Dragnet."

▼

John G. Corbett, city manager for Schine Theatres in Gloversville, N. Y., sends clippings to show his success in planting stories on motion pictures which he gets from COMPO special releases.

▼

Len Gouin, manager of the Capitol theatre, Peterboro, Ont., had 14 advertisers on a newspaper cooperative page tying in with his "From Here to Eternity" exploitation, under the heading, "Values That Can't Be Beat 'From Here to Eternity.'"

▼

Archie Cayaffa, manager of the Suburban theatre, Binghamton, N. Y., gained free publicity and a photo of his lobby display for "Three Coins in the Fountain" in the local newspaper. All coins tossed in the fountain went to the Kiwanis charity fund.

▼

During the showing of "Gorilla at Large," manager Robert F. Beard of the Edwards theatre, Azusa, Calif., displayed a live caged monkey in his lobby—and peanut and popcorn sales soared!

▼

Ed Rosenfeld, manager of the Trans Lux 60th Street theatre in New York, honored by a visit from Leslie Parkyn, producer of "The Little Kidnappers," now in its 11th week at his theatre.

▼

Murray Spector's promotion of 10,000 gifts in his back-to-school tie-in with 20 stores seems to set some sort of a record. Murray manages the Plaza theatre in Englewood, N. J.

▼

Manager John V. Ward of the Seneca theatre, Niagara Falls, Ontario, distributed cards with samples of genuine "Rob Roy" tartan attached to restaurants and had a bagpiper at the box office evenings and in the aisles during intermission.

GREATER N
ANGLO
PUBLIC
Award Committee

Eugene Pleshette, managing director of the Brooklyn Paramount theatre, is shown being presented with the Anglo-Jewish Publications' 1954 Interfaith Award, by Dr. Eugene Lang, chairman of the committee. Dr. Lang is publisher of the Long Island and the Westchester "Jewish Press." Our Round Table member received the honor as the outstanding man of the year in brotherhood activities, and it marks the culmination of a career of humane services, both through his theatre and on his own. No local charity has ever failed to find him a willing and enthusiastic aid. Last year's winner of the Interfaith Award was Dr. Ralph Bunche.

A. J. Benya, manager of the Magnolia theatre and the Union Drive-In, New Albany, Miss., used life-size cut-outs and street ballyhoo to good advantage on recent pictures. He also distributed heralds with coloring contest for "Ring of Fear" recently in local schools.

▼

Harry A. Rose sends in a tear-sheet from the Sunday Herald with a 14-inch photo of Ava Gardner (entitled "Footsies") which he says is what he calls free space, blown up from a still at the newspaper's expense, to advertise "The Barefoot Contessa" at Loew's Poli-Majestic theatre, Bridgeport.

▼

Charles Gaudino landed a good window display of the "Brigadoon" bridal gowns as display for Loew's Poli theatre, Springfield, Mass., but the gimmick was, the window adjoined the opposition theatre in his neighborhood. That's stealing first base.

▼

Denver's Centennial Drive-In, one of the biggest and finest outdoor theatres in the country, had the print of "The High and the Mighty" delivered by private plane, with a pretty model as messenger.

▼

Gimbel's tossed a rose—worth thousands of dollars in newspaper space—as their cooperative ad for "Carmen Jones" at the Rivoli theatre, on Broadway, which ran in five metropolitan daily papers.

Manager Alfred Loewenthal, back at the Ward theatre in the Bronx after managing the David Marcus theatre there for about a year, promoted a large cake for the first anniversary of CinemaScope. He also tied in with a local radio shop to play songs from "The Student Prince."

▼

Dick Empey, manager of the Granada theatre, Duluth, Minn., had an attractive circus display and a live leopard, caged, to exploit "Ring of Fear." The local gossip column gave him a plug by saying the man from the zoo was not there to protect the people but rather to keep them from feeding the leopard.

▼

The installation of CinemaScope in the Booth theatre, Rich Hill, Mo. was a big event, and more than 60 merchants and civic groups cooperated in a full page newspaper ad to congratulate Shirley Booth, manager. He invited city officials, clergy, etc. for his showing of "The Robe."

▼

Dal Schuder, manager of the Circle theatre, Indianapolis, tied in with a local dealer to advertise the mattress Debbie Reynolds slept on in "Susan Slept Here." A radio contest over station WIBC had Dick Powell as the mystery singer and disk jockies played the tunes from the picture in a tieup with Coral records.

▼

Malcolm Millar, publicity director of the Gold-Dorbrow Theatres in Pahokee, Fla., credits his wife with arranging a most attrative display for "Tanganyika" that gained unsolicited newspaper space.

▼

When Evan Thompson played "100 Unusual Boys" at the Fox theatre in Hackensack, along with "Student Prince," a group of Boy Scouts in full regalia did an Indian dance in front of the theatre. Admission was reduced for all Scouts during the week the picture ran.

▼

Emil Franke, manager of the Orpheum, San Diego, Cal., filled his theatre with women three mornings when he tied in with the Rayette Beauty Products for a beauty show. All costs and a good rental figure were paid by the beauty company.

▼

Norm Levinson, assistant manager at the Poli theatre, Hartford, Conn., tied in with a local bridal shop in an ad showing the wedding dress worn in "Brigadoon." The shop also displayed the dress in their window.

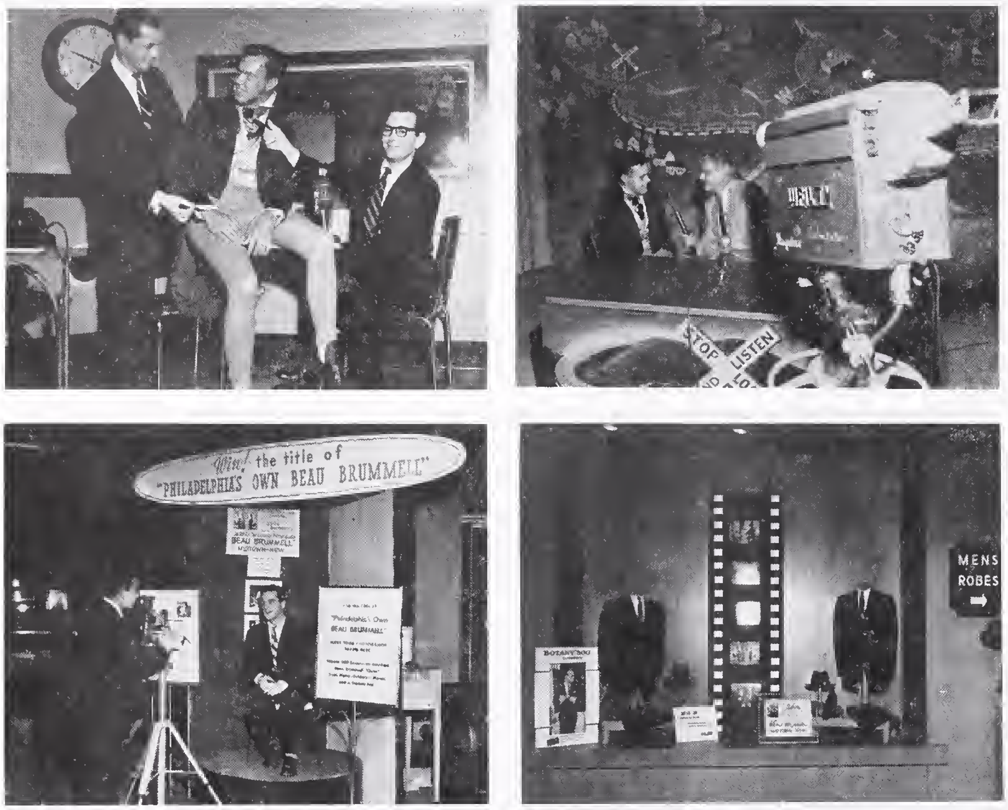
▼

Ray Boyea's newspaper ad for "Seven Brides for Seven Brothers" at the Broadway theatre where he is manager is tied in with the opening of a women's apparel store in Newburgh, N. Y., with the new manager of the store recommending the picture.

▼

Joe Boyle, manager of the Poli theatre, Norwich, Conn., sends tear sheet showing two column art break showing Cyd Charisse of "Brigadoon" in a scene from the picture in which she appeared with the daughter of Connecticut's state senator.

"BEAU BRUMMEL" A TRAVELING MAN


STOP LISTEN
Win! the title of "PHILADELPHIA'S OWN BEAU BRUMMELL"
MENS ROBES

And here he is, in person, attending the 250th Anniversary of the Men's Apparel Industry, in Philadelphia. Above, at left you see a reasonable facsimile of "Beau Brummell," dressed as he should be to visit radio and television stations—quite unknown in his day, but not out of line with the visual band in the air-waves, as seen in the second picture, where he is interviewed for station WFIL-TV. Below, Gimbel's in Philadelphia stage a "Beau Brummell" contest for the best-dressed in town, who will receive a special "Oscar"—obtainable from MGM—and a gift, in this case a Stetson hat, made in Philadelphia. Again, something you can do in your town. One of the very fine window displays prompted in the men's wear trades is shown in the final picture, and you are guaranteed plenty of similar cooperation from local merchants—if you go looking for it!

Fox-Intermountain Have Tall Showmen in Denver

Paul H. Lyday, publicity manager for Fox Intermountain Theatres in Denver, says his circuit has good reason to be proud of two of their showmen, for recent accomplishment in the line of duty. Bob Sweeten, manager of the new Center theatre—one of the finest—had a breakfast preview of "Woman's World" for business girls, etc., who have to go to work, and a thousand of them turned up at 7 a.m. for breakfast, which was promoted at no cost to the theatre from cooperative merchants, and the sneak preview at the early hour.

John Denman, manager of the Denver theatre, is another Fox-Intermountain boy who had a good break with the friendly and cooperative *Rocky Mountain News*. He had a contest for "A Star is Born" which ran through several days, and won a lot of free space, with sponsored prizes for husband-and-wife teams. This was not a pressbook contest, but was original in Denver, and hit the peak of promotion out there in those tall mountains.

Art Policy Inaugurated At Rialto, Lockport

Jack Mitchell, manager of the Rialto theatre, Lockport, N. Y., is making sure the start of his new art policy is brought to the attention of everyone who would be interested. He is selling 3,000 heralds to nearby merchants and is sending out letters to educators, concert groups, women's clubs and service clubs. He will speak before some of these groups in an endeavor to get them to sponsor the art series and take some benefits. The art policy is being plugged at the meetings of the local museums and the local newspaper editor is heartily in favor of the policy and has promised an editorial and plenty of copy plugging the art shows. Jack has promoted a 15-minute radio program on which patrons will be interviewed and the picture plugged. He has an exhibit of oil paintings set for the first week and has promoted flowers from the local florist, a bakery for cakes, a restaurant for coffee and the American Legion for service for the opening night, when he hopes to have the mayor make a few introductory remarks.

RULES OF THE

QUIGLEY AWARDS

TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y.*

Selling Approach

BEAU BRUMMELL—MGM. In Eastman Color. Lover, scoundrel, adventurer—here was a MAN. A flaming era brought to throbbing life in a big, spectacular production. Scandalous love affairs of reckless days. He had a lust for life, an eye for beautiful women, and he left a trail of broken hearts. Stewart Granger, Elizabeth Taylor, Peter Ustinov and Robert Morley. For the first time the male fashion plate gets a break in a merchandising tieup picture. 24-sheet and other posters have good character poses and portrait heads of the stars, for lobby and marquee display. Two-color herald from Cato Show Print. Newspaper ad mats sell the stars—with Stewart Granger and Elizabeth Taylor exciting to both sexes. Action poses, with romance, strongly suggested. Complete campaign mat has ten ad mats and slugs, two publicity mats and extra linotype border, all for 35c—the price of one average mat, at National Screen. "Beau Brummell" has stirred up all sorts of excitement in the men's wear trades—and "Beau" will do the same in your town. Contests to name the best-dressed man will go over, with plenty of cooperative advertising values. The feature story on the opposite page gives you an idea of these tieups, for television, or in window displays. A special two-page layout of cooperative ad mats has been circulated directly to 3,500 newspapers by Metro Newspaper Mat Service, waiting for you to connect on your end. These mats are free for the asking. You'll find proof of this valuable idea in your MGM pressbook. MGM has a special "solid gold" Oscar—a "Beau Brummell" statuette, that can be given as a prize, and it costs little. Contact your nearby MGM field publicity representative. It's a fancy gadget that the stores will much appreciate. There are many other commercial tieups in this exceptional showmanship opportunity. Study the pressbook pages on promotion and merchandising.

•

WOMEN'S WORLD. 20th Century-Fox, in color and CinemaScope. June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl and Cornel Wilde, in another of those double-threesomes, plus Clifton Webb—it's as great entertainment and novelty as your patrons are apt to see this year. It's a great, big wonderful world —because men are in it! 24-sheet is a dandy—one of the best examples of theatrical art we've ever seen—and if you can't make good use of it, you need a refresher course in showmanship. Other posters and newspaper ad mats are packed with plenty of punch for live managers to make profitable use of. You've got a lot to sell in this picture, and it requires a lot of selling to get the most out of it. Pressbook has several kinds of teaser ads, mostly on the chatty, informative, curiosity arousing side, and it will pay you to look them over carefully. "Does a man get ahead by the sweat of his brow or the charm of his frau!" The never-too-serious plot is for the amusement and interest of business men, and business girls. Like "Three Coins in the Fountain" portraying Italy, this has its setting in New York's skyline. Clifton Webb in a new role—a straight man for three wonderful couples! Complete campaign mat includes six ad mats and two publicity mats, all for 35c. The special teaser, No. 301, is a good compact display mat that sells the idea and the cast. National magazines and national merchandising promotions have spark-plugged the pre-selling of "Women's World" with your merchants all the way down Main Street. Smart, sophisticated entertainment for folks who are fed up with television's mediocracy. This is the kind of a picture that it's worth going out to see. Gives your patrons something pleasureable to think about the next day, and to remember with gratification when somebody suggests "Let's go to the movies."

•

SABRINA—Paramount. Wonderful is the word for "Sabrina"—combining the exciting talents of four Academy Award winners—Humphrey Bogart, Audrey Hepburn, William Holden, and producer-director Billy Wilder. A gay and beguiling movie hit—with top-notch stars and incomparable direction and production talent. Bubbling with laughter, drama, romance—and Audrey! 24-sheet and all posters have been really planned to create unusual art-materials for your lobby and marquee display. Nice portraits and good atmosphere, at little cost. Herald (not illustrated) has all the best ad slants, if it follows posters and newspaper ad copy. The ad mats are unusually good, and this picture deserves some flash display in bigger-than-usual space. Look them over carefully, and be sure your patrons get an advance look at Audrey in your advertising. A set of three advance teasers in one-column width sells the three stars, one after the other—with the slogan, "Sabrina Is Wonderful." Try for something new and out of the ordinary when you get such an unusual attraction. Complete campaign mat has ten ad mats and slugs, two publicity mats, both good, for 35c. Pressbook suggests delivering heralds in baronial-size envelopes to get extra-special attention. Audrey Hepburn has had more pre-selling publicity in the national magazines than any other player in recent years, and she packs a merchandising wallop with local stores, with her distinctive style. Sell it as the kind of entertainment for which movies were made.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

IPA Adds to Value Of Theatre Meeting

Enthusiasm was the keynote of delegates and visitors returning from the recent giant, five-day TESMA-TEA-IPA-TOA convention and trade show in Chicago.

The refreshment section, ably chairmanned by Carl Siegel, Stanley Warner Management Corp., New York, and sponsored by the International Popcorn Association, was especially active.

The IPA included in its business the election of Bert Nathan of the Theatre Popcorn Vending Corp., Brooklyn, N. Y., to the presidency. He succeeds J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, Canada, under whose energetic leadership the organization has grown in less than 12 months into a dominant position in the popcorn and concession field.

The organization had a constant series of "clinics" offering a liberal and hard-headed education in the principles and method of motion picture theatre refreshment merchandising and selling.

Beer Sales Frowned on

One of the most debated topics was the subject of serving beer at theatres. While a strong minority actively advocated beer sales, the majority, both drive-in and indoor operators, felt that it was a dangerous step and might antagonize family patronage.

All-night operation of drive-ins was also discussed, as a means of increasing refreshment sales. The general feeling was that possible unpleasant consequences far outweighed the profit possibilities.

Ice cream came in for notable attention as an important additional source of revenue, especially at indoor theatres. Ice cream sales, it was pointed out, do not cut into that of other items. Open-display, self-service cabinets help speed up sales, and the use of ice cream novelties definitely increases the profit margin, the discussion showed.

Frankfurters can be effectively sold in indoor theatres, especially those catering to the lower-income groups, according to a study made by one of the large circuits.

GET ALL YOUR SPECIAL
HOLIDAY TRAILERS
ON TIME FROM DEPENDABLE
FILMACK
1327 S. WABASH
CHICAGO 5, ILL.
630 NINTH AVENUE
NEW YORK 36, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

BIG PICTURE—BIG SAVINGS AT STAR! GOOD used lenses, all sizes, $17.50 pair up; new silver seamless screens $1 foot; silver screen resurfacer $8.95 gallon; prompt delivery on anamorphics; booth equipment at lowest prices! Contact us! STAR CINEMA SUPPLY, 447 West 52 St., New York 19.

VALUES UNSURPASSED! DEVRY DUAL SOUND projectors w/amplifier, speaker, excellent $595. Available on time. Holmes L25N amplifiers, rebuilt $95; used rewinds $6.95 set; automatic enclosed rewinds, excellent, $45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

NEW EQUIPMENT

EVERYONE'S BUYING 'EM! MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; 17"—$1.75; 24"—$2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

GO CINEMASCOPE WITH ADJUSTABLE ANamorphic lenses $695 pr. Mirroclaric metalized seamless screens $1 sq. ft. Prompt shipments, lowest prices all sizes projection lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

DRIVE-IN EQUIPMENT

HERE'S YOUR BEST BUY! BRENKERT/RCA outfit w/BX80 projectors, Enarc lamphouses, MI9030 soundheads, 3000' magazines, changeovers, etc., beautiful condition plus new 150W amplification, lenses, 90 amp rectifiers, all for $4,500. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

WANTED: THEATRE, CLOSED BUT EQUIPPED, within 50 mile radius New York City. Details please Box 2815, MOTION PICTURE HERALD.

WOULD LIKE TO PURCHASE CONVENTIONAL houses or drive-ins or locations with both. Year's lease in advance, option to buy. Box 2816, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

WANTED TO BUY

WANTED — PIPE ORGAN CONSOLE, THREE manual Wurlitzer preferred. Will pay cash. R. LAWSON, 4459 Sherbrooke W., Montreal.

WANTED: ONE GORILLA SUIT, ONE CLOWN costume, size 40. Write to SHELL THEATRE, Tacoma, Wash.

WURLITZER ORGAN, FOUR KEYBOARDS. FRED HERMES, Sixth St., Racine, Wis.

BUSINESS BOOSTERS

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

SEATING EQUIPMENT

NEED CHAIRS! S.O.S. HAS 'EM! SEND FOR Chair Bulletin, showing our tremendous stock at knock down prices. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

STUDIO EQUIPMENT

CINEFLEX 35M REFLEX CAMERA, 2 MAGAzines, 3 lenses, 24V motor, case, $695; Belhowell 35mm automatic foot splicers, $595; Moviola 35mm composite sound/picture, $495; multiple floodlites holding 12 bulbs on rolling stand $180 value, $29.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

SEC Reports Stock Buys

WASHINGTON: Purchases of National Theatres stock by officers and directors of the company were disclosed in the Securities and Exchange Commission's latest report on stock transactions by film company executives.

Frank H. Ricketson, Jr., was reported having bought 9,000 shares during 1953, bringing his holdings to 10,042 shares. E. C. Rhoden purchased 1,000 shares during September, 1954, and now holds 21,300 shares in his own name and 10,225 shares through holdings companies. Alan May bought 100 shares and Graham L. Sterling, Jr., bought 200 shares, holding 400 and 200 respectively. Peter Colefax sold 500 shares, dropping his holdings to 2,000 shares.

Nathaniel Lapkin bought 11,241 shares of Stanley Warner Corp. common, his initial purchase of the company's stock. Albert Warner bought 4,500 shares of Warner Brothers Pictures common through a trust account, holding 160,000 shares in his own name and 31,000 shares in trust accounts. Jack Warner bought 5,000 shares, bringing his holdings to 295,499 shares in his own name and 13,400 shares in trust accounts.

William W. Howard bought 2,000 shares of RKO Theatres Corp. common, for a total of 2,500. Abraham Montague sold 200 shares of Columbia Pictures common, dropping his holdings to 15,783 shares.

Associated News Plans TV-Film Workshops

MONTREAL: Associated Screen News, Ltd., will hold a three-day motion picture and television workshop here, December 6-8, for the benefit of companies interested in film production for these fields, it was announced last week by William J. Singleton, general manager. Dr. A. W. Trueman, Nation Film Board of Canada commissioner, will speak at the opening session for the film industry. A. Davidson Dunton, chairman of Canadian Broadcasting Corp., will speak the second day and E. Fitzgibbons, of Famous Players Canadian Corp., on the third day.

Altec Distributes Booklet On Company's Services

The Altec Service Corporation has announced the publication of a new booklet, "The Altec Service Man," which details the story of Altec service and the organization behind the service. The book is being distributed to all theatres, both conventional and drive-in houses throughout the United States.

Elmer A. Lee Dies

MINNEAPOLIS: Elmer A. (Al) Lee, 53, partner of the Leola and Orpheum theatres and Sunset drive-in, Pipestone, Minn., died here November 2. He also was a stockholder and member of the board of Minnesota Entertainment Enterprise, board member of North Central Allied and member of Northwest Variety Club.

Herman M. Dolinsky

Herman M. Dolinsky, 66, a Loew's theatres manager, died November 2, at Crown Heights Hospital, Brooklyn. Mr. Dolinsky started with Loew's in 1911 as an assistant manager at Loew's Delancey theatre, and subsequently became manager of several Loew's theatres in Brooklyn. He was manager of Loew's Coney Island theatre, 15 years, and at the time of his death was a circuit relief manager.

James F. McCarthy

HARTFORD: James F. McCarthy, 55, Connecticut district manager, Stanley Warner theatres, died November 8, at Massachusetts General Hospital, Boston. Mr. McCarthy had been district manager for the past year and had previously been manager of the downtown Strand here for more than 20 years.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 122 attractions, 5,710 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	8	14	17
†Adventures of Hajji Baba (20th-Fox)	–	–	5	1	–
Adventures of Robinson Crusoe (U.A.)	4	16	13	4	3
Apache (U.A.)	5	15	17	16	3
Arrow in the Dust (A.A.)	1	1	–	–	5
Beat the Devil (U.A.)	19	2	5	16	18
Betrayed (MGM)	2	17	27	8	1
Black Horse Canyon (U-I)	1	12	28	23	3
Black Shield of Falworth (U-I)	–	6	22	9	–
Bounty Hunter, The (W.B.)	–	2	12	1	1
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
Broken Lance (20th-Fox)	20	19	8	4	–
Bullet Is Waiting, A (Col.)	–	1	8	10	8
Caine Mutiny, The (Col.)	24	22	10	–	–
Captain Kidd and the Slave Girl (U.A.)	–	–	4	2	6
Carnival Story, The (RKO)	7	31	31	31	16
Casanova's Big Night (Par.)	–	3	10	29	35
Conquest of Mt. Everest (U.A.)	1	1	–	6	1
Creature from the Black Lagoon (U-I)	7	27	33	14	4
Crime Wave (W.B.)	–	–	5	7	8
Dangerous Mission (RKO)	–	5	15	18	7
Dawn at Socorro (U-I)	–	8	10	12	3
Demetrius and the Gladiators (20th-Fox)	27	18	11	3	1
Dial M for Murder (W.B.)	4	50	23	22	6
Dragnet (W.B.)	27	25	3	7	1
Drive a Crooked Road (Col.)	–	7	3	13	5
Drums Across the River (U-I)	–	15	35	7	2
Duel in the Jungle (W.B.)	13	3	16	4	4
Duel in the Sun (SRO) (Reissue)	–	10	9	20	5
Egg and I (U-I) (Reissue)	–	3	4	9	7
Egyptian, The (20th-Fox)	17	12	12	7	1
Elephant Walk (Par.)	15	52	27	7	1
Executive Suite (MGM)	10	36	45	24	7
Fireman, Save My Child (U-I)	–	2	5	9	17
Flame and the Flesh (MGM)	–	14	28	42	13
Francis Joins the Wacs (U-I)	17	49	20	–	1
Gambler from Natchez (20th-Fox)	–	2	22	12	1
Garden of Evil (20th-Fox)	15	27	8	6	4
Geraldine (Rep.)	–	–	–	2	10
Gone With the Wind (MGM) (Reissue)	41	20	9	4	1
Gorilla at Large (20th-Fox)	7	5	6	11	4
Greatest Show on Earth (Par.) (Reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	1	–	3	5	4
Heidi (U.A.)	3	5	7	1	6
Hell Below Zero (Col.)	–	13	42	13	8
Hell's Half Acre (Rep.)	–	2	31	6	5
Her Twelve Men (MGM)	–	5	11	14	4
High and the Mighty, The (W.B.)	60	46	4	2	–
†Human Desire (A.A.)	–	–	–	3	3
†Human Jungle (A.A.)	3	–	2	–	1
Indiscretion of an American Wife (Col.)	–	1	10	5	8
†Iron Glove, The (Col.)	–	1	–	3	1
It Should Happen to You (Col.)	2	3	25	16	26
Johnny Dark (U-I)	5	43	36	16	4
Johnny Guitar (Rep.)	27	44	29	4	4
Julius Caesar (MGM)	9	16	16	1	1
Jungle Man-Eaters (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	6	10	7
Knock on Wood (Par.)	7	8	17	22	19
Laughing Anne (Rep.)	–	–	6	4	7
Law vs. Billy the Kid (Col.)	–	5	5	3	1
Living It Up (Par.)	26	34	11	7	2
Lone Gun, The (U.A.)	–	2	9	2	4
Long Wait, The (U.A.)	–	11	20	13	4
Lucky Me (W.B.)	2	10	22	35	8
Ma and Pa Kettle at Home (U-I)	42	59	26	5	6
Mad Magician, The (Col.)	–	1	6	3	4
Magnificent Obsession (U-I)	58	45	11	2	–
Man With a Million (U.A.)	–	6	13	23	9
Massacre Canyon (Col.)	–	–	1	6	8
Men of the Fighting Lady (MGM)	5	18	37	14	4
Miami Story, The (Col.)	1	5	15	17	5
Naked Alibi (U-I)	–	2	2	6	7
On the Waterfront (Col.)	4	6	7	5	–
Outcast, The (Rep.)	–	12	5	2	3
Outlaw Stallion (Col.)	–	–	3	4	1
Phantom of the Rue Morgue (W.B.)	17	12	26	15	9
Pinocchio (Disney-RKO) (Reissue)	27	19	17	10	1
Playgirl (U-I)	–	–	10	18	27
Pride of the Blue Grass (A.A.)	–	1	–	8	4
Prince Valiant (20th-Fox)	14	18	18	9	10
Princess of the Nile (20th-Fox)	–	1	12	6	8
Prisoner of War (MGM)	1	13	19	7	6
Pushover (Col.)	–	–	3	10	10
Raid, The (20th-Fox)	–	3	11	15	15
Rails Into Laramie (U-I)	1	1	20	20	11
Rear Window (Par.)	7	16	1	1	–
Return to Treasure Island (U.A.)	–	1	1	4	7
Rhapsody (MGM)	1	20	17	25	13
Ride Clear of Diablo (U-I)	7	9	34	11	5
Riding Shotgun (W.B.)	–	11	22	28	6
Ring of Fear (W.B.)	2	5	13	5	12
River of No Return (20th-Fox)	67	19	22	2	3
Rocket Man, The (20th-Fox)	–	–	1	9	7
Rogue Cop (MGM)	–	5	4	1	–
Rose Marie (MGM)	24	14	19	7	2
Sabrina (Par.)	4	4	1	–	–
Saracen Blade, The (Col.)	1	–	3	5	4
Saskatchewan (U-I)	21	59	62	9	7
Secret of the Incas (Par.)	1	10	21	29	15
Seven Brides for Seven Brothers (MGM)	40	21	5	–	2
Shanghai Story, The (Rep.)	–	–	9	–	3
Siege at Red River (20th-Fox)	1	6	24	17	4
Silver Lode (RKO)	1	4	23	15	2
Sitting Bull (U.A.)	–	4	–	1	–
Southwest Passage (U.A.)	–	1	13	16	7
Star Is Born, A (W.B.)	6	–	2	2	1
Student Prince, The (MGM)	6	14	22	13	–
Suddenly (U.A.)	–	4	7	2	3
Susan Slept Here (RKO)	11	38	3	3	1
Tanganyika (U-I)	1	6	31	12	14
Them (W.B.)	3	16	15	22	15
Three Coins in the Fountain (20th-Fox)	45	34	8	3	1
Three Hours to Kill (Col.)	–	–	1	2	2
Untamed Heiress (Rep.)	–	2	1	13	1
Valley of the Kings (MGM)	–	10	37	15	5
Weak and the Wicked, The (A.A.)	5	7	5	1	3
Witness to Murder (U.A.)	–	4	12	8	8
Woman's World, A (20th-Fox)	7	6	1	1	1
Yankee Pasha (U-I)	2	17	35	19	7
Yellow Tomahawk (U.A.)	–	2	21	3	2

the big news TODAY from UA

Stanley Kramer Now Shooting America's #1 Best Seller!

NOT AS A STRANGER

with one of the greatest all star casts of recent years

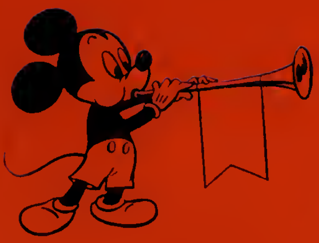
Olivia DeHavilland
Robert Mitchum
Frank Sinatra
Gloria Grahame
Broderick Crawford
Charles Bickford
Directed by Stanley Kramer

Objective: To outgross his last boxoffice blockbuster, "The Caine Mutiny"

NOVEMBER 20, 1954

MOTION PICTURE HERALD

Lichtman Offers to Call Industry Meet On Trade Practices

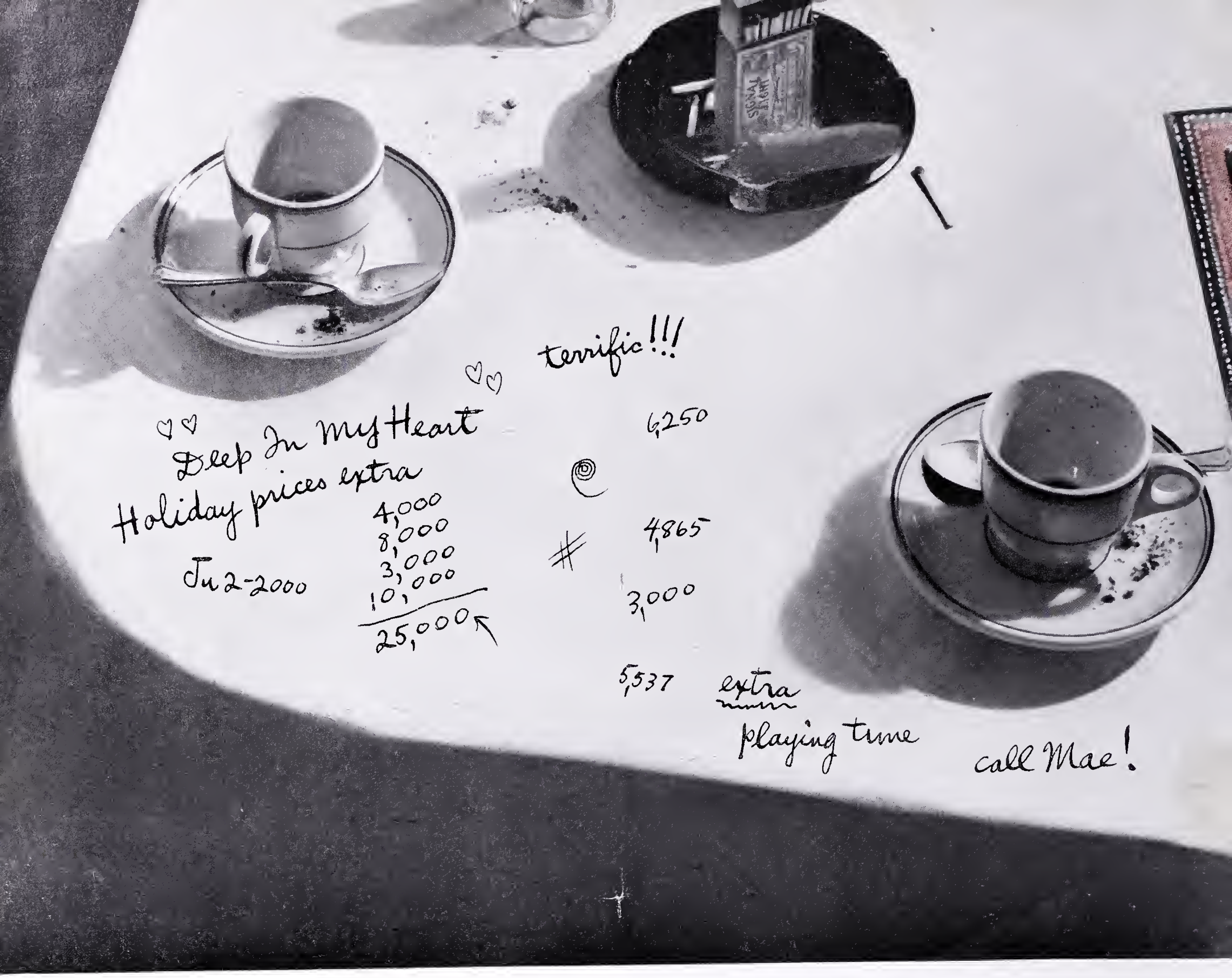


The Disney Story

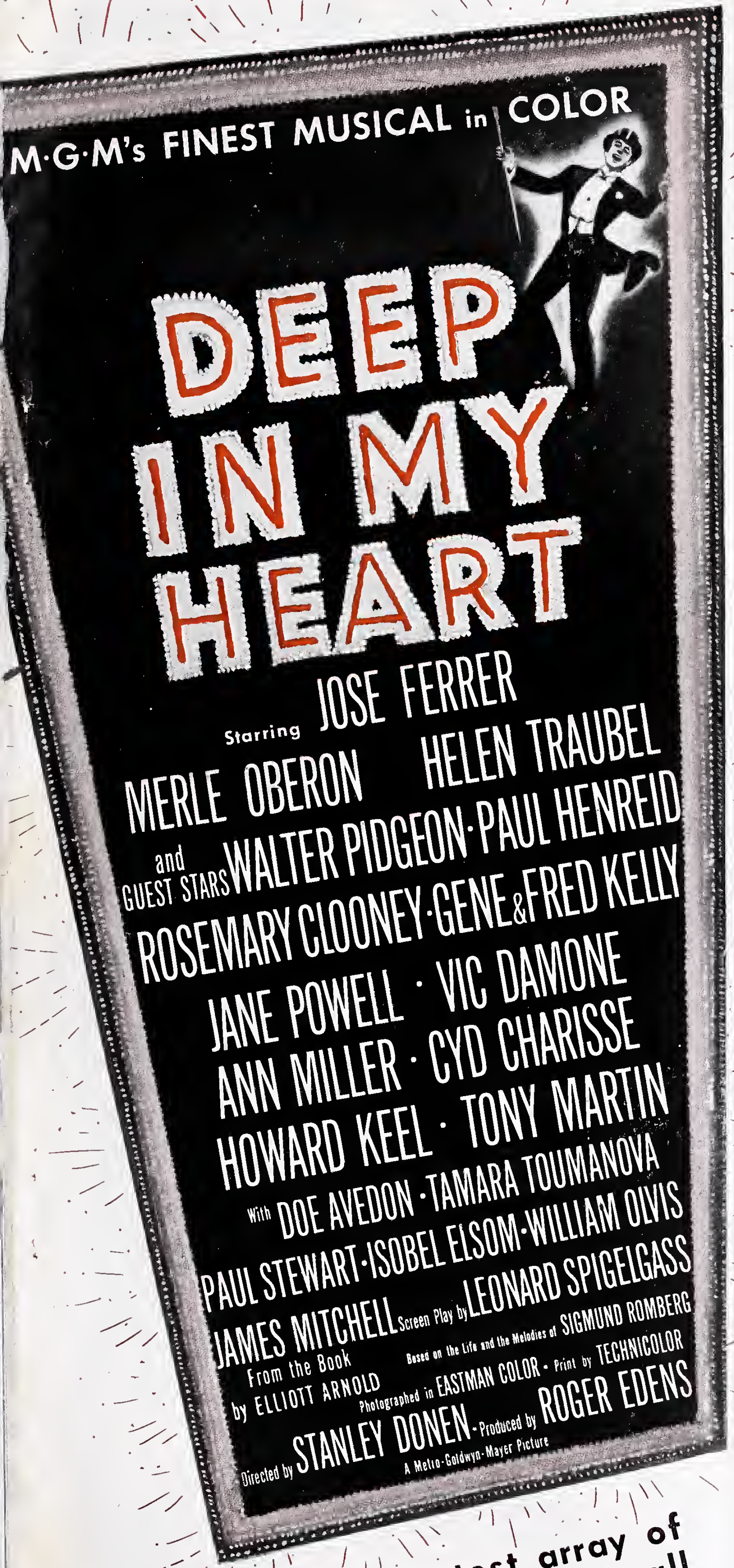
Pages 33 to 61

REVIEWS (In Product Digest): DESIREE, SO THIS IS PARIS, TONIGHT'S THE NIGHT, CATTLE QUEEN OF MONTANA, MASTERSON OF KANSAS, THE OUTLAW'S DAUGHTER, BLACK 13

Entered as second-class matter January 11, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*


terrific!!!
Deep In My Heart
Holiday prices extra
4,000
8,000
3,000
10,000
25,000
Ju 2-2000
6,250
4865
3,000
5,537
extra
playing time
call Mae!

THEY'RE FIGURING HOLIDAY PROFITS ALREADY WHEREVER FILM MEN MEET!



M·G·M's FINEST MUSICAL in COLOR

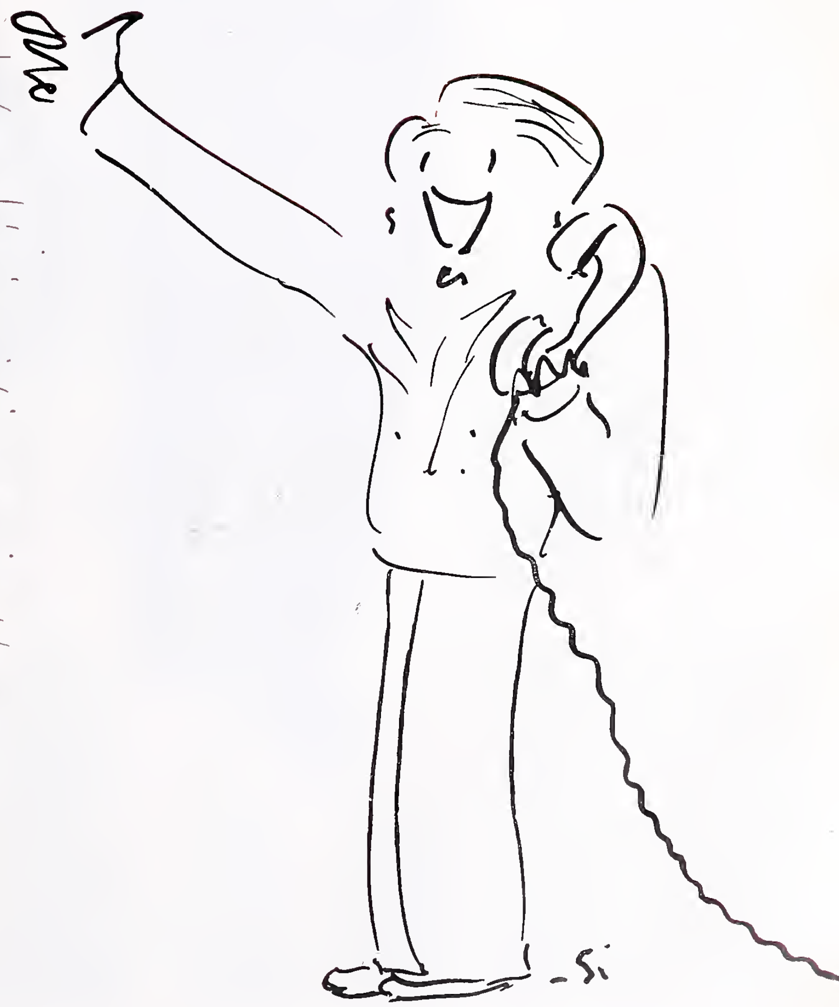
DEEP IN MY HEART

Starring JOSE FERRER
MERLE OBERON HELEN TRAUBEL
and GUEST STARS WALTER PIDGEON · PAUL HENREID
ROSEMARY CLOONEY · GENE & FRED KELLY
JANE POWELL · VIC DAMONE
ANN MILLER · CYD CHARISSE
HOWARD KEEL · TONY MARTIN
With DOE AVEDON · TAMARA TOUMANOVA
PAUL STEWART · ISOBEL ELSOM · WILLIAM OLVIS
JAMES MITCHELL Screen Play by LEONARD SPIGELGASS
From the Book by ELLIOTT ARNOLD
Based on the Life and the Melodies of SIGMUND ROMBERG
Photographed in EASTMAN COLOR · Print by TECHNICOLOR
Directed by STANLEY DONEN · Produced by ROGER EDENS
A Metro-Goldwyn-Mayer Picture

"The greatest array of musical talent in all picturedom!"
—Hollywood Reporter

★

(AVAILABLE IN PERSPECTA STEREOPHONIC OR 1-CHANNEL SOUND)



36 DAYS AND 160 MILLION

THE SILVER

Last week, this week and next week, every day Monday through Friday, the famous Art Linkletter Show on CBS Television and Radio, is offering the World Premiere of "The Silver Chalice" as the prize to the city--large or small--which scores the highest mail sales during the first three days of the 1954 Christmas Seals Campaign .... Warner Bros. and Art Linkletter volunteered to spearhead this year's efforts on behalf of the good people in every community who annually support Christmas Seal sales.

1954 CHRISTMAS
WARNER BROS.
BUY CHRISTMAS SEALS
THE SILVER CHALICE

City	Radio	TV
NEW YORK CITY	WCBS	WCBS-TV
AKRON	WADC	
BALTIMORE	WCAO	WMAR-TV
BOSTON	WEEI	WNAC-TV
BUFFALO	WGR	
CEDAR RAPIDS	WMT	
CHICAGO	WBBM	WBBM-TV
CINCINNATI	WKRC	WKRC-TV
CLEVELAND	WGAR	WEW-TV
DES MOINES	KRNT	
DETROIT	WJR	WJBK-TV
HARTFORD	WDRC	
INDIANAPOLIS	WFBM	WFBM-TV
KANSAS CITY	KMBC	WHB-TV
OMAHA-LINCOLN	KFAB	KMTV
LOUISVILLE	WHAS	WHAS-TV
PHILADELPHIA	WCAU	WCAU-TV
PITTSBURGH	WJAS	WDTV
PROVIDENCE	WPRO	
ST. LOUIS	KMOX	KSO-TV
SYRACUSE	WFBL	WHFN

City	Radio	TV
WASHINGTON	WTOP	WTOP-TV
WORCESTER	WTAG	
DU BOIS	WCED	
COLUMBUS, O.	WBNS	WBNS-TV
DAYTON	WHIO	WHIO-TV
HARRISBURG	WHP	
ROCHESTER	WHEC	WVET-TV
TROY	WTRY	
ALLENTOWN	WHOL	
ALTOONA	WVAM	
ANDERSON, IND.	WHBU	

City	Radio	TV
ASHLAND	WCMI	
ATLANTIC CITY	WFPG	
BANGOR	WGUY	
BECKLEY	WJLS	
BINGHAMTON	WNBF	WNBF-TV
BURLINGTON, VT.	WCAX	
CHAMPAIGN	WDWS	WCLA-TV
CHARLESTON, W. VIRGINIA	WCHS	
CONCORD	WKXL	
CUMBERLAND	WCUM	
DANVILLE	WDAN	
DECATUR	WSOY	
ELMIRA	WELM	
EVANSVILLE	WEOA	
FAIRMOUNT	WMMN	
FT. WAYNE	WANE	
FREDERICK	WFMD	
GLOVERSVILLE	WENT	
GRAND RAPIDS	WJEF	WOOD-TV
INDIANA	WDAD	

City	Radio	TV
ITHACA	WHCU	
HOPKINSVILLE	WHOP	
SPRINGFIELD, ILL.	WTAY	
JOPLIN	KSWM	
JOHNSTOWN	WARD	
KALAMAZOO	WKZO	WKZO-TV
KEENE	WKNE	
KOKOMO	WIOU	
MANCHESTER	WFEA	
MILWAUKEE	WISN	WCAN-TV
ROCK ISLAND, ILL.	WHBF	WHBF-TV
MUNCIE	WLBC	
PARKERSBURG	WPAR	
PEORIA	WMBD	
PORTLAND, ME.	WGAN	
PORTSMOUTH	WPAY	
QUINCY	WTAD	
READING	WHUM	WHUM-TV
RICHMOND	WRVA	WTVR
SCRANTON	WGBI	WGBI-TV
SOUTH BEND	WSBT	

City	Radio	TV
SPRINGFIELD, MASS.	WMAS	
SPRINGFIELD, MO.	KTTS	
SUNBURY	WKOK	
TERRE HAUTE	WTHI	
TOPEKA	WIBW	
UNIONTOWN	WMBS	
UTICA	WIBX	
WATERBURY	WBRY	
WATERTOWN	WWNY	
WHEELING	WWVA	
WICHITA	KFH	KWFT-TV
YOUNGSTOWN	WKBN	
WILLIAMSPORT	WWPA	
PADUCAH	WPAD	
CONCORDIA	KFRM	
ANDERSON	WAIM	
ASHEVILLE	WWNC	
AUGUSTA	WRDW	
CHARLESTON, S.C.	WCSC	
CHARLOTTE	WBT	WBTV

PEOPLE TO CHRISTMAS...AND
CHALICE

There will be a five-times-a-week campaign over 69 TV stations and 203 radio stations-- with Warner Bros. proudly staging the World Premiere of "The Silver Chalice," with Art Linkletter, in person, as Master of Ceremonies, and stars, lights, press, TV, radio and newsreel coverage in the winning city or town.*

THE DATE OF THE WORLD PREMIERE:
DECEMBER 17TH

Tell your patrons how you are co-operating...
how they can co-operate!

A GREAT CAUSE!...A GREAT PICTURE!
A GREAT PROMOTION!

From the Novel by **THOMAS B. COSTAIN** • A VICTOR SAVILLE Production starring

VIRGINIA **MAYO** • PIER **ANGELI** • JACK **PALANCE** • and introducing PAUL **NEWMAN**

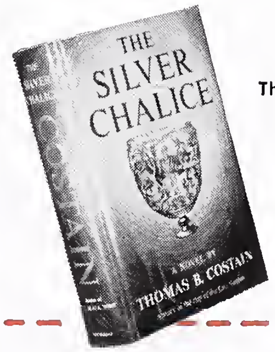
Music composed & conducted by Franz Waxman

Written for the screen
by
LESSER SAMUELS,
Associate Producer

CINEMASCOPE
WARNERCOLOR
STEREOPHONIC SOUND

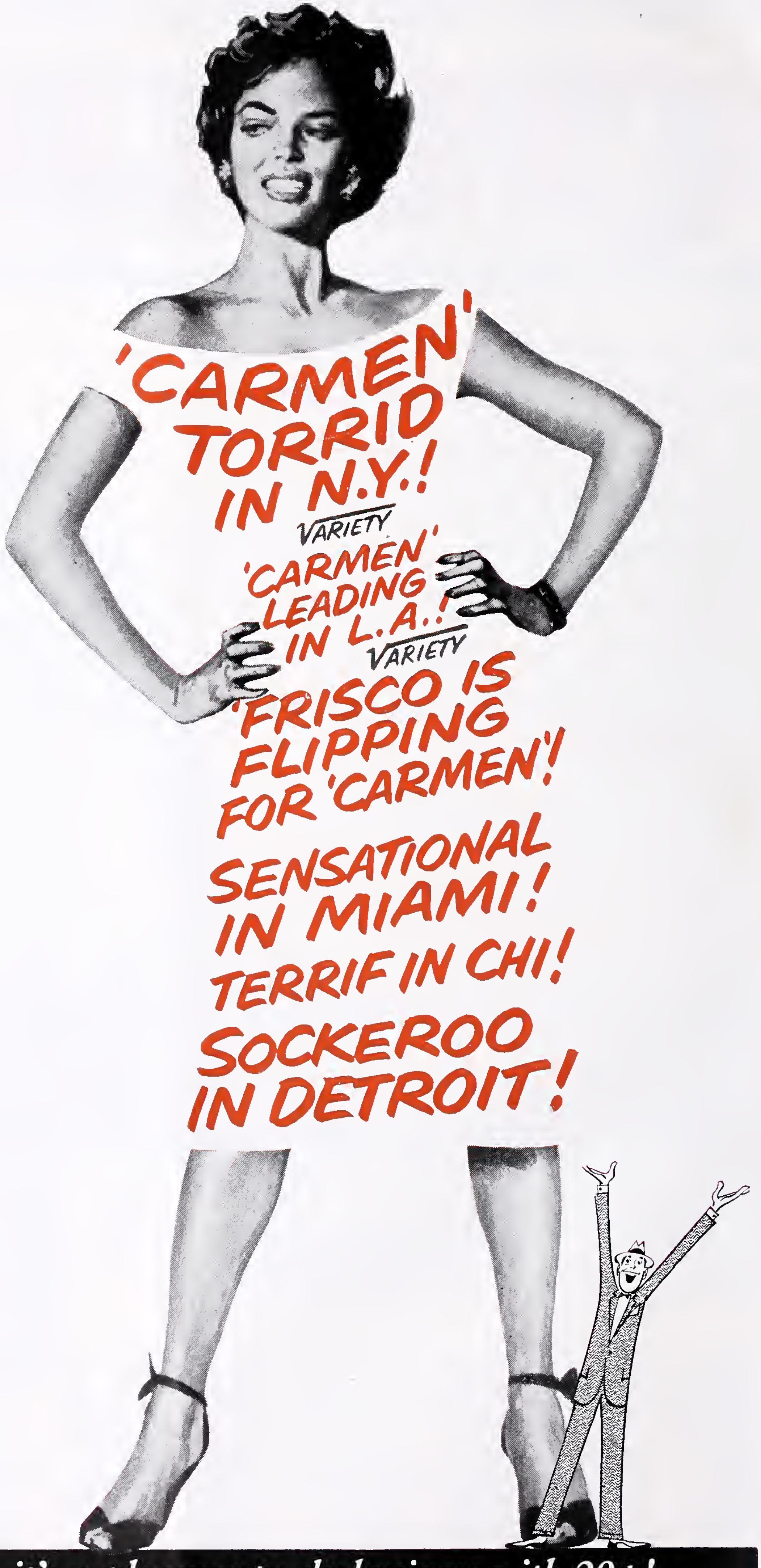
Directed by
VICTOR SAVILLE

* *The results will be judged in proportion to the population of the cities and towns. Size of the community is not important... the only condition is that the local theatre must be equipped to exhibit a CinemaScope production.*



The record-setting Best-Seller that has sold over 3 million copies — and it's still going strong!

City	Radio	TV
COLUMBIA, S.C.	WMSC	
DURHAM	WDNC	
FAYETTEVILLE	WFAI	
GREENSBORO	WBIG	WFMY-TV
GREENVILLE, S.C.	WAKE	
ROANOKE	WDBJ	
SAVANNAH	WTOC	
SPARTANBURG	WSPA	
WILSON	WGTM	
ALBANY, GA.	WGPC	
ATHENS	WGAU	
ATLANTA	WAGA	WAGA-TV
BIRMINGHAM	WAPI	WBRC-TV
COLUMBUS, GA.	WRBL	WBNS-TV
JACKSON, MISS.	WJQS	
KNOXVILLE	WNOX	WTSK-TV
LITTLE ROCK	KTHS	
MACON	WMAZ	
WINSTON-SALEM	WTOB	
CHATTANOOGA	WDOD	
COOKEVILLE	WHUB	
MEMPHIS	WREC	WHBQ-TV
MERIDIAN	WCOC	
MOBILE	WKRG	
MONTGOMERY	WCOV	
NASHVILLE	WLAC	WLAC-TV
NEW ORLEANS	WWL	
PENSACOLA	WBSR	
SELMA	WGWC	
AMARILLO	KLYN	KFOA-TV
AUSTIN	KTBC	KTBC-TV
CORPUS CHRISTI	KEYS	
DALLAS	KRLD	KRDL-TV
FORT SMITH	KFPW	
HARLINGTON	KGBS	
HOUSTON	KTRH	
LAKE CHARLES	KLOU	
OKLAHOMA CITY	KOMA	KWTV
SAN ANTONIO	KTSA	KEYL-TV
SHREVEPORT	KWKH	
TULSA	KTUL	KOTV
WICHITA FALLS	KWFT	KWFT-TV
FT. MYERS	WINK	
JACKSONVILLE	WMBR	WMBR-TV
MIAMI	WGBS	WTVJ
ORLANDO	WDBO	
ST. AUGUSTINE	WFOY	
SARASOTA	WSPB	
TALLAHASSEE	WTAL	
TAMPA	WDAE	
W. PALM BEACH	WJNO	
JAMESTOWN	KSJB	
DULUTH	KDAL	
GRAND FORKS	KILO	
GREEN BAY	WBAY	
MADISON	WKOW	
MASON CITY	KGLO	
MINNEAPOLIS	WCCO	WCCO-TV
MINOT	KCJB	
YANKTON	WNAX	
RAPID CITY	KOTA	
ALBUQUERQUE	KGGM	
BOISE	KDSH	
BUTTE	KBOW	
CARLSBAD	KAVE	
CEDAR CITY	KSUB	
COLO. SPRINGS	KVOR	
COOLIDGE	KCKY	
DENVER	KLZ	KLZ-TV
EL PASO	KROD	
GREAT FALLS	KFBB	
IDAHO FALLS	KID	
LAS VEGAS	KLAS	
ODESSA	KOSA	
PHOENIX	KOOL	
SCOTTSBLUFF	KOLT	
KENNEWICK	KWIE	
NOGALES	KNOG	
BILLINGS	KOOK	
MISSOULA	KGVO	
POCATELLO	KJRL	
SALT LAKE CITY	KSL	KSL-TV
SANTA FE	KVSF	
SILVER CITY	KSIL	
TUCSON	KOPO	
TWIN FALLS	KEEP	
YUMA, ARIZ.	KOLD	
NORTH BEND	KFIR	
BAKERSFIELD	KERN	
CHICO	KXOC	
FRESNO	KFRE	
LOS ANGELES	KNX	KNXT
PALM SPRINGS	KCMJ	
PORTLAND, ORE.	KOIN	KOIN-TV
RENO	KOLO	
SACRAMENTO	KROY	
SAN DIEGO	KCBQ	KFMB-TV
SAN FRANCISCO	KCBS	KPIX
STOCKTON	KGDM	
MEDFORD	KYJC	
EUGENE	KERG	
EUREKA	KHUM	
MONTEREY	KMBY	
SEATTLE	KIRO	
SPOKANE	KXLY	KXLY-TV
YAKIMA	KIMA	
REDDING, CAL.	KVCV	
HILO, HAWAII	KHBC	
HONOLULU, HAWAII	KGNB	


'CARMEN' TORRID IN N.Y.!
VARIETY
'CARMEN' LEADING IN L.A.!
VARIETY
'FRISCO IS FLIPPING FOR 'CARMEN'!
SENSATIONAL IN MIAMI!
TERRIF IN CHI!
SOCKEROO IN DETROIT!

OTTO PREMINGER presents OSCAR HAMMERSTEIN'S

CARMEN JONES

from 20th Century-Fox

CINEMASCOPE

starring

HARRY BELAFONTE · DOROTHY DANDRIDGE
PEARL BAILEY · OLGA JAMES · JOE ADAMS

Produced and Directed by
OTTO PREMINGER

Books and Lyrics by
OSCAR HAMMERSTEIN, 2nd

Screen Play by HARRY KLEINER

color by DELUXE

it's a pleasure to do business with 20th!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 197, No. 8

November 20, 1954

Teamwork

THE continual and acrimonious bickering engaged in by some individuals should cease before further harm is done to the industry's public relations standing. It should be obvious to everyone that each of the branches of the motion picture industry is essentially dependent on the others.

Is not this a time for a serious attempt to develop real teamwork between those who make, market and present motion pictures?

A certain number of disputes over terms between the buyer and seller—distributor and exhibitor—is inevitable. However, even in these matters public airing of controversies should be minimized. It is to be hoped that the industry trade parley proposed this week by Al Lichtman will result in a better understanding between exhibition and distribution.

Hollywood, in its remoteness — both geographically and businesswise—from the major centers of population and from the Grass Roots often seems eager for an excuse to castigate the rest of the industry, especially exhibition.

It is ridiculous for parts of the industry to characterize others as "wasteful" (Hollywood), "inefficient" (New York) and "lazy" (all exhibition). Yet recently a series of virulent attacks on exhibitors has been printed on the West Coast, intended presumably to assuage Hollywood and to make a whipping boy of the exhibitor.

Anyone who asserts that exhibitors do nothing but "sit on their fannies" is as remote from the current problems and worries of exhibition as a citizen of Mars.

One exhibitor understandably aroused at Hollywood's attitude as reflected in those who blame everything on exhibitors last week wrote The HERALD as follows:

> "The present method of selling film destroys the exhibitor's incentive to spend money and time seeking greater audiences, because under the present method of selling pictures the greater the gross, the lesser the percentage of profit the exhibitor is allowed to make; and this, of course, is peculiar only to this business. I agree there is a greater potential audience than is being dug out and brought to the theatres by the exhibitors, but the cure of this, in my humble opinion, is a method of selling film which allows the exhibitor a greater ratio of profit as the gross increases."

In order for the industry to function as a team Hollywood must always remind itself that it is making pictures not for awards, not for critics but for mass audiences. Distribution needs always to seek the Fair Deal for every picture in every situation. Exhibition always needs to provide pleasant physical surroundings for screen entertainment and to do the most efficient job possible in "point of sale" merchandising. Good teamwork will accomplish good results. The future belongs collectively to all three branches of the industry. None can long prosper without the others being in good economic health.

Forever Disney

ONE of the proudest boasts of the motion picture is that a creative artist and entrepreneur by the name of Walt Disney picked the film medium for his life's work.

Long after most pictures made by the industry become faded memories known only to film historians of another day Disney's screen works will live. The land of the imagination knows no boundaries of nationality or time, so his films may be expected to delight audiences of all ages into the indefinite future.

The Disney Story, told in a special section of this issue of The HERALD, spans a quarter of a century in which more than four hundred cartoon shorts have been produced plus two dozen features and a group of nature subjects. Each has been stamped with the seal of quality. Most have won great acclaim at the box office. A number of them have been landmarks in the history of the screen.

Disneyland, already on the air as a weekly television program, and under construction as a super amusement park and tourist mecca in Southern California, is the name of 1954 Disney innovations certain to win an even larger audience for the theatrical releases.

The Disney Story begins with Mickey Mouse. Its current milestone is Buena Vista, tailor-made distributor. Its future is unending.

■ ■ ■

¶ Allied Artists continues to make gratifying progress. Declaration of the company's first dividend on its common stock may be viewed with satisfaction not only by the officers, the organization and the stockholders who have made it possible but also by exhibitors generally. Exhibitors have good reason to encourage a company which has proved its ability to produce pictures theatres can play at a profit. Allied Artists' future seems even brighter with more high budget features due for release late next year. As a mark of the company's growth it recently joined the ranks of other leading Hollywood producers in membership in the Association of Motion Picture Producers.

—*Martin Quigley, Jr.*

Letters to the Herald

Government Control

To the Editor:

Reading your last Motion Picture Herald, I was alarmed by the fact that there are plans brewing to call the Government in to "protect" the moving picture industry on film rentals, etc.

I am four years in this country, and came in 1950 from Indonesia, where I ran a theatre circuit of 42 theatres. For a time I was president of the filmbond (association) over there, where we had a government-controlled film industry for four years, which was asked for by some parties because of the same difficulties as we now have here.

It took us four terrible years to get rid of it, too, and find a suitable solution acceptable for exhibitor and exchange. I think the same can be worked out right here if you bring the right people together at the right time. I agree that the time has to be found quickly, for having three theatres in this country myself, I know that film rentals are getting absurd and choking for the small average showman, without whom the film industry would not be where it is now.

I apologize for my English, which I know is not 100 per cent yet, but Show Business being the same in any language, I would like to explain the solution we found in the Far East to work this thing out, to any party who is interested.

In Indonesia we had a peaceful operation afterwards, and both parties were satisfied. The film companies were then represented by Mr. Charles H. Core for M. P. E. A. (all eight major distributors).

I came to this country because of free speech and enterprise, and would like to offer my humble help to keep it that way without any Government "help," because it would be a bigger disaster than television.—*JIM DE NEVE, Varia Theatres Inc., Jackson, Miss.*

Sales Policy

To the Editor:

Please allow me to commend you in the highest manner on your splendid editorial in The HERALD, issue of October 30, titled "Relief for Small Situations." You have expressed in a most lucid manner the dire predicament of thousands of small exhibitors throughout the land, and more important, you have suggested a sensible remedy for the situation.

My own operation is a good example. I operate 12 small town theatres in communities ranging in population from 2,000 to 5,000 with only one in a community of the 10,000 population class. The conditions which you outlined as applying to small situations certainly fit all of my operations and all the others I know about operating in Georgia and the southeast. I have fought and argued with the local branch managers along the same lines as you set out in your editorial for some time without any success. The situation has gradually worsened until it now has become critical.

In order to encourage the public to continue their patronage we have tried to keep our theatres as modern and comfortable as possible, giving them the best sound and projection and we have presented the finest pictures made by all companies. In addition we have spent probably two or three times as much on promotion and advertising based on percentage of gross, as the larger key situations.

Even with this, we do not have the ability in our situations to gross sufficient money to pay the high percentage rentals, and, as you have pointed out, we should not be sold on the same basis as the key situations. For example, a situation grossing $200 to $220 in two days time with a 35 per cent picture, with a daily overhead cost of $65 without film rental, is strictly a liability. Actually, the only thing that keeps these small situations operating at all is the profit from the candy bars and from the Saturday operations of the theatre.

Why, in the name of plain common sense, the policy makers and executives of production and supervision cannot see the short-sighted and ruinous effects of their "squeeze the last dollar from the little exhibitor" attitude, I am at a loss to understand. It violates one of the most basic economic laws and the results can be seen in thousands of small operations that have been forced to close down and as many more which will have to close in the next 12 months unless some consideration is given to keep them open.

I have always been opposed to Federal control of our industry. There are plenty of examples in history to demonstrate the deadly effect of Federal control on industries. Yet the production and distribution branches of industry are blindly hastening the day of Federal control. A very wise man once said, "Those who cannot remember the past are condemned to repeat it." The time has about arrived when the small exhibitor will have no other alternative but to ask for Federal intervention to save his investment.

Certainly, your suggestion for a sales policy based upon the amount of gross which a theatre is capable of doing is sound, and we have been plugging for such a policy for a long time. Other factors which should rightly enter into the sales policy are the population of the community and the number of theatres serving that particular community. I believe a large number of branch executives recognize the validity of this formula, but it has never been able to penetrate the "iron curtain" around the home offices in New York and Hollywood.

Again, my heartiest commendations for your fine editorial in the interest of small theatres and their operators.—*J. H. THOMPSON, President, Motion Picture Theatre Owners & Operators of Georgia, Hawkinsville, Ga.*

RELIEF PLAN GETS PRAISE OF RODGERS

To the Editor:

My attention has been called to your editorial "Relief for the Small Exhibitor" appearing in the October 30 issue of The HERALD and in my opinion there is much merit to your observation. I believe the adoption of a plan along the lines of your suggestion, if followed by all companies, may be the means of eliminating a great deal of misunderstanding.— W. F. RODGERS, 1270 Ave. of the Americas, New York.

WHEN AND WHERE

November 23: Virginia Motion Picture Theatre Association, regional meeting which is to be held at the Hague Club, Norfolk.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

November 22: Annual meeting of the National Committee of the Motion Picture Exhibitor Associations of Canada, Toronto.

November 25. Annual dinner of the Canadian Motion Picture Pioneers to honor Jack Arthur as "Pioneer of the Year," Toronto.

December 5-7: Theatre Owners of Oklahoma, the annual state convention, which is scheduled for the Biltmore Hotel, Oklahoma City.

December 6-8: Annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

December 6-8: Associated Screen News, Ltd., Workshop, at company headquarters in Montreal.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

MOTION PICTURE HERALD

November 20, 1954

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone Financial 6-3074: Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

On the Horizon

HUGHES vs. RUMOR

New York realty nabob William Zeckendorf may claim he and a syndicate offered Howard Hughes $400,000,000 for all his enterprises (except RKO Radio). But Mr. Hughes knows nothing about it. And, through RKO Radio's publicity department, he added: "I have denied this rumor in the past. Let me say once and for all it is untrue. I have no intention of selling anything to Mr. Zeckendorf." The "rumor" was that Mr. Zeckendorf, Laurance Rockefeller, shipping magnate Aristotle Onassis, and some Wall Street banks wanted to buy the Hughes Tool Company, Hughes Aircraft, a Hughes brewery and some other properties. Mr. Zeckendorf's final word, according to the "Wall Street Journal" was that the deal collapsed because of "a unilateral and completely unconscionable reversal on the part of Mr. Hughes."

OPERA GROSS

The first week's business at the Little Carnegie, New York, for IFE's "Aida" should be more than $22,000, which for an art house is unprecedented, IFE points out this week, greatly heartened. The picture did in its first four days $15,790. The distributing company seems to discern a "general public" following for an operatic motion picture.

COINCIDENCE

Twentieth Century-Fox publicity men again are shaking the hand of the long arm of coincidence. Last summer, just as the company was preparing the release of "The Egyptian," an obscure surveyor working out of Cairo came upon a completely intact "night boat," tomb of one of the ancient pharaohs, to make page one news the world over. Last month, the same week that "Black Widow" opened at New York's Roxy theatre, a young Forest Hills girl was bitten by a black widow and a strictly authentic spider scare gripped the city, accompanied by newsmaking comments by any number of city and health department officials. (One of the persons who reported seeing a black widow in his basement gave his address as 20 Fox Place, Queens.) This week an AP dispatch from Stockholm brings word that "more than 100 intimate letters" from Napoleon to Empress Marie-Louise, carried to Sweden by Queen Desiree, have been found in the Swedish royal family archives. "Desiree," incidentally, opened at the Roxy Wednesday night. What next? Well, a pillow factory in Paducah might blow up the night before "White Feather" opens. Possibilities anent "The Seven Year Itch" are disconcerting and might be rash.

NEW RELIGIOUS FILM

A picturization of the life of Christ shortly will be distributed for road showings by George J. Schaefer. It is "Day of Triumph" which James K. Friedrich produced, which the late Irving Pichel directed, and which stars Lee J. Cobb, Joanne Dru, and others. Mr. Pichel, noted as an actor first and then as a director, worked on "Martin Luther"; Mr. Friedrich has had long experience with religious films. The picture is an addition to the screen's cultural contributions, Mr. Schaefer believes.

$10,000

Toronto's Variety Club Heart Fund will receive $10,000. It will receive this amount, which it needs desperately, because Famous Players Canadian circuit will break a rule. It will show a single reel sponsored by the donor, the Imperial Oil Co., Ltd. The FPC rule has been, no commercial showings. It will return to the rule after the showing.

HOLDOVERS

Paramount is jubilant over the showing made by its "White Christmas". So far, it is exceeding in grosses "The Greatest Show on Earth" by 10 per cent. In 30 cities, it is having third and fourth week holdovers.

Vincent Canby--Floyd E. Stone--James D. Ivers--William R. Weaver

THE WESTREX MEN. Recording department managers from Europe, Africa, Australasia, and Latin America met in New York last week with E. S. Gregg, right, president, shown demonstrating the new multi-channel amplifier system. In array are J. A. Todd, England; J. Cuevas, Brazil; J. Y. Abe, Japan; P. Amourgis, Egypt; R. Senechal, France; M. Storms, Venezuela; R. J. Hortis, Argentina; W. E. Kollmyer, Australia; K. Kagara, Japan; O. J. Forrest, Trinidad; W. De Mello, Cuba; C. Adlerstrahle, Sweden. See page 23.

This week in pictures

OPENING METRO HOUSE, new London MGM headquarters: Ted Hancock, MGM; H. Griffiths, and John Killeya; Jack Prendergast, and Frederick Witchalls, screen makers; and Sam Eckman, Jr., MGM, the host.

ANOTHER HONOR for Mr. LeRoy. The French film industry's highest honor went to Mervyn LeRoy the other day, in Hollywood: the bronze and marble "Victoire". At the right, French Consul-General Raoul Bertrand; left, actor Dana Andrews.

MERVYN LeROY

WELCOME HOME, MR. YATES, is what the Republic staffs, executive and worker, were saying last week when the chief executive returned from a month's convalescence following an operation. With him are, left, Jack E. Baker, studio vice-president, and right, Richard W. Altschuler, world-wide sales vice-president.

MR. LOPERT PROTESTS. Producer of "One Summertime" in Italy. Ilya Lopert ran over the budget $150,000, and says talent costs there since 1949 have increased four times. An Italian actor at $50,000 is a "bargain". He hopes for film release during Easter.

by the Herald

PLANNING the annual Celebrity Ball of the Women's Committee of the United Epilepsy Association, in New York, New Year's Eve are Mrs. Seymour Hesse, Mrs. William German, and Mrs. Arvid Kantor.

RICHARD BURTON meets the press, trade and fan, at cocktails and luncheon Tuesday in New York. Twentieth Century-Fox's star of "The Robe", and "The Prince of Players" was en route to his native England.

by the Herald

RECOGNITION for George Murphy, Hollywood Coordinating Committee president and often the industry's "good-will ambassador". His handprints are now in cement at Grauman's Chinese Theatre, Hollywood. With him are Edwin Zabel, left, Fox West Coast vice-president; and, right, General Omar Bradley, United Defense Fund, who gave Mr. Murphy a gold medal, signifying Armed Forces' appreciation of Hollywood entertainers.

MARKING 40 YEARS. At the dinner last week in Philadelphia marking the fortieth year with Paramount for short subject sales manager Oscar Morgan, and branch manager Ulrich Smith. In left to right order: A. W. Schwalberg, vice-president in charge of sales; Jay Wren, AB-Paramount Theatres zone manager; Mr. Smith, and Mr. Morgan; and George Beattie, film buyer, William Goldman circuit.

WELCOME TO OUR COMPANY. The scene as producer Sol C. Siegel, left, joined Paramount. With him, seated, Y. Frank Freeman, studio vice-president; and, center, Don Hartman, executive producer. Mr. Siegel is expected to make some top pictures.

WARNERS SEEK INDEPENDENTS

Jack Warner Declares His Company Welcomes New Ideas from Any Source

HOLLYWOOD: The increasingly important role of independent production in the over-all Hollywood scene, spotlighted in weeks past at exhibitor conventions and by production announcements, again was underscored heavily this week in a statement released here Thursday by Jack L. Warner, executive producer at Warner Brothers.

His company, said Mr. Warner, "is now financing an industry record number of independent productions, has many more such deals in progress and stands ready at any time to give careful consideration to others."

Mr. Warner's policy statement, inspired by current exhibitor demands for more product, emphasized that quality is the only standard by which Warner Brothers shapes its production and distribution program.

"We believe," he said, "that the public wants superior entertainment, great pictures made from important stories by the very best creative talent. It is our policy, and always has been, to present that kind of pictures, whether they are produced independently with Warner Brothers financing, or by our own studio organization." The financing of independent productions is nothing new to Warner Brothers, he said. "We have always done that and will continue to do so."

At the present time, he said, Warner Brothers has 21 "top budgeted independent pictures just completed, in production, or in preparation. They represent an investment of many, many millions of dollars, and the talent of the greatest array of the motion picture industry's foremost creative artists ever engaged at one time by one company."

Maintain an Open Door

"We establish no boundaries in our search for the finest creative artists the whole world has to offer," he continued. "Not only do we maintain an open door at Warner Bros. for producers, directors, writers and artists—we go out and energetically search for creators with ideas."

Affirming Warner Brothers' intention to be an aggressive leader in attracting and financing quality independent productions, Mr. Warner cited the list of such pictures on the studio's current Warner schedule.

Included on the list are "A Star Is Born," "Young at Heart," "Mr. Roberts," "Moby Dick," "Giant," "Dragnet," "Pete Kelly's Blues," "Track of the Cat," "Blood Alley," "Drum Beat," "The Silver Chalice," "Land of the Pharaohs," "The Spirit of St. Louis," "The Old Man and the Sea," "Adam and Eve," "The Animal World," "Daniel Boone," "Sincerely Yours, Liberace," "The Lion's Share," "The Darkest Hour," "The Quality of Mercy."

"I could go back into Warner Brothers' history to cite many more big, important pictures produced independently with Warner Brothers' financing and distribution," said Mr. Warner, "but we are proud to stand on the record of today."

Trans Lux Reopens Theatre

The Trans Lux Corporation has reopened the Hastings theatre, Hastings, N. Y., on a single feature, art and foreign product policy.

Richard Brous Heads Fox Midwest Circuit

KANSAS CITY: Richard P. Brous, for the past 10 years chief counsel for Fox Midwest circuit has been elected divisional president, succeeding Elmer C. Rhoden, new president of National Theatres. Senn Lawler, with the circuit for 25 years, has been made division manager in charge of theatre operations, and Joe Redman succeeds him in charge of advertising-publicity.

U.A. Renews Releasing Pact With D.E.A.R. Film, Italy

A long term distributing agreement between United Artists and D.E.A.R. Film of Italy was announced this week by Arthur B. Krim, president of U.A. This renews a previous arrangement for the companies releases in the Italian market. Mr. Krim also said that Angelo Rizzoli and Robert Haggiag, who represented D.E.A.R., would participate in co-production of forthcoming U.A. releases.

FILM SHORTAGE AID LOOMS FROM SEVERAL DIRECTIONS

Efforts to alleviate the so-called product shortage were described on several fronts this week. Herman Levy, general counsel of Theatre Owners of America, and Sam Pinanski, chairman of the trustees appointed by TOA to supervise the projected film financing company, announced several late developments in that project. Columbia Pictures' president, Harry Cohn, added some supplementary remarks to last week's announcement of a $10,000,000 Columbia fund to finance independent producers. And Republic Pictures, unusually inactive this year, announced plans to step up production activity before the year-end.

Mr. Levy announced Tuesday, following a meeting of the trustees in New York, that the projected TOA company, to be called Exhibitors Film Financial Group, Inc., will have a capitalization of $10,000,000. Incorporation papers for the firm were filed in Delaware Wednesday. Temporary officers of the new firm are Mr. Pinanski, president; John Rowley, vice-president; Myron Blank, secretary; L. S. Hamm, treasurer, and E. D. Martin, Walter Reade, Jr., and Alfred Starr, directors in addition to the above officers.

The TOA general counsel revealed that plans are being made to file necessary papers with the Securities and Exchange Commission, whose permission is needed for the sale of stock. After the stock is sold, stockholders will elect their own officers. Mr. Pinanski said that the National Bank of Boston was acting as depository for the company.

He emphasized that subscription to the plan is not limited to TOA members, but open to all exhibitors no matter what their affiliation. It was agreed at the TOA convention that exhibitors should subscribe an amount equal to at least one week's film rental.

Mr. Pinanski said he welcomed Columbia's plan to finance independent production and called upon other companies to take similar steps, saying that it might do much to alleviate the product shortage. He also held out the possibility that the TOA-sponsored organization may, if it believes it has a good picture package, go to Columbia or to another company for their financing cooperation.

Columbia's Mr. Cohn, amplifying his original announcement of the establishment of the $10,000,000 fund, said that "The Columbia Plan" also envisages the benefits of casting assistance as well as trained technical help.

"As long as it does not interfere with our own expanding production program," he said, "we will be happy to make available to the responsible producer our full studio facilities, both physical and in manpower. In addition, our ever growing roster of contract players, when not engaged in our own production, will be put at the disposal of independents with whom we may have deals."

In Hollywood Monday, Herbert J. Yates, president of Republic, announced that the company will start five pictures between the end of this month and January 3. So far this year, the company has started only eight pictures, compared with 17 in the same period last year. Titles of four of the five set to get under way now are "I Cover the Underworld," "Man from Texas," "Rebel Island" and "San Antonio de Bexar."

PARLEY WITH EXHIBITION PROPOSED BY LICHTMAN

Offers to Call Meeting, But Points Out It Would Not Be a COMPO Project

Exhibition leaders this week heartily applauded the offer to call an industry round table conference on mutual problems, made in New York Monday by Al Lichtman, director of distribution for 20th Century-Fox. Top leaders of Allied States Associates were reported to be "very, very favorable" to the proposal, while Sam Pinanski, speaking for Theatre Owners of America, called the offer a "constructive" approach. Similar reactions were expressed by Harry Brandt, president of the Independent Theatre Owners of America, and Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association.

The offer to call such a conference was made by Mr. Lichtman in the midst of the one-day meeting at the Sheraton-Astor Hotel of the Council of Motion Picture Organizations executive committee and board of directors. Mr. Lichtman, a co-chairman of COMPO, made it clear at the closed meeting that the proposed round table conference would not be a COMPO project and expressed hope that it might be held before the end of the year.

In an interview Tuesday, the 20th-Fox executive elaborated on his views. Although some distributor spokesmen have been hesitant about having distribution take the initiative for such a meeting, feeling that it might put distribution at a disadvantage, Mr. Lichtman said he was "sure" the company heads desired a conference "to work out a better understanding" and "to discuss everything in general."

He added, however, that he was not yet sure whether the film company lawyers would "permit" such a conference to tackle trade practice problems, indicating possible trust complications. If a general meeting can't be held, he said he felt that the exhibitor leaders would be welcomed in individual talks by the companies, with the company presidents participating. In the series of similar talks between Allied leaders and the distributing companies early in the fall, only the sales managers participated.

Mr. Lichtman's Proposal Appears "Well-Timed"

Mr. Lichtman's proposal came as something of a surprise in the midst of the COMPO meeting, although it appeared well-timed. Allied States Association is at present seeking support for its bill calling for Federal regulation of film rentals, at the same time indicating its willingness to drop the regulation idea if means can be found to alleviate certain "onerous" trade practices. Theatre Owners of America officials, at the recent TOA convention in Chicago, called for just a round table conference to air both sides of the trade practice story.

Ben Marcus, president of Allied, with Al Lichtman at the COMPO meeting Monday just before Mr. Lichtman issued his suggestion for an all-industry meeting

Has Said Industry Can Settle Its Own Problems

Mr. Lichtman himself, speaking at the TOA convention, repeatedly said that in his opinion the industry can settle its own problems without recourse to the Government. Tuesday, asked if he thought such a meeting or series of meetings as he proposed might scuttle Allied's bill, he answered that it could help.

A COMPO spokesman reported the Lichtman proposal for a conference on "mutual problems" met with enthusiasm at the Monday meeting, attended by Ben Marcus, Allied president, and Abram F. Myers, Allied general counsel.

Mr. Lichtman's offer was made when the question of holding a Hollywood roundtable conference came up on the COMPO agenda. Exhibition representatives at the meeting were described as having voiced objections to a Hollywood meeting with producers, questioning its value. They were said to have declared that they would much rather meet with distribution company presidents and sales managers to mull over trade practices, at which point Mr. Lichtman, acting on his own behalf, volunteered to call such a meeting.

TOA and Allied leaders met in separate sessions in New York, Wednesday, to discuss formation of a committee for joint action on trade grievances, as well as on Allied's bill for Federal regulation.

Position Is Defended by Montague

CHICAGO: Ask us for help if you're really in trouble, but you should really "police" your own business, Columbia sales manager Abe Montague told Illinois Allied Wednesday in Chicago. He called "ridiculous" any idea that Columbia had helped create a product shortage. Such a shortage more than anything else hurts a producer, he said.

Mr. Montague reminded exhibitors that his most important work is to recoup for his company its tremendous investment in each picture and, when possible, to make a profit. He said, however, that consistent with this objective "the company always has and will continue to keep an open door for any theatre owners in trouble." This policy, he pointed out, was stressed in his company's recent announcement of a $10,000,000 fund for increased production.

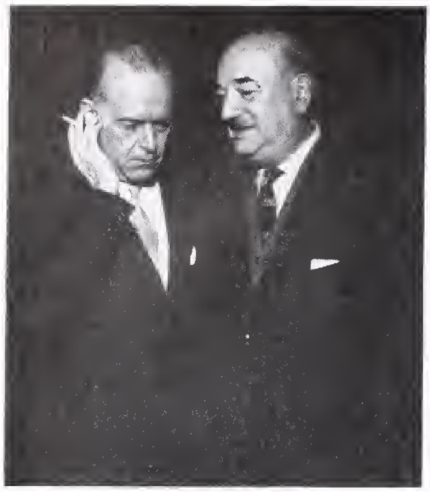
Columbia would, in some cases, sell such films as "The Caine Mutiny" on flat rental, he said in answer to a question. He also stressed each case's individual merits, and he urged exhibitors to police themselves so that those with legitimate claims would not be hurt by others riding along on false claims.

Cleveland Variety Club Elects Silverthorne

CLEVELAND: Jack Silverthorne, manager of the Hippodrome theatre here, has been elected chief barker of the Cleveland Variety Club for a second term. Other officers elected are Tom McCleaster, first vice-president; Dan Rosenthal, second vice-president; Nat Barach, secretary, and Edwin R. Bergman, assistant secretary. I. J. Schmertz continues as treasurer. The board of directors consists of Peter Rosian, Abe Kramer, Henry Greenberger, Marshall Fine, Leonard Greenberger, Irwin Shenker, Nate Schultz, Milton Grant, Bill Gordon and Will Dougherty.

Vote Yearly Location Change for Festivals

It has been reported by the Motion Picture Export Association that one international film festival a year for international competition was voted on at the recent Madrid meeting of the administrative council of International Federation of Film Producers' Association. It was agreed that subsequent to 1955, the festival should not be in the same country two successive years.


Robert Coyne and Sam Pinanski

Ellis Arnall, Abram Myers and Julius Gordon

Abe Berenson, R. J. O'Donnell, Harry Brandt

COMPO BACKS AUDIENCE POLL AS TICKET SELLER

Wilbur Snaper, Ralph Hetzel and Sidney Schreiber

Benjamin Berger and Col. H. A. Cole

Ray Colvin and Reuben Shor

A national audience poll, envisioning the selection by theatre patrons each year of the best picture, the best actor and actress and the best in other categories, was endorsed this week by the Council of Motion Picture Organizations executive committee and board of directors at a one-day meeting at the Sheraton Astor Hotel in New York.

The endorsement by the 42 top COMPO representatives was in association with an over-all plan to increase theatre attendance, encompassing television programming, research and exploration of ways and means of capturing the younger segment of the population. Work on the over-all plan, it was announced, will be conducted by a COMPO committee which will render a report by the end of the year. Composition of the committee will be announced shortly.

Other highlights of the one-day meeting, presided over by Wilbur Snaper, a member of COMPO's governing triumvirate, were:

The vetoing of an organized, aggressive anti-tax drive against the remaining Federal admission tax at this time;

The release of a special COMPO report revealing a "spectacular" gain in theatre earnings and attendance, coincident with the granting of Federal tax relief, and a highly significant reversal in seasonal trends;

The announcement by the Allied States representative that that exhibitor organization would not veto the COMPO group insurance plan if other member organizations thought it desirable;

The decision to appoint a committee to report on public liability insurance rates;

A report on efforts to produce a TV "spectacular" promoting the motion picture industry, a project described as "very much alive";

The postponement of the COMPO dues campaign until next May or perhaps until next June; and

The appointment of the Southern California Theatre Owners of America to the COMPO board, with Harry C. Arthur, SCTOA president, named as the representative.

Al Lichtman, COMPO co-chairman, reported on the recent meeting he attended of sales managers, advertising and publicity directors and officials of Theatre Owners of America, at which time means were explored of expanding theatre attendance. It was then decided to include the poll project in the over-all program of finding ways and means of capturing a greater share of the public's amusement dollar. The over-all program, which will be explored by a committee, will encompass the setting up of a budget for the work, seeking new and more effective means of advertising, as well as previously mentioned areas.

Coyne on COMPO Functions; Toll TV Not Discussed

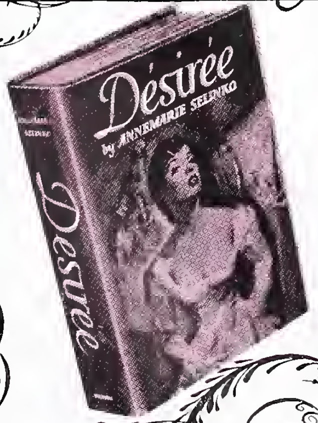
According to a COMPO representative attending the closed session, the toll TV issue did not come up for discussion on the agenda, although he acknowledged "informal talks" on the subject were held among some COMPO representatives.

Robert Coyne, special COMPO counsel, in his address, described how the all-industry organization functions to integrate information, protect the industry and inform it on developments. He also urged the representatives to be alert against the imposition of taxes. Also undertaken at the meeting was a change in the COMPO by-laws to "legitimize" the rule by a three-man committee, in addition to a change decreasing the number necessary for an executive committee quorum from 15 to 10.

Copies of the special 12-page COMPO

(*Continued on page* 18)

Herald photos by Floyd E. Stone



AL LICHTMAN

DIRECTOR OF DISTRIBUTION, 20TH CENTURY-FOX

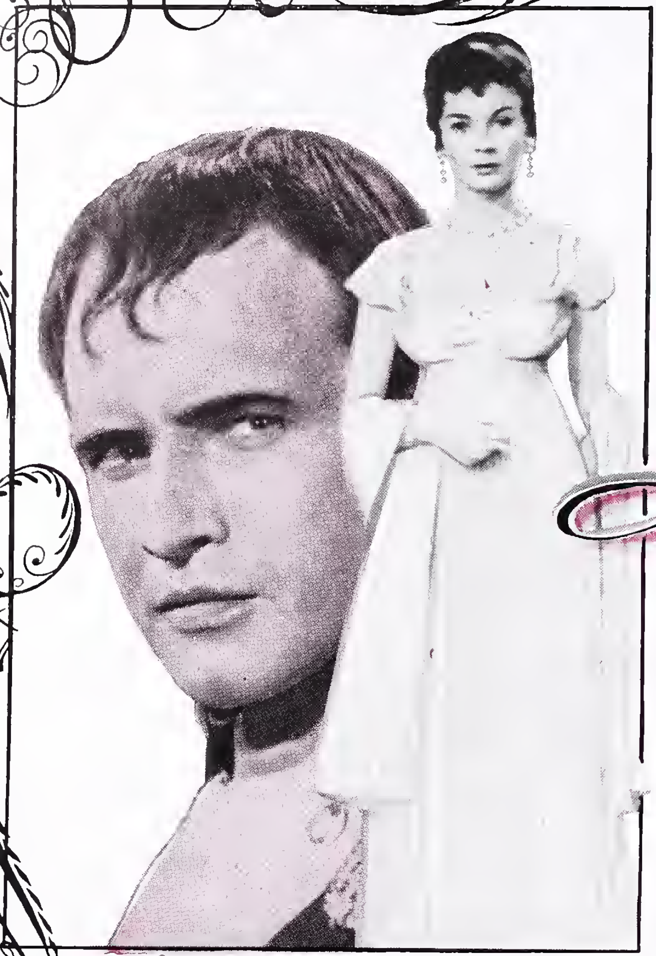
DISCUSSES

Désirée

When Annemarie Selinko's novel was published early last year, it was acclaimed by book reviewers as another "Gone With the Wind." There was the strongest competitive bidding for the motion picture rights to this immediate best-seller and, because he recognized so well the potentialities of "Desiree" in the CinemaScope medium, Darryl F. Zanuck proudly purchased the book for 20th Century-Fox.

Now I have seen "Desiree" on the CinemaScope screen. I looked at it with my eyes, but I saw it with my heart.

please turn page . . .



Désirée

is the greatest story of the Napoleonic era ever brought to the screen, but it is not a story of war and conquest — it is a profoundly moving, deeply human story of Napoleon's back-street love you will not find in the history books. You look into the heart of Napoleon and understand the forces that motivated him and the ambitions that swept him to his destiny.

It has striking parallels to the world we live in today.

Every role in "Desiree" has been perfectly cast. There are memorable performances by the principal players including Marlon Brando, as Napoleon; lovely Jean Simmons, as the gentle, child-like Desiree Clary; Merle Oberon, as the notorious paramour Josephine, and Michael Rennie, as the other man in Desiree's life, Count Bernadotte, Napoleon's rival in love and war.

"Desiree" is a picture for everyone to enjoy, but above all it is a woman's picture. The responsiveness of several groups of women at advance screenings has been unanimous and overwhelming.

The advance interest in this production is strikingly evidenced by the tremendous space devoted to it long before it was ready to be shown. For months the most important magazines, including Life, Time, Collier's, Woman's Home Companion, This Week, Parade, and Redbook, etc., have been telling your audiences about "Desiree," and the many millions of readers of these mass-circulation periodicals are eagerly looking forward to "Desiree" in CinemaScope.

There are many who deserve congratulations for bringing us this inspiring entertainment: Mr. Zanuck, our vice-president in charge of production; Julian Blaustein, the producer, who has to his credit "Broken Arrow"; Henry Koster, who directed "The Robe"; scenarist Daniel Taradash, who earlier wrote the screen play for "From Here to Eternity"; Milton Krasner, the director of photography who also filmed "Three Coins in the Fountain"; the De Luxe Laboratories, which are responsible for the great advance in the glorious color perfection of "Desiree"; and many other gifted craftsmen and organizations.

I believe "Desiree" is one of the finest motion pictures ever produced — it is what we mean when we say that CinemaScope is the golden key to the creation of truly superior entertainment.

"IT'S A PLEASURE TO DO BUSINESS WITH 20th!"

COMPO PLAN

(*Continued from page* 14)

report on theatre attendance and earnings have been mailed to all COMPO members. It was compiled by the COMPO staff and based on research studies made by Sindlinger & Company, analysts, working under the direction of Mr. Coyne and Charles E. McCarthy, COMPO information director.

Second quarter theatre gross earnings, the report states, jumped to $270,300,000 in 1954 as against $227,700,000 in the same period of 1953, a gain of $42,600,000, or 18.7 per cent. This gain is said to come from two sources: $18,900,000, or 44 per cent from increased attendance; and $23,700,000 or 56 per cent from Federal admission tax relief, that is, the amount of former Federal admission taxes retained by the theatres as part of admission prices.

Report Spectacular Rise In Number of Drive-ins

One of the most revealing disclosures in the report is the spectacular rise from 300 to 4,050 in drive-in operations during the last eight years. This is held primarily responsible for the seasonal reversal in motion picture attendance, which now reaches its peak in the months of July, August and September, which prior to 1952 were comparatively low points in both attendance and earnings. Drive-in attendance has accounted for nearly half of the motion picture attendance during the months of July and August from the years 1952 through 1954.

Another significant development is the wide quarterly swing now taking place in theatre attendance. Whereas attendance was fairly constant at all seasons of the year from 1946 to 1948, with a variance of only plus or minus 10 per cent from the yearly average, wide swings have developed in recent years, the variances in the quarterly figures from the year's averages running over 50 per cent. The increase of nearly 3,000 active theatre operations during the summer months, mostly drive-ins, is said to be the reason.

The report states that with motion picture attendance now reaching its peak in the third-quarter, and the increasing percentage of weekend attendance at other seasons of the year, "changes in production schedules and programming are indicated."

Stress Week-Day Attendance And Habits of the Young

"Exhibitors are also confronted," the report points out, "with the necessity of devising ways and means of stimulating week-day attendance and developing a regular movie-going habit among the younger generation and those who have temporarily diverted to other forms of entertainment."

Alice Gorham of Detroit, chairman of COMPO's star poll committee and a former winner of the Quigley Award for Showmanship

Theatre earnings kept pace with the growth in attendance. On the basis of preliminary June-September 1954 gross, the annual rate is $1,191,200,000, which would be $183,700,000 more than in 1953, or an increase of 18.2 per cent. From preliminary figures, it appears that the increase would be divided as follows: $124,400,000 or 68 per cent from Federal admission tax relief, and $59,300,000 or 32 per cent, from increased attendance.

Those attending the meeting included: Sam Pinanski, Herman Robbins, Mrs. Alice N. Gorman, Ralph W. Russell, Paul W. Lyday, Col. H. A. Cole, Ben Berger, Ellis Arnall, Julius Gordon, Robert J. O'Donnell, Abram F. Myers, Abe Barenson, Ben Marcus, Morey Goldstein, Nat Yamins, Rube Shor, Carlton Duffus, Leonard Gordon, Howard Bryant, Ray Colvin, Oscar Doob, Harry Mandel, D. John Phillips, Emanuel Frisch, Ben Shlyen, Michael Mayer, Sidney Schreiber, Harry Brandt, Charles E. McCarthy, Stanley Prenosil, Ralph Hetzel, Arthur L. Mayer, Ed Lachman, Harold Rinzler, Robert J. Rubin, Albert W. Sindlinger, Bruce Balaban, Leo Brecher and Harold Saxe.

COMPO DISTRIBUTES BOOKLET ON TAX

More than 10,000 copies of a new booklet entitled "Block That Tax" are being distributed by the Council of Motion Picture Organizations in an effort to help theatre owners combat present or threatened state and local admission taxes, Robert W. Coyne, COMPO special counsel, said in New York this week. The booklet, prepared by COMPO, is being sent to all members of state, Congressional and local tax committees, to members of the recently appointed state and regional press relations committees and to all dues-paying COMPO members. The booklet quotes high Government and Congressional officials in support of protection of Federal-granted tax relief and sets forth a detailed plan for combating new admission taxes on each level.

Urges Wider Use of TV InPromotion

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, feels television should be used to sell motion pictures even more extensively than it is now.

A keynote speaker to the convention in Charlotte, N. C., of the Theatre Owners of North and South Carolina, he stressed that the younger people have grown up with television their natural entertainment medium. He noted that in his own company a committee of showmen is studying and experimenting with the use of the new medium.

George Murphy, another speaker, urged closer liaison between branches of the industry.

E. D. Martin, new Theatre Owners of America president, called the product shortage serious. He estimated the industry this year will make only 250 films.

Taking up this theme, Mr. Goldenson warned the shortage has created exorbitant rentals and that it will close more theatres.

The organization commended the TOA and other elements in the industry planning more product. It also resolved against "sex" pictures.

Elected president was C. A. Dandelake, Tarboro, N. C., succeeding Howard Anderson. S. C. Anderson is the new first vice-president; Woodrow Fussell, second vice-president. Directors to the TOA are H. F. Kincey, North Carolina; and Robert Bryant, South Carolina.

Theatre Owners Win 1953 Trust Settlement

LOS ANGELES: A damage suit filed here in April, 1953, under anti-trust laws, by Moises and Raquel Mareyna, owners of the Belmont theatre, against Fox West Coast Theatres, National Theatres and 20th Century-Fox Film Corporation, has been settled in favor of the plaintiffs. The action involves the closing of the house by National when the corporation divested many theatres to comply with the consent decree. The owners, who had leased the Belmont to the theatre chain, said the company had no cause to penalize them and sought damages totaling $880,935. The settlement was confirmed by Bernard Reich, attorney for the plaintiffs who said there had been a "substantial cash settlement."

Only New York Victoria For "Star" Rest of 1954

Warner Brothers' "A Star Is Born" will be shown at the Victoria theatre only in the Greater New York area during the remainder of 1954, it has been announced by Max Fellerman, general manager of the theatre. He said it would continue on a long but indeterminate run.

COLUMBIA WIDENS SCOPE OF PRODUCT SOURCES

Announces 39 Films; Will Finance Plays, Staff Is Told at Chicago Meet

CHICAGO: At the sales meeting of Columbia Pictures, held this week at the Blackstone Hotel here, the company's forthcoming product lineup of 39 features was announced, in addition to new company plans and policies.

The meetings, conducted by A. Montague, general sales manager, were attended by Jack Cohn, executive vice-president; department heads and key sales personnel; the seven division managers; the branch managers, and the top sales executives of the Canadian division.

Executives from Home Office Present at Sessions

In addition to Mr. Cohn and Mr. Montague, those present from the home office were: Rube Jackter, Paul N. Lazarus, Jr., Louis Astor, George Josephs, Maurice Grad, Vincent Borrelli, H. C. Kaufman, Joseph Freiberg, Howard LeSieur, Milton Goodman, Daniel Rothenberg, Seth Raisler, William Brennan, Al Schwartz, Sydney Singerman, George Berman and Nat Goldblatt.

One of the new policies was to be the financing of plays with a screen potential, Harry Cohn, president and head of production, announced. He said the company will seek plays by new and unknown authors as well as "name" writers. "Facilities for financing will be made available by Columbia for the right properties both on Broadway and abroad," he added.

This new phase followed closely the company's announcement of its $10,000,000 fund to finance independent film productions.

Company spokesmen also announced that Columbia is now developing new young talent and that it has signed a large number of promising actors and actresses in recent months. The studio plans to assign the players to important pictures with established stars. Some of the newer contract players who have already appeared in several films include Phil Carey, Dianne Foster, Robert Francis, Brian Keith, Jack Lemmon, Kim Novak, Betsy Palmer, Aldo Ray and May Wynn.

The studio plans to send the young players on tour as much as possible to make them known in the smaller cities.

The company announced that of the 39 films discussed at the convention, at least seven are to be in CinemaScope. Three of these ("The Long Gray Line," "Three for the Show" and "The Violent Men") have already been completed and were to be screened at the meetings along with the UPA CinemaScope cartoon, "When Magoo Flew" and the 40-minute product trailer first shown at the TOA convention.

EXECUTIVE SALES STAFF REALIGNED

CHICAGO: A realignment of the Columbia home office executive sales staff was announced this week at the sales meetings here by A. Montague, general sales manager. Louis Astor, circuit account executive, takes on added duties. George Josephs, sales executive, and Vincent Borrelli, former circuit account assistant, have been appointed circuit account executives. Also Daniel Rothenberg and Milton Goodman have been promoted as assistants to circuit account executives. In addition, Joseph Freiberg, sales accounting manager, will supervise home office bidding department, and Maurice Grad, short subjects sales manager, and Seth Raisler, contract manager, will have additional duties.

Also 17 of the forthcoming films are to have color by Technicolor. Those films which are ready for release, in production or planned for early production are:

The Long Gray Line, John Ford's Technicolor tribute to West Point, starring Tyrone Power and Maureen O'Hara. Directed by Ford, produced by Robert Arthur.

Joseph and His Brethren, said to be the most expensive production in Columbia history, to be filmed in CinemaScope and Technicolor. A personal production of executive producer Jerry Wald.

The End of the Affair, starring Deborah Kerr and Van Johnson based on Graham Greene's book. Filmed in London by David Rose's Coronado productions, with Edward Dmytryk directing and David Lewis producing.

The Man From Laramie, the first offering of William Goetz Productions. Starring James Stewart in an outdoor drama filmed in CinemaScope and Technicolor. Directed by Anthony Mann from the *Saturday Evening Post* Serial.

Betty Grable and Champions In New Musical Film

Three for the Show, starring Betty Grable, Marge and Gower Champion and Jack Lemmon in a Technicolor musical comedy. H. C. Potter directed for producer Jonie Taps.

The Violent Men, Technicolor, starring Glenn Ford, Barbara Stanwyck, Edward G. Robinson, Dianne Foster, Brian Keith and May Wynn. Rudolph Mate directed, Lewis J. Rachmil produced.

Phffft, a romantic comedy starring Judy Holliday, Jack Lemmon, Jack Carson and Kim Novak, from a screenplay by George Axelrod. Directed by Mark Robson, produced by Fred Kohlmar.

My Sister Eileen, CinemaScope and Technicolor musical version of the hit comedy. Starring Janet Leigh, Betty Garrett and Jack Lemmon, with new songs by Jule Styne and Leo Robin. Directed by Richard Quine, produced by Fred Kohlmar.

A Prize of Gold, Technicolor, on actual locales in London and Berlin. Starring Richard Widmark, Mai Zetterling and Nigel Patrick. A Warwick production, directed by Mark Robson for producers Irving Allen and Albert R. Broccoli.

Tight Spot, a melodrama starring Ginger Rogers, Edward G. Robinson and Brian Keith. Directed by Phil Karlson and produced by Lewis J. Rachmil.

The Black Knight, Alan Ladd Technicolor adventure drama, also starring Patricia Medina. A Warwick production, directed by Tay Garnett for producers Irving Allen and Albert R. Broccoli.

The Eddie Duchin Story, a life story of the famed pianist and orchestra leader, with screenplay by Moss Hart, production by Jerry Wald and direction by George Sidney.

Clark Gable to Be Starred In a Technicolor Drama

The Young Virginians, story of youngsters who fought under Stonewall Jackson in the Civil War, based on James Warner Bellah's "The Valiant Virginians."

Captain Calico, Technicolor drama produced by William Goetz and starring Clark Gable.

Picnic, based on the Pulitzer Prize winning play, as adapted by Daniel Taradash.

Pal Joey, from the Rodgers and Hart Broadway musical comedy, based on the New Yorker stories by John O'Hara.

Reminiscences of a Cowboy, based on the Frank Harris book, to be filmed in CinemaScope and Technicolor.

The Brothers Ricco, to be produced by William Goetz from the best-selling novel by Simenon.

The Franz Liszt Story.

Deadlock, starring Stewart Granger and Jean Simmons, in a Technicolor Film Locations Ltd. production based on W. W. Jacobs' story, "The Interruption." Arthur Lubin will direct in England for producer Mike Frankovich.

The Detective, starring Alec Guinness as G. K. Chesterton's Father Brown. Joan Greenwood and Peter Finch are co-starred. Robert Hamer directed and Paul Moss produced.

The Prisoner, to star Alec Guinness and Jack Hawkins in the screen version of the London play. Peter Glenville directs and Vivian Cox and Sydney Box are in charge of production.

Tyrone Power Is Named For Two Productions

The Stalk, to star Tyrone Power in a story of foreign intrigue. To be filmed in CinemaScope and Technicolor by Copa producer Ted Richmond on location in Rio de Janeiro.

Lorenzo the Magnificent, Copa production to star Tyrone Power. To be produced by Ted Richmond in CinemaScope and Technicolor.

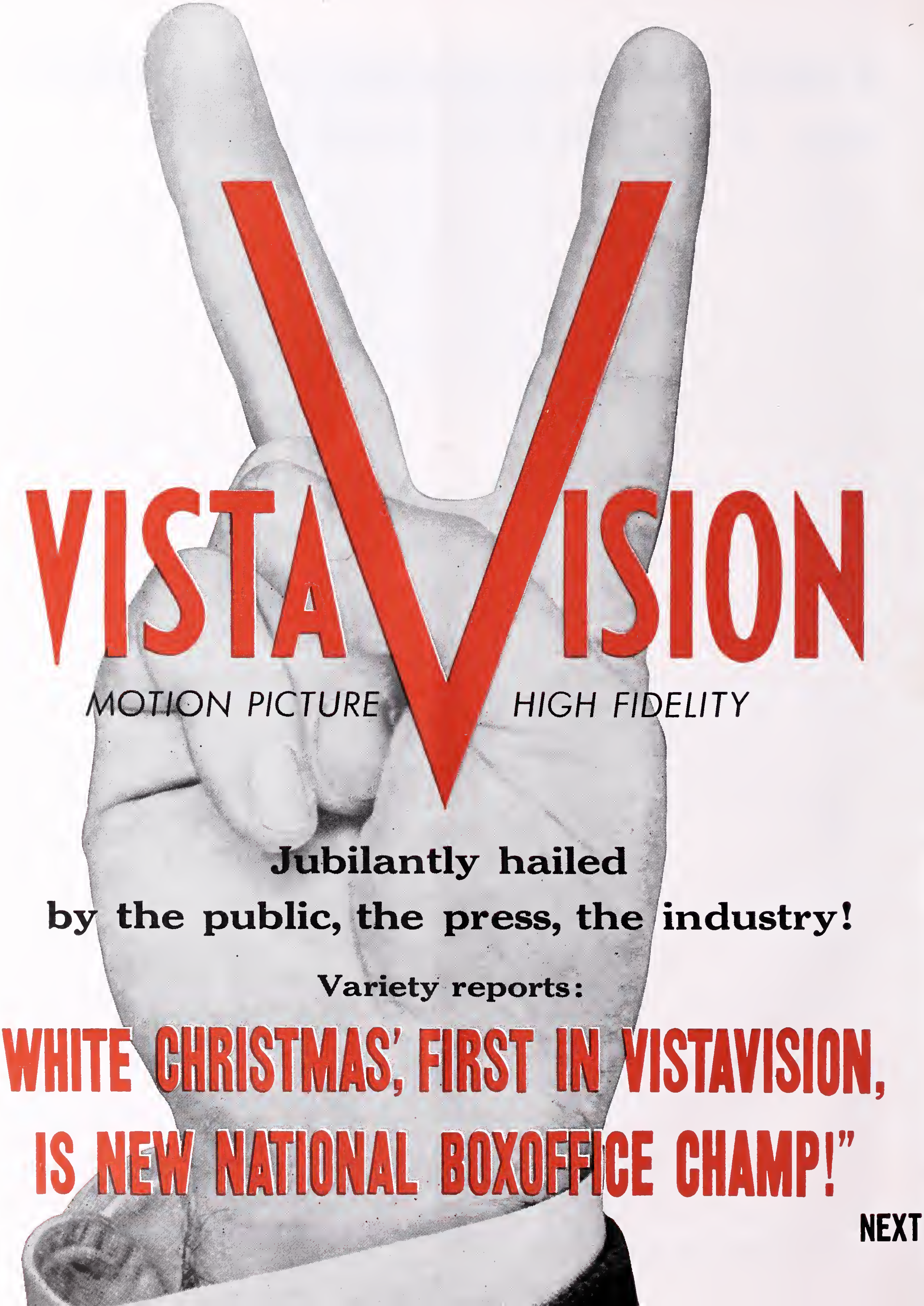
Five Against the House, starring Guy Madison, Kim Novak, Brian Keith and Kerwin Mathews. Phil Karlson directs and Stirling Silliphant produces.

The Gentle Wolfhound, story of a Japanese orphanage adopted by American infantrymen, with location filming in Japan, Korea and West Point. It will be directed and written by Richard Murphy and produced by Fred Kohlmar.

The Bamboo Prison, a drama of the Korean prisoner camps, starring Robert Francis, Dianne Foster and Brian Keith. Directed by Lewis Seiler for producer Bryan Foy.

Women's Prison, starring Ida Lupino, Jan Sterling, Cleo Moore, Audrey Totter, Phyllis

(Continued on page 22, column 3)



VISTAVISION

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"VISTAVISION is impressive."
—New York Daily News

"VISTAVISION offers a boon!"
—Denver Post

"VISTAVISION is breathtaking."
—Boston American

"VISTAVISION is revolutionary."
—Akron Beacon Journal

"VISTAVISION carries a big wallop!"
—The Exhibitor

"VISTAVISION is simply spectacular!"
—Detroit Times

"VISTAVISION gives depth and clarity."
—Memphis Commercial Appeal

"VISTAVISION lives up to advance billing."
—Newsweek Magazine

"VISTAVISION is wonderfully better than anything yet."
—New York Post

"VISTAVISION gives the scope and realism of a full stage."
—Variety

"VISTAVISION has fine pictorial value, rich luminous color."
—New York Times

"VISTAVISION makes action as realistic as if it were flesh-and-blood."
—Boston Globe

"VISTAVISION can project an enormous image with remarkable clarity."
—Life Magazine

"VISTAVISION is marked with exceptional clarity and illusion of depth."
—Buffalo Courier-Express

"VISTAVISION will play an important role in the future of the industry."
—The Independent

"VISTAVISION is destined to be a magnetic word on theatre marquees!"
—M. P. Daily

"VISTAVISION makes photographed people look like people, not photographs."
—Brooklyn Eagle

"VISTAVISION gives a new vastness and quality not matched by other methods."
—Los Angeles News

"PARAMOUNT DELIVERS EVERYTHING IT PROMISED FOR VISTAVISION!"
—Film Daily

IN VISTAVISION Paramount's Big Christmas-New Year Attraction—Hal Wallis' "3 Ring Circus," starring Martin & Lewis, in Technicolor . . .

Fitzgerald Testimonial Tribute From a City

MILWAUKEE: More than 500 prominent persons, friends and associates attended a testimonial dinner to honor Harold J. Fitzgerald, retiring as president of Fox Wisconsin Amusement Corporation, after 20 years, at the Schroeder Hotel here last week.

The testimonial also marked the beginning of a new career in several other fields and a "thank you" for his numerous and tireless efforts on behalf of civic and charitable projects.

Active in Civic Affairs

Mr. Fitzgerald has always been asked by Milwaukee leaders to take an active part in civic drives or celebrations. It is partly due to his leadership that Milwaukee has its renovated Maitland Field, its new arena, its County Stadium, a start on its expressways and money put aside for a war memorial and a public museum.

The drives, parades and rallies of World War II utilized Mr. Fitzgerald's talents as a showman. He organized the War Heroes Parade in June, 1942, for which he received a citation from Henry Morgenthau, Jr., then Secretary of the Treasury. His main task then was to bring celebrities to Milwaukee and to arrange cooperation generally of the entertainment industry.

The climax to all his appreciated endeavors was the testimonial dinner which filled the large Crystal Ballroom of the hotel. As toastmaster, Gordon C. Hewitt, successor to him as general manager of Fox Wisconsin, began the many tributes. The first speaker was Frank P. Zeidler, mayor, who was glad to pay tribute "to a man of genius of organization."

Gets Gold Union Card

Sig Goldberg, president of Allied Independent Theatre Owners of Wisconsin, said, "Fitz is the kind of a man that gives the young fellows the feeling of hope," while Oscar E. Olson, business manager of the local projectionist's union presented Mr. Fitzgerald with a gold life membership card from the union.

Vern T. Touchett, president of E Z Paintr Corp., general chairman of the affair and former employee of the guest of honor, said that "a true Fitz alumnus is not afraid to be different, not afraid to be criticized. He taught us true consciousness in civic affairs."

Other speakers included Ben Marcus, president of Allied States Association; George C. Hoover, international chief barker of Variety Clubs International, and Nate Blumberg, board chairman of Universal Pictures.

Dr. J. B. Wilets presented a check for $5,000 to Reverend Clarence F. Ryan of Marquette University to set up a memorial fund in honor of Mr. Fitzgerald's son, who was killed in action in World War II.

HAROLD J. FITZGERALD at a testimonial dinner to him at the Schroeder Hotel, Milwaukee, November 11.

Mr. Fitzgerald said he wished he could only be worthy of all the tributes. He added that difficulties within the industry today could be ironed out as they had in the past.

He was greeted by a standing ovation at the end of his speech.

Eastman Will Distribute $28,500,000 to Workers

Eastman Kodak workers will receive their customary wage dividend next March, the company announced this week. The amount is $28,500,000. Eligible persons receive $28.75 for each $1,000 earned from 1950 through 1954. The dividend last March was $24,900,000. The plan is 42 years old. The board votes the dividend.

Eastman Kodak's net earnings the third quarter this year show an increase over 1953. Sales are improving and almost equal those of the same quarter in 1953. They amounted to $152,714,860. Those of the 1953 period were $152,958,756. The earnings are $18,824,501, whereas those of 1953's quarter were $12,434,802. The earnings equal $1.07 per share.

Milestone Award Dinner Indefinitely Postponed

HOLLYWOOD: Arthur Freed, president of the Screen Producers Guild, announced last week the indefinite postponement of the organization's "Milestone Dinner," originally scheduled for November 21, due to the inability of Nicholas M. Schenck to attend. The fourth annual dinner was to have been in honor of Nicholas and Joseph Schenck, who were to be the recipients of the Milestone Award.

COLUMBIA

(*Continued from page 19*)

Thaxter and Howard Duff. Directed by Lewis Seiler for producer Bryan Foy.

Chicago Syndicate, starring Abbe Lane, Xavier Cugat and Dennis O'Keefe. Fred F. Sears will direct for producer Sam Katzman.

Ten Wanted Men, Randolph Scott Technicolor film, directed by Bruce Humberstone for producer Harry Joe Brown.

Duel on the Mississippi, Technicolor adventure drama starring Patricia Medina under William Castle's direction for producer Sam Katzman.

The Gilded Rooster, based on the Richard Emory Roberts best-seller, starring Victor Mature, with William Fadiman producing.

Masterson of Kansas, Technicolor adventure drama starring George Montgomery. William Castle directed for producer Sam Katzman.

New Orleans Uncensored, starring Arthur Franz and Beverly Garland. Filmed on the actual locale, with William Castle directing for producer Sam Katzman.

It Came from Beneath the Sea, science fiction drama with Kenneth Tobey and Faith Domergue. Robert Gordon directed and Charles Schneer produced for Clover Productions.

Wyoming Renegades, Technicolor Western starring Phil Carey, Gene Evans and Martha Hyer. Fred F. Sears directed and Wallace MacDonald produced.

Terror in the Night, produced and directed by Andrew Stone based on an actual kidnapping case.

The Gun That Won the West, Technicolor Dennis Morgan Western, with William Castle directing for producer Sam Katzman.

Creature With the Atom Brain, science fiction drama starring Richard Denning, with Edward Cahn directing for producer Sam Katzman.

Further Demonstrations Of Perspecta Scheduled

Two more trade demonstrations of Perspecta stereophonic sound have been set for November. The first was at the Carolina theatre, Charlotte, N. C., November 16, for members of the Motion Picture Theatre Owners of North and South Carolina, in convention. The second will be held November 29 at the Stanley theatre, Philadelphia, for exhibitors and press of the area. Elmer O. Wilschke, executive vice-president of Perspecta Sound, Inc., will supervise both demonstrations. He will be assisted by Al Mian, of the engineering staff.

Morgan Announces VistaVision Shorts

A VistaVision short subjects production program that will include from six to eight pictures a year at the outset was announced last week by Oscar A. Morgan, Paramount short subjects sales manager. The one- and two-reel subjects in the new production and screen presentation process will be in addition to the regular one-reel Technicolor cartoons and black-and-white subjects the company has been turning out in 1.66 to 1 aspect ratio. During the 1954-55 short subjects year which began October 1, Paramount will release 60 such one-reelers, according to an earlier announcement by Mr. Morgan. Paramount's first short in VistaVision, titled "Vista-Vision Visits Norway," currently is being prepared for general release, in time for bookings with Irving Berlin's "White Christmas."

Allied Artists Quarter Net Is $92,697

HOLLYWOOD: Steve Broidy, president of Allied Artists, announced at the annual meeting of stockholders here last week that the company's earnings before Federal income taxes for the first quarter, ended October 2, 1954, of the current fiscal year were $200,697, compared to $224,990 for the like period in 1953. Net profit after taxes amounted to $92,697 for the 1954 quarter, compared to $98,990 for the 1953 period.

The gross income in the 1954 quarter was $2,907,177 and $2,781,491 in the 1953 period, Mr. Broidy said. He also announced the board had voted a quarterly dividend of 13¾ cents per share on the 5½ per cent cumulative convertible preferred stock, payable December 15, 1954, to stock of record December 3, 1954. At the same time, he revealed that the board had approved its first common stock cash dividend. It is 10 cents per share, payable January 3, 1954, to stock of record December 10, 1954.

The stockholders reelected all directors, and after the meeting, the directors reelected all present officers.

FABIAN IS HONORED AS THE "PIONEER OF THE YEAR"

S. H. Fabian, head of the Stanley Warner and Fabian circuits, and of Cinerama, Wednesday evening was honored by the Motion Picture Pioneers, as "Pioneer of the Year". At that organization's annual banquet, in the Sheraton Astor, New York, he received a plaque which noted among many things his 40 years of service in the industry.

The banquet, the organization's 16th, this year was slightly different. There were fewer speeches. The stress was upon entertainment. The talent booked for the occasion included John Daly, Sherry Britton, Dorothy Sarnoff, the Deep River Boys, Dore Brooks, Bill Hayes, George Murphy, Van Johnson, Licia Albanese and Lowell Thomas. A feature of the evening was presentation of "The Si Fabian Story".

On the dais were such men as David G. Baird, Barney Balaban, Harry Brandt, Sam Dembow, Jr., Ned E. Depinet, G. S. Eyssell, Charles Feldman, Frank Folson, William J. German, Leonard H. Goldenson, James R. Grainger, William J. Heinemann, Eric A. Johnston, Al Lichtman, John J. O'Connor, Robert J. O'Donnell, Ferdinand Pecora, Samuel Pinanski, Martin Quigley, Charles Reagan, E. V. Richards, Sam Rinzler, Herman Robbins, William F. Rodgers, Samuel Rosen, Alfred W. Schwalberg, Gradwell Sears, Serge Semenenko, Spyros P. Skouras, Wilbur Snaper, A. N. Spaniel, Joseph R. Vogel, Albert Warner, and Adolph Zukor.

GUEST OF HONOR, host and the plaque. S. H. Fabian, left, receives his award as Pioneer of the Year from Jack Cohn, president of the Motion Picture Pioneers. The latter organization honored Mr. Fabian Wednesday night at its annual banquet in New York, marking Mr. Fabian's fortieth year in the business.

Allied Artists Quits IMPPA

HOLLYWOOD: At a special meeting here last week of the Independent Motion Picture Producers' Association, Allied Artists' Pictures tendered, and had accepted "with regret," its resignation from that association, of which Allied Artists' president, Steve Broidy, has been president. Immediately upon acceptance of the Allied Artists request, Edward Finney, formerly IMPPA secretary, was elected president to succeed Mr. Broidy.

In his formal letter of resignation, Mr. Broidy wrote that Allied Artists "has embarked on a program of expansion production-wise, which is in direct contrast to what it had formerly undertaken. In line with this development we have found it advisable to make application to the Association of Motion Picture Producers, Inc., for membership in this group."

Other officers elected were Lindsley Parsons, John Champion and Jack Broder, vice-presidents; William F. Broidy, treasurer; John Burrows, assistant treasurer, and Vincent M. Fennelly, secretary.

Court Refuses Lardner Claim for Back Pay

SAN FRANCISCO: The United States Court of Appeals here has reversed a Los Angeles Federal Court award of $25,789 to Ring Lardner, Jr., one of the "Unfriendly Ten." The award was against 20th Century-Fox studios and represented Mr. Lardner's claim for back pay. The Court of Appeals decision ruled that the lower court had erred in refusing to admit into evidence Mr. Lardner's conviction for contempt of Congress in refusing to answer questions concerning his Communist affiliations. The court held the conviction was grounds for dismissal by the studio.

Virginia Exhibitors Plan Regional Meets

RICHMOND: The exhibitors meeting scheduled here December 8 has been cancelled, it was announced by Leonard Gordon, president of Virginia Motion Picture Theatre Association. In an effort to bring every possible Virginia exhibitor into the discussions, four meetings throughout the state will replace it. They are scheduled to be held at the Hague Club, Norfolk, November 23; George Wythe Hotel, Wytheville, November 30; Natural Bridge Hotel, Washington, D. C., December 1, and Jefferson Hotel, Richmond, December 2.

AB-Paramount Dividends

The board of American Broadcasting-Paramount Theatres, Inc., has declared dividends of 25 cents per share on the outstanding preferred and 25 cents per share on the outstanding common stock, payable December 20, 1954 to holders of record November 26.

Hold Meeting of Westrex

Managers and heads of recording departments from Westrex Corporation's subsidiaries in Europe, Africa, Australasia, and Latin America are attending a conference in New York, and also will visit Hollywood.

The conferees are discussing new equipment operational techniques and surveying Westrex sales and servicing activities in motion picture studio and theatre equipment fields, as well as Teletype, Teletypesetter, communications, and other electronic apparatus. Featured displays of new equipment will include Westrex's latest developments: The Westrex and Westrex Standard single and multi-channel sound systems for theatres, the Westrex film editing machine, Westrex multi-channel magnetic recording systems, the type RA1524 six-position mixer console, the Westrex 35mm newsreel recording system, the new Westrex re-recorders, Westrex electrical printing equipment, the new Westrex hot-stylus lateral feedback disk cutter, and the new Westrex black and white and color densitometers for studios.

Reopen Closed Theatre

HARTFORD: Loew's Poli-New England Theatres reopened the long-shuttered Globe, Bridgeport, last week.

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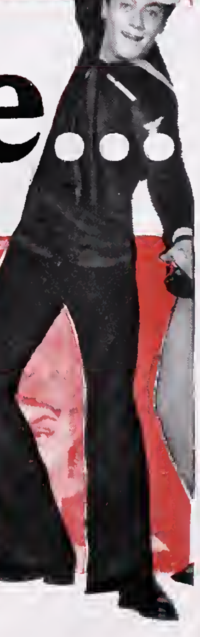

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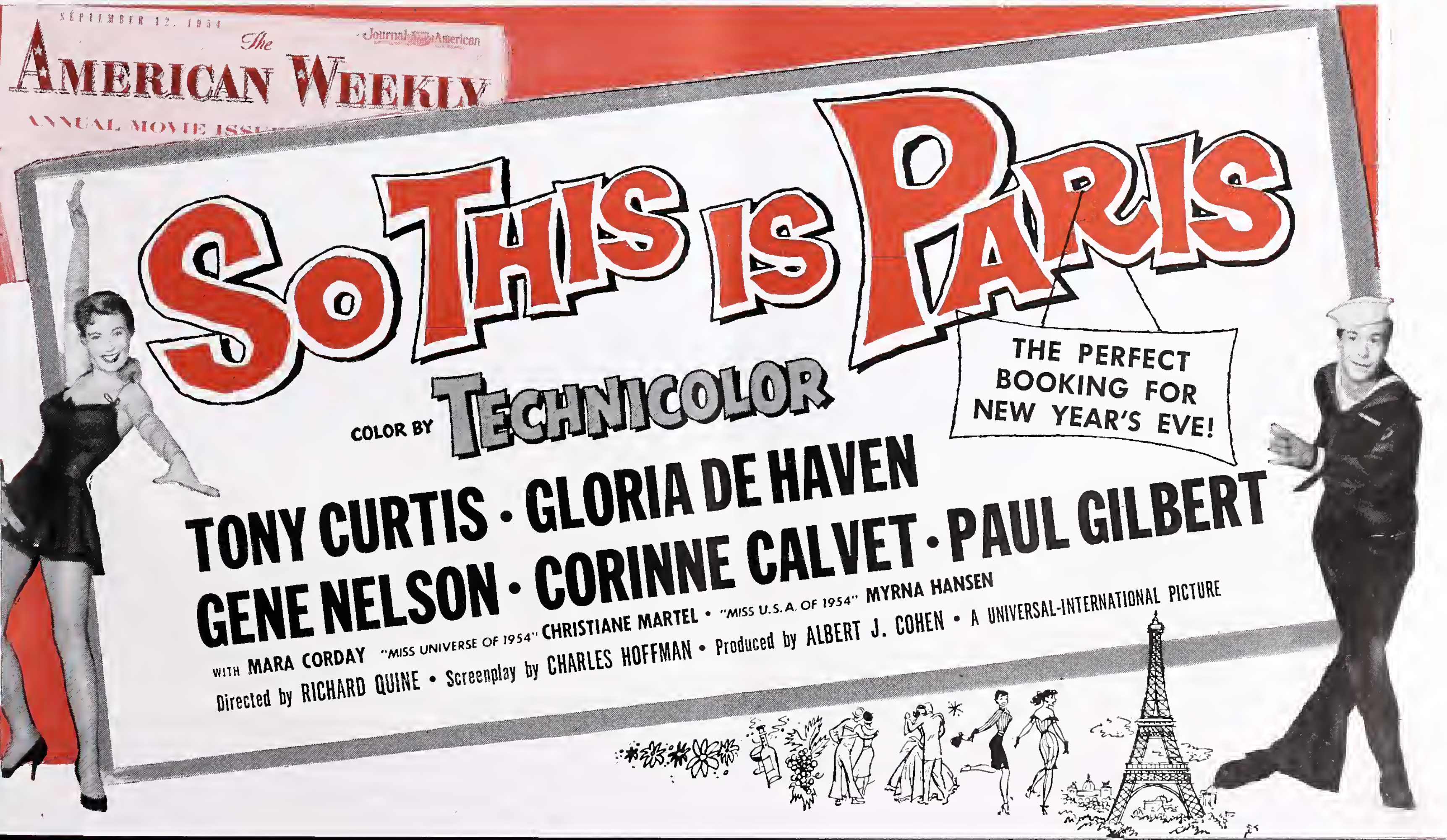
SEPTEMBER 12, 1954
The AMERICAN WEEKLY
Journal-American
ANNUAL MOVIE ISSUE

SO THIS IS PARIS

COLOR BY TECHNICOLOR

THE PERFECT BOOKING FOR NEW YEAR'S EVE!

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Expect CEA Setup to Be Streamlined

by PETER BURNUP

LONDON: Resignations of the Rank Organisation and the Essoldo Circuit (together they represent over 700 theatres) from the CEA is likely to lead to a streamlining of the association's constitution. First step envisaged is a re-grouping of the CEA's 26 branches, which would inevitably lead to a smaller but more efficient general council.

Rank-and-file exhibitors are determined that these resignations do not hurt the effectiveness of the work of the exhibitors' association. At last week's meeting of the general council they pledged complete confidence in their general secretary, Walter R. Fuller, and in the future existence of the association.

Followed Special Meeting

This move followed a specially convened meeting of all members of general council who are past presidents of the association. Sir Philip Warter, chairman, and D. J. Goodlatte, managing director, of the powerful ABC Circuit also attended.

The meeting expressed "complete confidence in the general secretary" and approved a recommendation for a complete review of the somewhat antiquated and cumbersome constitution of the CEA. Immediately thereafter a resolution to this effect was endorsed at the full general council meeting.

There has long been a bitter undercurrent of criticism of and opposition to the present control of the exhibitor organisation. The prolonged and bitter wrangle over the new Eady levy led to a further clash of personalities, with Mr. Fuller as the critics' main target. But he is said to thrive on crises.

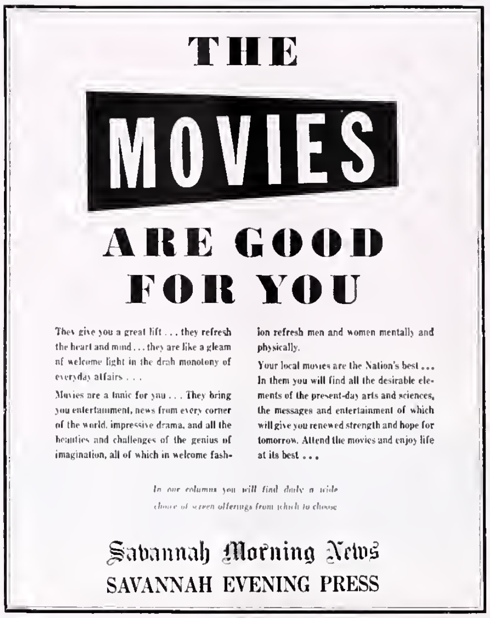
It may well be that all this will lead to a marked improvement in industry relations.

CEA's General Council finally ratified the new scale of Eady levy. The long dispute between exhibitors and distributors over break figures is also nearing an end. The KRS agreed in principle last week to be guided by the "advice" tendered by Cyril Salmon, Q. C.

No Anti-British Feeling

MacGregor Scott, general sales manager of Associated British-Pathe, following his return from a survey of the American market, reports that there is no anti-British feeling among American exhibitors. Mr. Scott said that too many British films have an insular outlook and American audiences are not interested in the British way of life. While a British film like MGM's "Ivanhoe," dealing with the past, was good box office, drawing room comedies of life in Mayfair and dramas of the slums of Birmingham did not appeal to the average American. He passed these observations on to Robert Clark, ABPC executive producer and president of the British Film Producers' Association.

THE FRIENDLY PRESS



THE

MOVIES

ARE GOOD FOR YOU

They give you a great lift . . . they refresh the heart and mind . . . they are like a gleam of welcome light in the drab monotony of everyday affairs . . .

Movies are a tonic for you . . . They bring you entertainment, news from every corner of the world, impressive drama, and all the beauties and challenges of the genius of imagination, all of which in welcome fashion refresh men and women mentally and physically.

Your local movies are the Nation's best . . . In them you will find all the desirable elements of the present-day arts and sciences, the messages and entertainment of which will give you renewed strength and hope for tomorrow. Attend the movies and enjoy life at its best . . .

In our columns you will find daily a wide choice of screen offerings from which to choose

Savannah Morning News
SAVANNAH EVENING PRESS

"The Savannah Morning News" makes a habit of being friendly to the movies. Its edition of Thursday, November 11, carried the above six-column ad on a regular news page. The paper has a policy of non-discrimination in its advertising—theatres are not charged premium "amusement advertisement" rates.

Christophers Honor Berlin, "Brigadoon," "Glenn Miller"

The semi-annual Christopher awards were announced this week by Rev. James Keller, director of The Christophers. Irving Berlin won the best song award for "Count Your Blessings"; Arthur Freed, Vincente Minnelli and Alan Jay Lerner were honored for "Brigadoon," and Aaron Rosenberg, Anthony Mann, Valentine Davies and Oscar Brodney for "The Glenn Miller Story." Other awards were presented for radio and television.

Schimel Will Head Jewish Federation Drive

Adolph Schimel, vice-president and general counsel of Universal Pictures, was named chairman of the Amusements Division of the 1954-55 fund raising drive of the Federation of Jewish Philanthropies of New York this week. Representatives of various branches of the Division met at a luncheon at the Hotel Piccadilly Tuesday to map campaign plans. According to Joseph Willen, executive director of the Federation, the campaign goal this year is $16,950,000.

Robert Wile to Speak

Robert Wile, secretary of the Independent Theatre Owners of Ohio, will speak at the Lions Club, Seville, Ohio, November 23, and at the Lions Club, Beaver, Ohio, February 1. His speech to the Lions Club, West Lafayette, Ohio, has been changed to December 22.

SAG Finds TV Aid to Employment

Hollywood actors earning up to $7,500 per year are doing almost as much work in television films as in those for theatres, a membership meeting of the Screen Actors' Guild was told last week in Hollywood. The ratio is: television films, 46 per cent; theatrical, 54.

The Guild will ask higher salaries and possibly a sliding scale of minimum pay in its negotiations with commercial and television film producers, its executives indicated.

The Guild's officers—president, Walter Pidgeon; first vice-president, Leon Ames; second vice-president, John Lund; third vice-president, William Holden; recording secretary, Paul Harvey; treasurer, George Chandler; were reelected.

The Guild endorsed the campaign against smog in the Los Angeles area, calling the smog a health hazard and an interference with motion picture making.

A modern, two-story building will be built by the Guild on Sunset Boulevard, Mr. Pidgeon told members. Its cost will be about $200,000, he added. He also said:

"We will be presenting the physical face of the Guild to the community in which we reside for the first time and therefore we are endeavoring to provide a style of architecture that is dramatic but still conservative."

Myers Tells Indiana Unit To Build up Attendance

INDIANAPOLIS: Exhibitors are too much concerned with the $ sign and not enough with the vital statistics of attendance, Abram F. Myers, general counsel of National Allied, told the Allied Theatre Owners of Indiana fall convention at the Marott Hotel here Wednesday.

Pointing out that attendance has been declining even while grosses have increased, Mr. Myers emphasized the need to work to attract new people into theatres.

Trade problems were given a thorough airing in the one-day meeting. Roy Kalver was reelected president of the Indiana unit, along with Richard Pell, vice-president; Richard Lochry, treasurer; Trueman Rembusch, national director; and William A. Carroll, executive secretary.

Merian C. Cooper Joins New Whitney Company

Merian C. Cooper has been elected vice-president in charge of production of the newly formed C. V. Whitney Pictures, Inc., it has been announced by Cornelius Vanderbilt Whitney, president. Mr. Cooper, who will continue as president of Argosy Pictures, also announced the purchase of the novel, "The Searchers," by Alan LeMay, for the new company.

the big news TODAY from UA

Now available for Christmas dates . . .

The Grand Prize Winner Of This Year's Venice Film Festival

the greatest love story ever!

United Artists proudly presents Shakespeare's immortal love story. Production values never more lavish . . . color never more beautiful . . . here is spectacle on the grand scale.

WILLIAM SHAKESPEARE'S

Romeo and Juliet

in color by TECHNICOLOR

with LAURENCE HARVEY • SUSAN SHENTALL • FLORA ROBSON • NORMAN WOOLAND • MERVYN JOHNS and Bill Travers
Sebastian Cabot • Lydia Sherwood • Adapted for the Screen and Directed by Renato Castellani • A J. Arthur Rank Organization Presentation

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

The fuss the TV columnists have been making in the nation's newspapers about an all-industry telecast over NBC on the Sunday of January 2nd or some suitable subsequent week isn't a thing for anyone to start worrying about for a good while, if ever. The chances of its ever coming to pass are remote to the point of negligibility, for more reasons than would be likely to occur to a TV columnist fascinated with the prospect of seeing all of Hollywood's top talent gratis on a single 90-minute telecast.

Studios Not Likely To Get Together

The reasons why it isn't practicable to put together a 90-minute television show representing all of the motion picture industry appropriately, proportionately and profitably flow from the nature, character and mechanisms of motion picture production itself.

To begin with, there is no such thing, in reality, as "the motion picture industry," and it is as unlikely that the 10 companies to whom the present proposal was directed—or any other ten, or five or two—could be persuaded to submerge their proud identities in any conceivable over-all pattern as it is that one day General Motors, Chrysler and Ford are going to join up in the manufacture of a four-wheeled vehicle put forward as representing the best of each of them. That is about what the NBC proposal implies.

But, putting that rather substantial circumstance aside for a moment, there are reasons in plenty why the 10 companies, or the lesser or greater number that could be included, couldn't do right by themselves, by their exhibitor-customers, even by their employees, in a 90-minute razzle-dazzle on anybody's network. All of the studios' contract lists are down, numerically, from their highs, and there is no glaring reason why a high-salaried free-lance player, accustomed to selling his appearances at a very nice figure indeed, should knock himself out for free on a television show which, for all he can tell in advance, may prove considerably less than lustrous as to its effect on his career.

Geographic Difficulties May Present Problem

Additionally, and very realistically, it's an extraordinary occasion in these times of world-wide production activity when a really tip-top collection of stars can be got together in a single place for a telecast or any other purpose.

TV columnists and others who think of a 90-minute all-industry telecast as something to be pulled out of Hollywood's hat like a rabbit would do well to reflect that it takes the best studio's best craftsmen months to prepare, weeks or months to shoot, and more weeks to complete one 90-minute production offering a small number of stars advantageously in a single, coherent story.

TV columnists can't be expected to think these things out. But TV network officials, pressed as they are in their own medium, must know the score.

◆

Production took a substantial spurt during the week ended Sunday, with nine new pictures going into camera stage. Four others went to cutting rooms.

Possibly the most arresting of the new enterprises is "Daddy Long Legs," a veteran subject (anybody here remember the Mary Pickford version, with Marshall Neilan opposite her?) coming back now as a musical. It's a 20th-Fox venture in CinemaScope and color with Samuel G. Engel producing and Jean Negulesco directing. The cast—Fred Astaire, Leslie Caron and Terry Moore.

The same producer-distributor is represented in "The Number One," being filmed in Mexico City by National Pictures, which is going in Eastman color and CinemaScope. This one has Maureen O'Hara, Anthony Quinn and Lola Albright who are directed by Budd Boetticher.

MGM's industrious Pandro S. Berman started "Blackboard Jungle," with Glenn Ford, Anne Francis, Louis Calhern and Richard Brooks is directing.

In London John and James Woolf began shooting the Remus production, "I Am a Camera," for release by Exhibitor Fred Schwartz' Distributing Corporation of America. The film is being directed by Harry Cornelius and has Julie Harris, Shelley Winters and Laurence Harvey.

Exhibitors Houck and White Producing New Picture

Exhibitors Joy N. Houck and Francis White, Jr., whose production activities were reported on this page a few weeks back, arrived in town from Louisiana and North Carolina respectively to be present at the filming of "Kentucky Rifle," which got under way with Carl K. Hittleman as producer-director, Ira S. Webb as associate producer, and with Chill Wills, Lance Fuller, Cathy Downs, Henry Hull, Sterling Holloway, Jeanne Cagney, Jess Barker, Joe Alvin and others. It's going in Eastman color.

Sam Katzman, producing for Columbia, launched "Chicago Syndicate," which has Dennis O'Keefe, Xavier Cugat and Abbe Lane in top spots. Fred F. Sears directs.

"Code Three" is an Allied Artists production starring Bill Elliott, with Keith Larson, Helene Stanley, Paul Picerni, Rankin Mansfield, Robert Bice and Rick Vallin among the players. Vincent M. Fennelly is the producer. Dan Ullman is directing.

Goldstein-Jacks Productions is making "Robbers Roost" in Mexico, for United Artists release. Robert Goldstein is the producer, and Sidney Salkow is directing. George Montgomery, Richard Boone, Sylvia Findley, Bruce Bennett, Peter Graves and Warren Stevens are in the cast.

"The Big Bluff" is being produced and directed by W. Lee Wilder, independent, with John Bromfield and Martha Vickers.

THIS WEEK IN PRODUCTION:

STARTED (9)

ALLIED ARTISTS
Code Three

COLUMBIA
Chicago Syndicate

DCA (Distributors Corp. of America)
I Am a Camera (Remus)

INDEPENDENT
Kentucky Rifle (Howco Prods.)
The Big Bluff (W. Lee Wilder Prods.)

MGM
Blackboard Jungle

20TH-FOX
Daddy Long Legs CinemaScope; color)
The Number One (Natl. Pics.-Primero; (CinemaScope; Eastmancolor)

UNITED ARTISTS
Robbers Roost (Goldstein-Jacks Prods.)

COMPLETED (4)

MGM
The Marauders (Color)

RKO RADIO
Seven Bad Men (Nat Holt; Superscope; Technicolor)

Escape to Burma (Filmcrest; Superscope; Technicolor)

UNITED ARTISTS
Top of the World (Landmark Prods.)

SHOOTING (28)

COLUMBIA
Five Against the House
The Man from Laramie (William Goetz; CinemaScope; Technicolor)
My Sister Eileen (CinemaScope; Technicolor)

INDEPENDENT
No Place to Hide (Joseph Shaftel; Eastman color)
Bride of the Atom (Catacomb Pic.)
Marty (Hecht-Lancaster Prods.)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

LIPPERT
Shock (Exclusive Prod.)

MGM
The Scarlet Coat (CinemaScope; Color)
It's Always Fair Weather (CinemaScope; Color)
Interrupted Melody (CinemaScope; Color)

PARAMOUNT
The Rose Tattoo (VistaVision)
You're Never Too Young (VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC
Magic Fire (Trucolor)

20TH-FOX
A Man Called Peter (CinemaScope; Color)

UNITED ARTISTS
Not As a Stranger (Stanley Kramer)
Gentleman Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

U-I
Kiss of Fire (Technicolor)
Abbott and Costello in the Mummy
Cult of the Cobra
Third Girl from the Right (Technicolor)
The Purple Mask (CinemaScope; Technicolor)

WARNER BROS.
The Sea Chase (CinemaScope; WarnerColor)
Mister Roberts CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)
Strange Lady in Town (CinemaScope; WarnerColor)

The National Spotlight

ALBANY

Theatre television possibilities, long a subject of lively debate in this area circles, again came to the fore following TNT's presentation of "Opening Night at the Metropolitan Opera," at the Grand. The second closed-circuit opera pickup at 1,500-seat theatre, drew only 850, compared with 1,100 for "Carmen." The top price had to be cut from $3.30 to $2.50. Audience reaction, however, was excellent. . . . Capitol Motion Picture Supply Company, of New York, installed CinemaScope at Fabian's Leland in Albany and State in Schenectady. It also equipped Fabian's Erie in Schenectady with a wide-screen. Lou Rapp manages the State and Erie; Stanton Patterson, the Leland. . . . Chairmen for Variety Club Big Brother and Denial Day campaigns are: publicity, Leo Rosen; special collections, Irwin Ullman; Big Brother, Norman Jackter; street and plant container distribution, Arthur Green and Harry Lamont. Committee for second annual Inter-City Championships, to be held Nov. 27 and telecast over NBC network, comprises: Charles A. Smakwitz, Lamont, Ullman, Jack Hamilton, Vedder Peters, Ben Becker (AAU district president), Albert Bearup ("Times-Union" managing editor), Charles Ryan and Eddie Perrone.

ATLANTA

Oscar Howell and Lewis Waits, Capital City Supply Co., is back after a trip to Chicago. . . . The Peach-tree drive-in, Atlanta, has installed CinemaScope. . . . The WOMPI of Atlanta will hold its annual Christmas Party in the Atlanta Variety Club, December 22. . . . The local office of United Artists will hold its party in the Variety Club, December 17. . . . The Sundown drive-in, Livington, Tenn., closed for the winter. . . . Bob Tarwater, sales manager of United Artists in Atlanta, has entered the hospital for an operation. . . . . Miss Annie Mae McBride, of Allied Artists Southern Exchanges, returned to her post after a spell at the hospital. . . . Richard M. Knox has been appointed manager of the Crescent and Harlem, Belzoni, Miss. . . . Ralph B. Mann, manager of the McLendon, Monroe and Hub drive-in, Monroeville, Ala., has been appointed manager of the Frisco theatre, Frisco, Ala.

BOSTON

A spot booking of the Celtic Film Corp's "Spell Of Ireland" has been put into the Copley theatre by Harry Dugan and Danny Devlin for its New England premiere. Plans are to run the film until December 14 at least. . . . American Theatres Corp. has sold the parcel of stores in East Milton housing the State theatre, long closed. Under the new ownership of Aaron Shindler, the State will be reopened under the management of Morris Sidman. . . . Molly Daytz, office manager at Daytz Theatre Enterprises, flew to Los Angeles for her vacation. On her return, Arlene Kisloff, booker, will take off for two weeks training in the Waves at the U.S. Training Centre, Bainbridge, Maryland. . . . Harry Goldstein, former RKO salesman, retired, has opened a gift and stationery shop in a store next to the Coolidge theatre, Watertown. . . . George Roberts, president of Sentry Lodge of B'nai B'rith, and Michael Redstone, trustee, were each given citations for their efforts on behalf of the Paralyzed Veterans of America at the November meeting.

BUFFALO

Mary and Gus Basil and Louise and Charlie Kosco were the hosts at the Variety club "Family" Open House in the Delaware avenue headquarters last Friday night, when Council president Elmer F. Lux and Mrs. Lux and RKO branch manager Jack Chinell and Mrs. Chinell were the greeters. A big crowd enjoyed the fun and the prizes. . . . Thomas Lippes, attorney and president of the Hudson Boxing club of Buffalo was the guest speaker at the Variety club monthly men's luncheon last Monday. . . . On Saturday, Nov. 20, the Heart Waves of Variety, the women's auxiliary of Tent 7, were to hold their monthly luncheon in the Variety club with past chief Barker Dewey Michaels as the host. . . . The annual election in the Variety club will be held Nov. 22, from noon until midnight. A free buffet lunch will be served. . . . United Artists branch manager Stanley Kositsky and Mrs. have moved into their new home as have also Gary and Dorothy Cohen. . . . The Courier-Express boosted amusement display rates two cents a line.

CINCINNATI

Charles H. Topmiller, executive vice-president of WCKY, was elected president and general manager of the local 50,000-watt independent radio station. He succeeds the late L. B. Wilson, who formerly operated a chain of picture houses in the northern Kentucky area. . . . The Cincinnati Variety Club, Tent No. 3, will hold a buffet dinner-dance for members and their guests at the Summit Hills Country Club November 26. . . . George Manos, Toronto, Ohio, operating a chain of some 18 theatres, will build a 750-car drive-in on a 20-acre tract south of Coshocton, Ohio. An auditorium with 150 seats will be provided for "walk-in" patrons. Tentatively named the Town drive-in, the project will cost an estimated $125,000. . . . M & M Theatres has opened its new 1,000-car Pike drive-in, located 15 miles south of here. It is equipped with in-car heaters. . . . The Seaman theatre, at Seaman, Ohio, dark for some time, has been acquired and reopened by Jean Turner . . . . The Grand theatre, at Georgetown, Ohio, operated by H. Davidson, has been sold to John Hewitt.

CLEVELAND

The Metropolitan Opera telecast last Monday night at Loew's State was liked very much by a majority of the 875 paying patrons and heartily disliked by a few critical observers who found no excuse for the occasional fading of both light and sound. However, music lovers roundly applauded the familiar arias and came away thrilled at the experience. . . . Heights Art theatre recently leased by Edward Shulman for an art house, opened Thursday with the new policy showing "Bread, Love and Dreams". The one dollar admission includes coffee in the lounge. . . . Fred Schram, one time Cleveland independent distributor and partner of Nate Schultz in the first distribution of Disney cartoons, died in Ft. Lauderdale, Fla., where he moved when he retired about eight years ago. . . . Milton Grant, head of the Silk Screen Process Co. of Cleveland, was elected international president of Screen Process Printing Association. . . . Eileen Raleigh, United Artists contract clerk will be married to Kenneth Bauer Nov. 27 in St. Vincent de Paul Catholic Church.

COLUMBUS

Maury and Louis Sher, operators of the Bexley art theatre, plan to open an art house in Shaker Heights in suburban Cleveland. . . . Paul Sokol, 13-year-old son of Robert Sokol, manager of Loew's Broad, was hospitalized with leg and head injuries after he was struck by an automobile while riding his bicycle. . . . C. Harry Schreiber, manager of RKO Palace, will present the Franklin County high school "Queen of Queens" competition on the Palace stage in co-operation with the "Ohio State Journal". . . . Business continued at a strong rate here with a third week for "White Christmas" at Loew's Ohio, second week for "Brigadoon" at Loew's Broad and a third week for "Weekend With Genevieve" at the World. . . . Construction of an ultra-high frequency television station at Ohio State University may start by December, said J. B. Taylor, business manager of the university. . . . George Pekras, manager of the Ritz and Rivoli neighborhoods, announced installation of CinemaScope equipment in both of the film houses.

DENVER

Bruce Marshall, Columbia salesman, and John Vos, Paramount, and their wives, are attending the Chicago Colosseum convention. Mr. and Mrs. Vos will also vacation in Illinois for a week additional. . . . Pete Bayes, Paramount publicity man, to Salt Lake City, working on "White Christmas." . . . Al Daff, Universal-International vice-president and world sales manager, was in Denver between planes to west coast. . . . Barbara Mitchell, booking secretary, Allied Artists, and James Loescher, to be married. . . . Robbers attempted a break-in at the South drive-in on the last day the ozoner was open. Got no money but caused $400 damage. . . . F. A. Bateman, Republic division manager, in. . . . Marvin Goldfarb, Buena Vista district supervisor, to Des Moines and Omaha. . . . Among the successful deer and elk hunters were Fay Gardner, Curtis, Neb.; Geo.

(Continued on following page)

(Continued from preceding page)

(Scotty) Allan, North Platte, Neb., and Ted Knox, theatre supply. . . . Drive-ins hereabouts with heaters and staying open all winter include Evans, Wadsworth, Lakeshore and Valley. . . . Lester Dollison, theatre owner in New Mexico, moves his home and offices from Santa Rosa, N. M., to Denver, with offices in the Denham building.

DES MOINES

Mrs. Opal Canty, operator of the Nashua theatre at Nashua for the last two years, has closed the theatre. Mrs. Canty said that after expenses were paid "there is so little left that I feel I am wasting my time in trying to keep the theatre open." Mrs. Canty plans to leave the state. . . . At Newton, Dorman Hundling, manager of the Rialto theatre has announced suspension of operations. The theatre space will be used by a Newton garage. . . . The Palace theatre in Muscatine co-operated with the V.F.W. post in a toy matinee at which admission was 10 cents and a discarded toy. The toys went to the post's toy repair and rehabilitation project. . . . CinemaScope installations have been made at more theatres in the state. They include the Plaza at Monona, managed by Mr. and Mrs. Art Riedesel; the Vogue at Remsen and the Lenox at Lenox. In addition, the Strand at McGregor is installing a large screen and special lens. Manager there is Ed Nordhus. . . . Now reopened following a period of remodeling is the Lyric at West Des Moines. Plans are being made there for CinemaScope installation. . . . Arlan Peahl of DeWitt is the new manager of the Monte in Monticello. He replaces Herschel Drury, who operated the Monte for the last eight years. . . . William F. Eddy, son of Mr. and Mrs. Jack Eddy of Mounty Ayr, has been named manager of the Empress theatre in Indianola. He replaces Emerson Winters.

DETROIT

The first out-of New York showing of "The Golden Mistress" will be brightened by personal appearance of Rosemarie Bowe, squired by United Artists' Howard Pearl. . . . Larry Leins will manage the Time, new Sterling art house. He was formerly with the Cinema. . . . James Anderson has been operating at the Broadway Capitol 30 years. . . . David Leavitt is new ASCAP district chief. . . . Harry Burns, who has been in Chicago several years, is now in the Booth at the Jolly Roger. . . . Paul Field, former Alhambra manager, is setting up a production office. . . . The showing of "Flamenco" at the Cinema was given a touch of authority when Jose Greco, appearing at the Shubert Lafayette with his Spanish dance troupe saw a special screening and wrote a review for advertising. . . . Marjorie Pickens, composer and musician, died recently.

HARTFORD

Charles Lane of the New Haven drive-in, North Haven, Conn., has disclosed plans for construction of an outdoor theatre at Branford, Conn. . . . Another newly-announced outdoor venture is slated for Southington, Conn. Latter project will be built by P. J. DeFazio of Hartford. . . . Republic's "Quiet Man" has concluded its fifth engagement since 1952 at the Bailey Theatres' Whalley, New Haven. . . . Mr. and Mrs. Ozzie Levinson of West Hartford are honeymooning in Bermuda, following wedding ceremony at Statler, Hartford, Nov. 14. Bride is former Adele Harris, daughter of Ted Harris, State theatre, Hartford, partner, and Mrs. Harris. . . . Derby drive-in, Inc., New Haven, has filed a certificate of incorporation with the Connecticut Secretary of State's office here, listing authorized capital as $50,000, and incorporators, Henry Davidson, Lew Nadell, Harry S. Nadell, all of New Haven.

MANAGER'S FILM COLLECTION IS EXTENSIVE AND UNIQUE

GREENFIELD, MASS.: John P. Lowe, above, manager of the Garden theatre here, is a young man in his twenties whose collection of theatrical items would make a professional antique dealer envious.

He has gathered old movie books, scenes, stills, theatre advertisements, slides and other bits of literature over a period of nearly 15 years. The fascination of the film industry first took effect in his early childhood and the collecting began when, at the age of 15, he got his first job as usher at the Calvin theatre, Northampton, Mass. Even his two years in the Air Force found him performing the duties of projectionist and assistant manager of Army theatres.

Mr. Lowe has a collection of 350 books dating back to 1916. He has a copy of "A Million and One Nights," a two-volume history of Hollywood written in 1926 by the late Terry Ramsaye, which is worth at least $100. He places a conservative, over-all value of $2,000 on the various books and photographs that trace the development of motion pictures from infancy to the current era of new techniques.

His hobby of tracking down old books has brought him into contact with W. G. Foyle in London, who claims to be the world's largest book dealer, in order to obtain rare copies. He has 1,500 still photos, including some from every motion picture made since 1942.

In addition, Mr. Lowe has scrap books on film ads from 1930 and about 600 slides which show the difference between photography in the old days and today.

INDIANAPOLIS

Van Johnson helped launch "The Last Last Time I Saw Paris" successfully in the world premiere at Loew's Thursday. Ernie Emerling was here to represent New York. . . . Al Hendricks, manager of the Indiana, reported attendance of 3,000 for the Met's first night TNT telecast last week. . . . All but four of the 11 drive-ins in Marion County now are closed for the season, despite fine Indian summer weather. . . . Advance reservations for the MGM ticket-selling workshop at the Allied Theatre Owners Convention Tuesday totalled 350. . . . Dean Brown, manager of the Lyric, has gone back to replacing his second feature with the All-Star Jamboree on the stage all day Sunday, after experimenting with the stage show alone on Sunday nights. . . . Max Schaefer, formerly assistant at the Indiana, is now manager of the Esquire, north side art house. Bill Reinecke is his successor at the Indiana.

JACKSONVILLE

More than 200 members of local civic clubs were expected to attend a luncheon meeting of the Motion Picture Council on November 22 to hear actor George Murphy give an address on juvenile delinquency. . . . Bill Wallace, Benton Bros. Film Express, returned from a stay in Atlanta. . . . Bill Beck, Five Points theatre manager, and Mrs. Beck entrained for a business and pleasure trip to New York. . . . District distribution managers here from Atlanta were Byron Adams, UA; Jimmy Frew, U-I; and Ollie Williamson, Warner. . . . James L. Cartwright of Daytona Beach, Florida State Theatres district supervisor, will head the Will Rogers Memorial Hospital Fund drive among the state's exhibitors. . . . Helen Schnabl has resigned from FST to become Gaston Dureau's secretary at Paramount-Gulf in New Orleans. . . . Rosalie Sturge, Harvey Garland's secretary at FST, planned to join her husband at Shelby, N. C.

(Continued on opposite page)

KANSAS CITY

E. & S. Theatre Enterprises, Louis S. Sutter, president, has been granted a permit by the Jackson County court, sitting as the board of zoning adjustment, for the construction and operation of a drive-in theatre near Kansas City. It is to have space for 800 cars. . . . "Woman's World" is in its fifth week—attendance holding up week by week pretty close to the second-week level, or above. . . . "Siegfried" is the first feature to be shown by the newly organized Cinema KC, which plans to show pictures not ordinarily available at commercial theatres. Twelve programs are planned. . . . In the art theatres are: Vogue, "The 5,000 Fingers of Dr. T." and "The Vatican"; Kimo, "Man With a Million," fourth week; and at the Glen, "High and Dry," second week.

LOS ANGELES

Theo Johnson resigned her position as a secretary at the Warner exchange. . . . Lester Blumberg of Principal Theatres, sailed for Honolulu to look after theatre properties there. . . . Fred Stein, who recently assumed his duties as vice-president of Sherrill Corwin's Metropolitan circuit, flew to Manhattan on business. . . . Republic western division sales manager, Francis Bateman, and his wife celebrated their 31st anniversary. . . . Ben Bronstein, operator of the Sun-Air drive-in in Palm Springs, has taken back his Kinema theatre here from the Eastland circuit, which was operated on a lease from Bronstein for a number of years. . . . Paul Dietrich, of the Dietrich and Feldstein theatres, departed for New York in connection with the Crippled Childrens League, of which he is president. . . . Pacific Drive-Ins has broken ground for a 1,800-car ozoner, as yet unnamed, to be built in the North Hollywood section.

MEMPHIS

First run attendance increased sharply in Memphis. All first runs were doing average or better. . . . A new exchange has been set up on Film Row in Memphis. It is Howco Exchange at 410 S. Second. W. C. Kroeger is branch manager and Carl Skaggs office manager. . . . D. J. Edele, St. Louis, United Artists, was a visitor to the company's Memphis exchange. . . . N. J. Colquhoun, branch manager, Columbia, attended a company meeting in Chicago. . . . N. B. Blount, manager, Monarch Theatre Supply Co., returned from the TOA convention in Chicago. . . . John Hicks, owner, has closed Jolly theatre at Mountainburg, Ark. . . . Sharum theatre, Walnut Ridge, Ark., has installed new equipment to show CinemaScope films, manager Neil Murphy announced. . . . Ned Green, Legion and Princess theatres, Mayfield, Ky., and Lyle Richmind, Richmond, Senath, Mo., were in Memphis on business.

MIAMI

As part of "Cancer Education Week", a film on the disease was shown to women only at a 9:30 a.m. Saturday performance at the Miami theatre. . . . At the Coral Way Auto theatre, extensive alterations have been under way, including installation of new CinemaScope screen and sound, redesigning of projection booth, modernizing concession unit completely in formica, adding three new ramps and changing and enlarging entrance and exit roads. . . . A little joy penetrated the gloom of closing the Olympia when assistant manager David Payne proudly announced the birth of a son. Manager James Barnett and his assistant are continuing at the Olympia to attend to necessary details involved in the closing and will be reassigned at a later date. . . . J. R. Meachem, president and general manager of station WEAT-TV in West Palm Beach, announces commercial telecasting will start January 1, 1955. . . . Howard Pettingill, publicity director for Florida State Theaters, returned from a vacation to Jacksonville.

MILWAUKEE

H. Olshan announced that prints for the 55 minute subject, "This Is Your Army," will be in the first week in December. . . . Salesmen have been calling on their accounts for the Will Rogers Christmas Salute, urging their customers to sign their scroll. . . . Jack Frackman, branch manager of Republic, went into Mt. Sinai Hospital with a ruptured appendix. He is reported doing nicely. . . . Also in the hospital is Ed Vallendorf, booker for Theatre Service, with a recurrence of a heart ailment. . . . Estelle Steinbach is now head of the public relations department for Fox-Wisconsin Amusement Corp. . . . Miss Hortense Brunner, head of the advertising department at Fox-Wisconsin, has returned from her two-week vacation in New York City. . . . The Rio theatre in Appleton, Wis., managed by Gerald Luedtke, celebrated its 25th Birthday November 10-16.

MINNEAPOLIS

Mike Guttman of the Orpheum theatre at Aberdeen, S. D., was elected a director of the Aberdeen Chamber of Commerce. . . . Adolph P. Heupel, new exhibitor at New Leipzig, N. D., was a recent visitor on Film Row. . . . Irving Braverman, Columbia salesman, was married to Eleanor Herman. Film Row associates had a stag for Braverman at the White House. . . . Frank Lesmeister is completing a remodeling project on his Blair theatre at Blair, Wis., which will cost several thousand dollars. CinemaScope equipment will be installed in the house. . . . Joe Wolf, operator of the San Pedro drive-in at San Antonio, Texas, was in to visit his son at the University of Minnesota. Wolf formerly was sales representative in the territory for IFE. . . . "Buck" Stoner, Paramount midwest division manager, was in negotiating with Minnesota Amusement Co. . . . Herman Goldberg, Warner building supervisor, was in. . . . Al Aved, operator of a buying and booking combine, and two partners will build a 2,000-car, twin-screen drive-in at Maryknoll, Dakota county, Minn.

NEW ORLEANS

R. L. Johnson, Johnson Theatre Supply, reports the following sales and installations of wide screen, CinemaScope lenses and sound: Percy Guitreau and Irving Zeller's Gonzales drive-in, Gonzales, La.; Alex Rosenthal's, Silver City, Alexandria, La.; Frank Glicks, Morton and Utica, Miss. theatres, and Cecil Howard's Joy, Clinton, La., and the Rex, Jackson, La. . . . Sam Ewing, Steven's Television representative, was here for a few days at the local exchange. . . . Fuzzy St. John, the funny man of many Western features, was in town. . . . Paul Maher, local youth, is $150 richer by recognizing the lovely Contessa, much sought mystery woman, and tapping her with an issue of "The Item." The contest was to promote "The Barefoot Contessa," currently playing at Loew's State. . . . Lora Chaney, a member of the board of directors of Women of the Motion Picture Industry, Dallas Club, who has been here doing a hitch in the Women's Naval Reserve, was a guest at the Wompi's recent November luncheon.

OKLAHOMA CITY

High-kicking star, Vera-Ellen, won the Red Cross $5 as she kicked the hat off traffic officer R. I. Cochran on the sidewalk in front of the Criterion theatre. Paramount publicity man, Robert Bixler, bet Criterion manager Gordon Leonard $5 the dancer could perform the feat, winnings to go to the Red Cross. The movie star was in Oklahoma City for the opening of "White Christmas" in which she stars. Her sidewalk kick attracted quite a crowd. . . . The board of directors of TOO met at the Biltmore hotel in Oklahoma City recently to make final plans for the annual convention which will be held in the Biltmore Dec. 5-7. . . . About six theatremen from Oklahoma City attended the national convention in Chicago. . . . Si Fabian, president of Stanley Warner, will be the principal speaker at the TOO banquet Dec. 7. Other guests will include Bob O'Donnell and John Rowley, both of Dallas; Al Reynolds, manager of Ezell Drive-Ins, Dallas; Jack Branagel, Kansas City, Commonwealth Theaters; Jerry Pickman, Paramount Film Co., New York, and E. A. Martin, newly elected president of TOA.

OMAHA

Mrs. Esther M. Green of FEPCO, theatre advertising firm, has an injured nose as the result of a three-car collision on an Omaha street. She was treated at the hospital and released. . . . Paul Webster, United Artists salesman, has rejoined Republic as manager of the Omaha branch. He succeeds Larry Seidleman, who will head the Republic exchange at Pittsburgh. . . . Friends of the late Eddie Rostermundt, in all branches of the industry, have presented a memorial gift to Childrens Memorial Hospital in honor of the former United Artists salesman. Rostermundt died after a long illness. . . . Archie Herzoff, of the Universal advertising division, visited I. M. Weiner in the Omaha exchange on a visit to a number of cities in the Midwest. Archie is a former newspaper man of Sioux City, Ia. . . . The Wilcox, Neb., Community theatre, managed by Dale Fries, has closed down. . . . Dave Rice of Baltimore is now assistant booker in the Omaha Columbia office.

PHILADELPHIA

William I. Greenfield reopened his Riviera in the Manyunk section of the city, after having the house refurbished and redecorated. . . . The New Penn and the Colonial, neighborhood houses recently closed, being

(*Continued on following page*)

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.
First·American products, inc
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)

dismantled as theatres. . . . David Rosen's independent film exchange has taken over the area distribution for "The Stratford Adventure." . . . Several A. M. Ellis neighborhood houses as well as some Stanley Warner neighborhood houses are now holding cooking schools as matinee draws. . . . Lewis S. Black, city manager in Wilmington, Del., for the Stanley Warner Theatres, is industry chairman for the United Community Fund of Northern Delaware. . . . Penn-Paramount district managers met in Pottsville, Pa., along with theatre managers and assistants, with general manager Ben Rosenberg presiding. . . . Tom Jones, manager of the Strand, Scranton, Pa., is in charge of the theatre division for the Lackawanna Valley Federated Community Chest drive. . . . The Victoria Amusement Co. closed its Tamaqua in that upstate city.

PITTSBURGH

George Nader, the Universal-International leading man, will be a guest at the annual banquet of Tent One, Variety Club, Sunday night, Nov. 21 in Hotel William Penn through the efforts of Mrs. Pete Dana on the banquet committee. . . . Thanksgiving Week attractions appear to be solid this week with "Desiree" at the Fulton; "Phffft" in the Harris; "White Christmas" at the Penn, and "Track of the Cat" at the Fulton. . . . The Squirrel Hill has already announced its Christmas holiday picture, "The Detective," a plum since Alec Guinness always means top business in this art house. . . . The Stanley expects "The Silver Chalice" for Christmas. . . . The Penn brought in "The Last Time I Saw Paris" to replace "Suddenly," while the Fulton announces "Carmen Jones" will replace "Desiree". . . . The Met Opera telecast draw about half a house to the Stanley, about 1,400 persons. . . . Cinerama, which has held 23 special youth showings since it opened last December, will add eight more such showings next month.

PORTLAND

First run business is perking here with all houses having top product. . . . Arnold Marks, "Journal" drama editor, was off to Seattle, Wash., for the weekend to catch "Time Out for Ginger". Melvyn Douglas, the star, was in town a day ahead of his show to do a campaign for the Providence Hospital. . . . Thomas Walsh, J. J. Parker executive, and Art Adamson, Indie circuit operator, are back from the TOA convention. . . . Al Forman, Oregon TOA president and circuit owner, returned to his desk after a trip to the southern part of Calif. . . . Hamrick's city manager, Marvin Fox, has installed a huge seamless screen in the Liberty theatre. . . . Merriman Holtz is back at his desk after checking his circuit in Anchorage, Alaska and vicinity. . . . "Oregonian" drama editor Herb Larsen returned to the hospital after a relapse of his recent illness. Don Fuller, Buena Vista representative from San Francisco, was in town.

Reliable firm located in Paris (France) wants to find representation of American pictures for Europe and Near East. Excellent bank references. Write: Julian Hardy, Liberal Film Co., 33 Champs Elysées, Paris.

PROVIDENCE

"White Christmas", headed for the Strand, got a tremendous promotional "break" when the Providence "Sunday Journal" devoted the entire front page of the feature amusement section to pictorial review of the film. . . . "A Star Is Born" held for a second big week at the Majestic. . . . Practically all surrounding drive-ins are equipping their snack bars, refreshment stands and rest rooms with heating systems. The latest to follow this practice is the Bay State drive-in, just over the R. I.-Mass. state line, in Seekonk. . . . Local police recently rounded up several youths who were members of a gang of some twenty-odd that crashed the gate at the RKO Albee during a special Hallowe'en midnight performance. The vandals ganged up on the ticket-taker and forcibly gained admittance.

SAN FRANCISCO

Managerial changes along the street: Kenneth Ketner, assistant, St. Francis, resigned to return to Los Angeles, and replaced by George Pierce, upped from Paramount usher. Claude Plumb, floorman, St. Francis, resigned to replace Peter Zie as assistant at the Esquire. . . . Missing from the row is Dennis J. McNerney, partner of Blumenfeld Theatres, who died November 7 at the age of 71. Survivors are his wife Calista and two children. . . . Returning after six weeks absence caused by a broken shoulder is Gladys Beaupre, veteran switchboard-receptionist at the Paramount Exchange. . . . Jack Hurley also returned to Paramount as booker, following a fling at exhibition. Hurley was Paramount office manager during the period 1945-1948. . . . Taking larger quarters is the Ackerman-Roesner Theatre Co. that moves its headquarters to the Warfield Building December 1, and has engaged an additional bookkeeper, Robert Hock (new to the industry). . . . E. Walker Chapman of the Royal Theatres, Hawaii, was in for conferences with Stanley Lefcourt, before leaving for Los Angeles.

ST. LOUIS

The Tazewell theatre, Washington, Ill., has reopened with one afternoon and two evening performances. . . . The Corral drive-in near Flat River, Mo., expects to close for the winter this month and then will start an intensive repairing and expansion program in preparation for next season. . . . Mrs. Milton Hearle, secretary to the branch manager of Columbia Pictures, St. Louis, was crowned "Miss Film Row" at the recent dinner of the Missouri-Illinois Theatre Owners at the Hotel Chase. . . . The Plaza theatre at Potosi, Mo., has just shown its first feature on the new CinemaScope screen. . . . The Esquire theatre, Springfield, Ill., which closed its doors recently, has opened as a second run theatre. . . . The Newston theatre, Mascoutah, Ill., which has been operated by Fred Young, has ceased operation because of lack of patronage, it has been announced. . . . Nineteen neighborhood theatres in St. Louis have just conducted a "Toys for Tots" Christmas project. The admission price was a new or repairable toy.

TORONTO

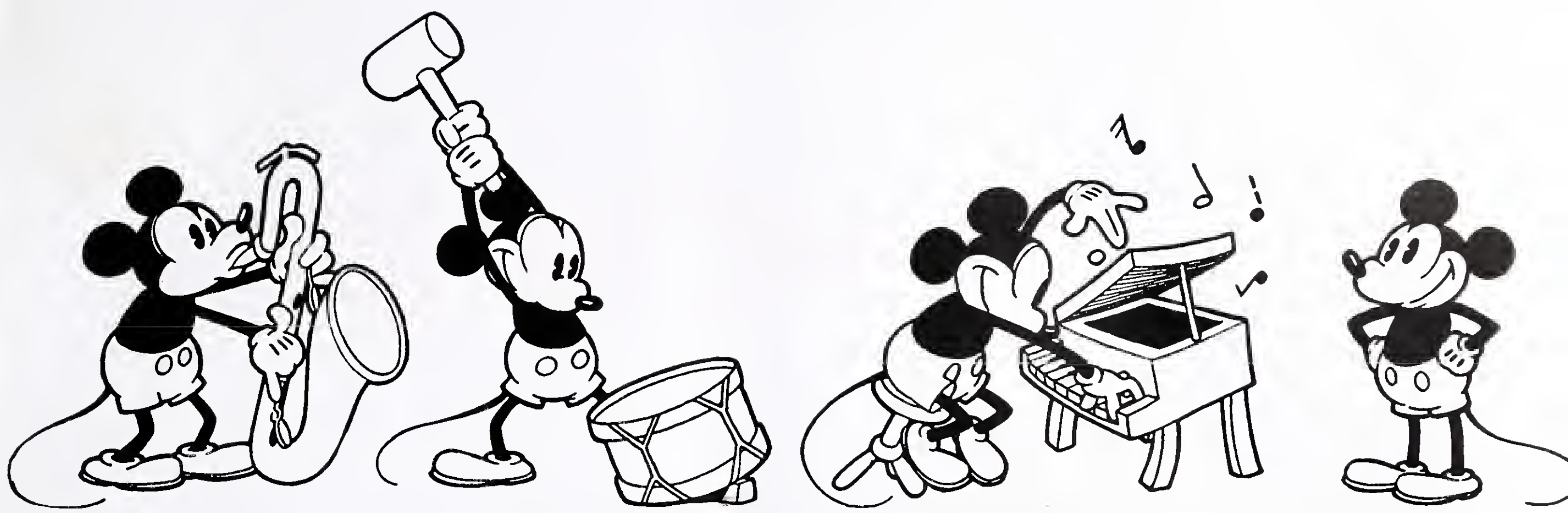
A familiar abbreviation to be included in the already numerous initial list in the motion picture industry is that of WOMPI. It stands for Women of the Motion Picture Industry. Prime movers in the club's formation are Anne Kaplan of Paramount and Glad Rownsley of the U. A. office. . . . George Altman, of Mavety Film Delivery Service, continues hard and strong in his one-man campaign to raise funds for Variety Village through collection of scrap. His latest donation was $600. . . . John Davis, of the JARO, is expected in these parts later in November. . . . J. Roy McCullough and R. L. (Bob) Todd have joined Adfilms Ltd. McCullough is western divisional manager, while Todd is eastern divisional manager, with headquarters at London, Ont. . . . Paul Hamer, manager of the Christie here, is the manager of the Odeon, Guelph, where manager Ken Davies was until his move to a similar post at the Odeon, London. Keith Wilson, formerly supervisor of Ontario District D of Odeon Theatres, becomes manager of the Odeon, Brampton. . . . Motion picture and TV producers at Associated Screen News' Workshop sessions at Montreal will see the first demonstration in Canada of 16 mm. CinemaScope through the auspices of Bell & Howell.

VANCOUVER

Jimmy Davie, RKO manager, reports "Living Desert" doing terrific business in outside Famous Player situations, aided by campaigns by local managers. . . . "White Christmas," first VistaVision picture to play here, had no trouble copping top money, packing the 3,000-seat Orpheum with long lines and breaking the weekend record for the house. . . . Jack Proudlove, veteran FPCC manager, died in an Edmonton hospital following a long illness. He was 46 and had managed theatres in Winnipeg, Regina and Fort William during his 26 years in show business. He was manager of the Empress in Edmonton before his illness. . . . Owen Bird installed CinemaScope in his 150-seat Yoho theatre at Golden in the B. C. interior. . . . Sydney Freedman, assistant manager at the Studio since it opened, was appointed manager replacing the late Mickey Goldin. . . . Steve Rolston, secretary of B. C. branch of Canadian Picture Pioneers, will represent Vancouver at the annual meeting in Toronto Nov. 25 Rolston is manager of Alliance Films in Vancouver. . . . Lorna Tyrrell, Paradise cashier, was hospitalized for major surgery. . . . Ken Atkey, publicity head of Odeon Theatres in B. C. district, is the father of a girl, the second child for the Atkeys.

WASHINGTON

Orville Crouch, eastern division manager of Loew's Theatres, and, Mrs. Crouch are vacationing in Florida, returning December 1. . . . Wade Skinner of the Stanley Warner advertising dept., attended the annual Admiral's inspection of the Naval Air Reserve Training Group at Anacostia. He is a reserve officer. . . . The Variety Club Board of Governors will have its final 1954 meeting December 6 in the executive room of the Willard Hotel. . . . The Stanley Warner Club distributed nominating ballots for elections of officers. . . . Morton Gerber and Jack Fruchtman are the delegates to the Variety Clubs International Convention in Los Angeles, in May, representing Tent 11. International Canvasman for Tent 11 is the incoming chief barker Alvin Q. Ehrlich. . . . Sam Galanty, Columbia Pictures mideast division manager, and Ben Caplon, branch manager, attended meetings in Chicago.



FROM MICKEY MOUSE

The Disney Story

TO BUENA VISTA

a Cartoon grows to an Institution

by CHARLES S. AARONSON

THAT large sized headline there above is imposing enough, it is true, yet it is something of an over-simplification. Walt Disney Productions, with offices in California, at 2400 West Alameda Avenue, Burbank; at 447 Madison Avenue, New York City, and lately plenty of way stations across the world, is an outfit with a truly unique business personality.

It is unique in large measure because it stems from, has had its growth around and builds through a single man, without which it would not be, and yet a man whose voice is restrained, whose presence is quietly felt, rather than oppressively dominating.

It is difficult indeed to talk of Walt Disney Productions without going whole-hog into a discussion of one Walter E. Disney. Yet to do so would be unfair in the extreme, unfair first to Walt himself, for he's that type of man, and secondly, unfair to all those seven or eight hundred men and women who happily call him boss, in perhaps the most benign use of the term in modern business history.

◆ ◆ ◆

Friend of ours across or behind this page, Bill Weaver, Herald Hollywood editor, has neatly and unobtrusively wrapped up a word picture of Walt Disney, with a plate of eatin's in front of him at the studio cafeteria, which tells the "who" clearly and well. There's loads more to be telling, however, of the Enterprise which is Walt Disney Productions.

The Disney operation, as it has developed through these hustling, sparkling twenty-six years since Mickey Mouse came into being, might well be described, with alliteration fairly dripping from the typewriter, as a saga from a man-made mouse to a modern movie merchandise miracle. It is, in point of sober fact, precisely that, on all counts.

The Bulletin of the American Institute of Management recently offered at the request of Hollywood interests a candid opinion of general management in the film industry. It reported that "Disney stands alone," and referred to the one Hollywood company that "maintains true artistic integrity. In his development of the animated cartoon, the animated feature and the nature film, Disney showed that one can set strict artistic goals and make money at the same time."

Disregarding any reference to other companies, the point of significance in the Institute's appraisal of the Disney operation lies in the single word "integrity." From the moment of the very inception of the idea which has grown so richly through the years, Walt Disney never for a single moment lost sight of the basic meaning of that word. And when countless Moms and Pops the world around say, in effect, "A Disney? sure the kids can go!" that is one aspect of the basic Disney integrity at work again.

TERRY RAMSAYE ON MICKEY MOUSE

The late Terry Ramsaye, former editor of The HERALD, in the issue of October 1, 1932, had the following to say about Mickey Mouse:

"Mickey Mouse is the crystalline, concentrated quintessence of that which is peculiarly the motion picture. He is at one with the Great Common Denominator of the great common art of the commonality in terms of expression, while in production he is a logarithmic derivative of the whole of screen technology. He is as simple as a dandelion and we do not know what makes it grow.

"Mickey is most humbly superhuman. He is an evolutionary product with everything that ever was made for the screen in his ancestry. . . . Mickey confers distinction and honor upon the motion picture by his peculiar and lone capacity to utilize and demonstrate all of those capacities of the camera and screen as an instrument which especially distinguishes it from other media of expression.

"In turn this amazing little creature of the cinema promises to share in the glory of the great fictional immortals, in the hall of fame with Santa Claus, Don Quixote, Paul Bunyan, Rip Van Winkle, Long John Silver."

That word, also, is in large measure responsible for the fact that the Disney organization has perhaps the highest degree of employee loyalty to be found anywhere. And it is a measure of the situation, too, that the word "employee" as used here might better be changed to read "fellow-worker."

There is often considerable over-use of the word "team" as it applies to the operation of a business organization, yet in this instance it appears absolutely inevitable, and may be used without fear of successful contradiction. This is truly a team, and the boss is no manager or sideline coach—he's the quarterback!

◆ ◆ ◆

On a recent day, an impartial industry (non-Disney) observer slid a phrase across a New York luncheon table which seems to do a lot of telling in a couple of words. He called the coast studio operation of Walt Disney Productions one of "whimsical efficiency."

The ramifications of the Disney enterprise, speaking with a small "e" as well as a capital "E," are many and varied. Each is in a real sense a full-scale enterprise in itself. There is cartoon production, itself in varied categories, then animation and live action production in combined form, then live action production alone, in addition to distribution of motion pictures, the music from motion pictures and its sale, the enormous and highly lucrative merchandising of licensed manufactured goods using the Disney characters as basic material, the production of a full-hour television program each week, and lastly—for the moment—the development of the fabulous Disneyland, a truly Disneyesque creation, a world of dreams and tomorrows, built for all to see and enjoy. It's a safe bet millions will so do.

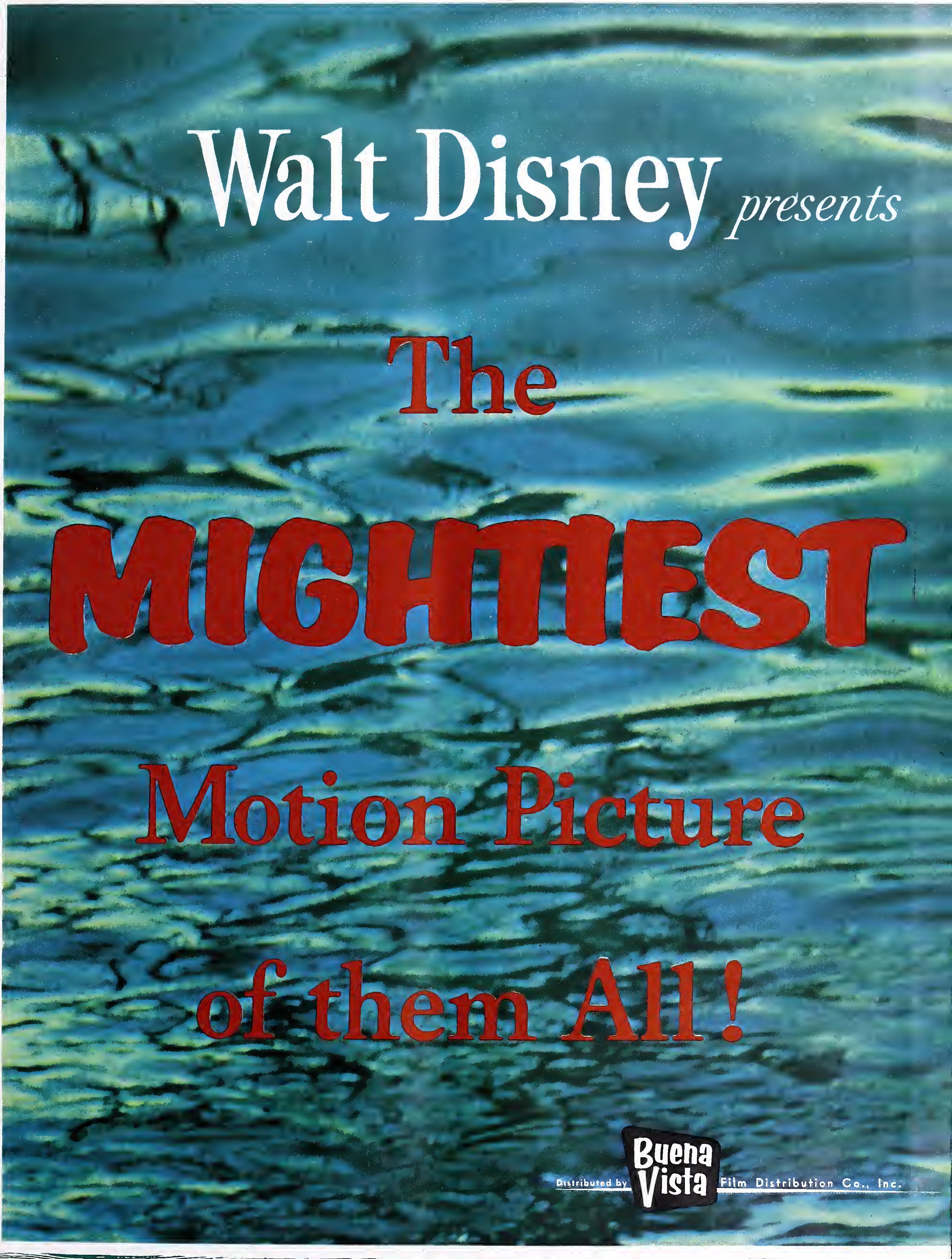
◆ ◆ ◆

Walt Disney was born in December 1901, which makes him about to be 53; his big brother Roy O. Disney was born in 1893, which makes him 61. Walt's biography in Motion Picture and Television Almanac is brief enough, Roy's is tiny. Almost in its entirety it says: ". . . began production of animated shorts with brother Walt, in Hollywood; eventually in charge of distribution and financial end of organization."

That's all of it!

Walt is listed as chairman of the board of Walt Disney Productions, Roy as president. Neither one appears on the officer

(*Continued on page* 52)



Walt Disney *presents*

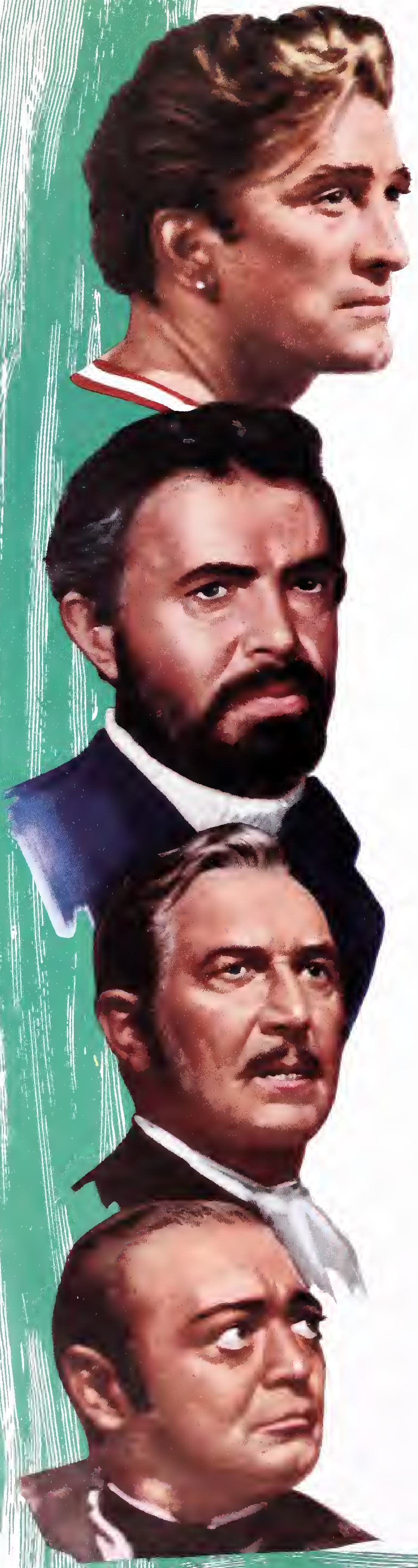
The

MIGHTIEST

Motion Picture

of them All!

Distributed by Buena Vista Film Distribution Co., Inc.



Out of the pages of the world's most amazing novel comes the most eagerly awaited motion picture event of the year —here is screen entertainment filled with the boundless beauty and endless wonder of an existence no man was meant to discover! . . . a powerful spirit of high adventure woven into Walt Disney's most ambitious screen endeavor . . . 20,000 LEAGUES UNDER THE SEA.

Starring

KIRK DOUGLAS as NED LAND,

the indomitable harpooner . . . a brawling, swashbuckling NEW kind of role for the lusty Douglas . . . descending into uncharted depths with a steel harpoon and an iron heart!

JAMES MASON as CAPTAIN NEMO,

the most compelling figure in all the world of adventure. Following up his recent successes with perhaps his greatest role . . . that of the Commander of the Nautilus, dark genius of the vast undersea domains!

PAUL LUKAS as PROFESSOR ARRONAX

Renowned star of the Broadway stage as well as the Hollywood screen, Paul Lukas is perfectly cast as the French scientist who symbolizes man's ceaseless desire to behold the powers of the universe!

PETER LORRE as CONSEIL

In a career that has included every kind of movie villainy, Peter Lorre finally has a chance to play a different kind of role as the unpredictable Conseil . . . the little man in history's biggest moment!

THE MIGHTIEST MOTION PICTURE CAMPAIGN OF THEM ALL!

HARD-HITTING ADVERTISING, PUBLICITY AND EXPLOITATION BARRAGE TOUCHES OFF HIGH-POWERED, COAST-TO-COAST CAMPAIGN FOR . . . .

20,000 Leagues UNDER THE Sea

Based on the famous Jules Verne novel

STEREOPHONIC SOUND

CINEMASCOPE

COLOR BY

TECHNICOLOR

➡ ONE YEAR PUBLICITY DRIVE PRECEDES RELEASE OF 20,000 LEAGUES!

Covers, spreads and feature articles dominate nation's top-circulation magazines, newspapers and syndicated columns!

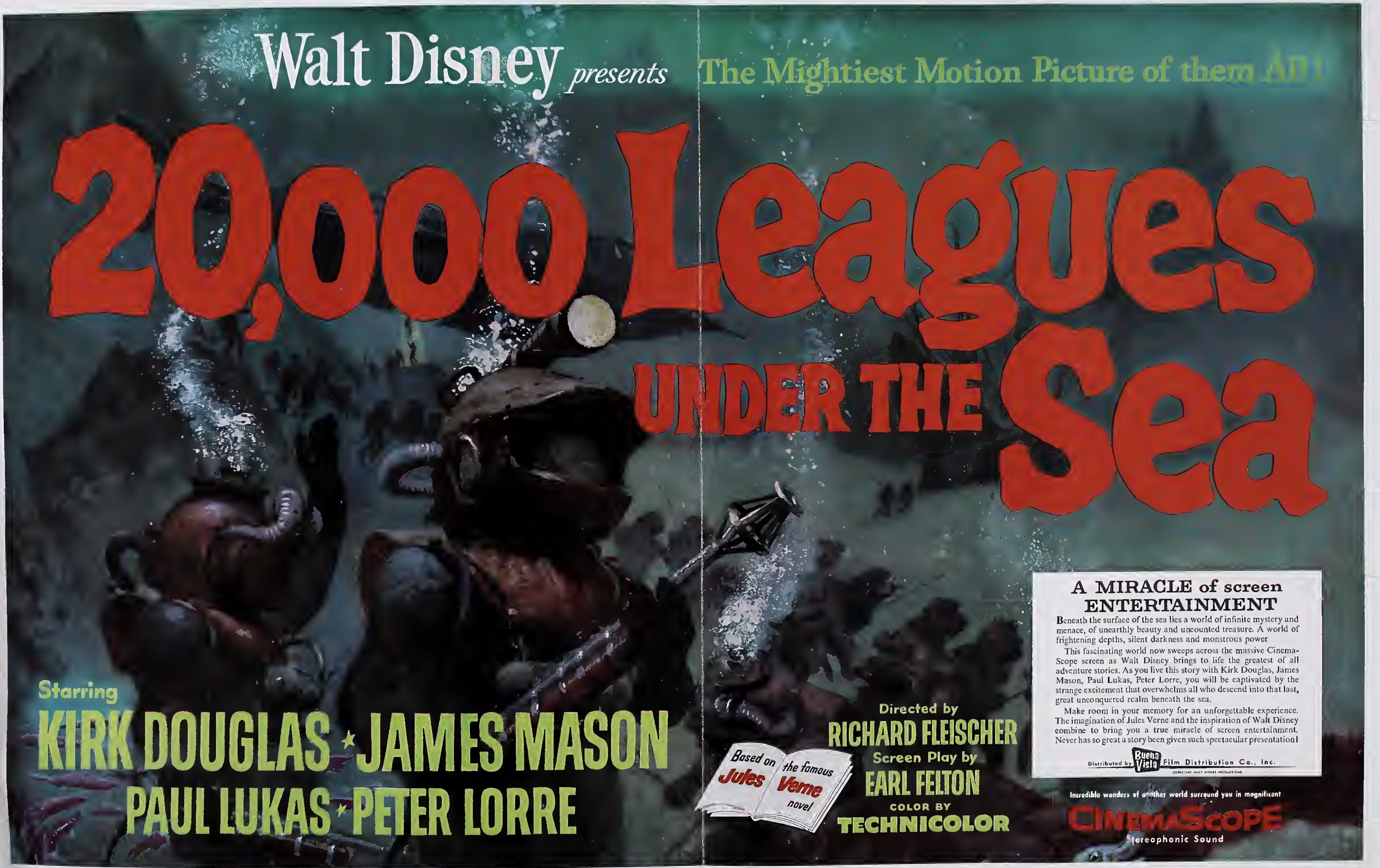
➡ ACROSS-THE-BOARD NATIONAL ADVERTISING BLANKETS THE PUBLIC WITH 20,000 LEAGUES SELL!

Four-color, double spread and single page ads touch off powerful saturation campaign for Disney's mightiest motion picture!

➡ ESTIMATED AUDIENCE OF 30,000,000 WILL SEE SPECIAL 20,000 LEAGUES PROGRAM ON NEW "DISNEYLAND" TV SHOW!

Two 1-hour presentations carried coast-to-coast over more than 125 ABC-TV stations—to be specifically devoted to 20,000 LEAGUES —

December 8th: "Operation Undersea" • January 19th: "The Story of Monsters"



Walt Disney *presents* The Mightiest Motion Picture of them All!

20,000 Leagues UNDER THE Sea

Starring

KIRK DOUGLAS ★ JAMES MASON

PAUL LUKAS ★ PETER LORRE

Based on the famous Jules Verne novel

Directed by
RICHARD FLEISCHER
Screen Play by
EARL FELTON
COLOR BY
TECHNICOLOR

A MIRACLE of screen ENTERTAINMENT

Beneath the surface of the sea lies a world of infinite mystery and menace, of unearthly beauty and uncounted treasure. A world of frightening depths, silent darkness and monstrous power

This fascinating world now sweeps across the massive CinemaScope screen as Walt Disney brings to life the greatest of all adventure stories. As you live this story with Kirk Douglas, James Mason, Paul Lukas, Peter Lorre, you will be captivated by the strange excitement that overwhelms all who descend into that last, great unconquered realm beneath the sea.

Make room in your memory for an unforgettable experience. The imagination of Jules Verne and the inspiration of Walt Disney combine to bring you a true miracle of screen entertainment. Never has so great a story been given such spectacular presentation!

Distributed by Buena Vista Film Distribution Co., Inc.

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Incredible wonders of another world surround you in magnificent

CINEMASCOPE

Stereophonic Sound

SOLID MUSIC PROMOTION!

Kirk Douglas cuts his first singing platter for Decca! Columbia, Capitol, Mercury, MGM, London and Golden also arrange for top flight albums and records of 20,000 LEAGUES music!

FULL ARRAY OF PULSATING OPEN-END TV SPOTS!

15-second and 1-minute TV spots, with time allotted for your own theatre mention, include exciting LEAGUES scenes!

COMPLETE GAMUT OF RADIO SPOT ANNOUNCEMENTS DRAMATICALLY POUND HOME "20,000 LEAGUES" EXCITEMENT!

Full orchestral background and authentic sound effects accompany narration of each transcription!

COLORFUL BATTERY OF ATTENTION-GETTING POSTERS AND ACCESSORIES PUNCH "20,000 LEAGUES" ACROSS TO THE PUBLIC!

Deluxe, four color displays form full complement of eye-appealing posters!

SPECTACULAR "28-SHEET" SHOUTS "20,000 LEAGUES" ACROSS THE NATION AS PART OF EXTENSIVE OUTDOOR DISPLAY PROGRAM!

Over 40 cities display impressive "Dayglo" posters in September saturation program!

DISNEY CHARACTER MERCHANDISING PROMOTES "20,000 LEAGUES" IN CONJUNCTION WITH NATION'S FOREMOST MANUFACTURERS!

Mechanical toys and clothing items to be on world-wide market by Christmas!

SPECIAL BOOK AND PUBLICATIONS PROMOTIONS GREATEST EVER FOR DISNEY LIVE ACTION FEATURE!

Biggest names in publishing world launch saturation campaign to promote 20,000 LEAGUES books!

SUNDAY COLOR COMICS PAGE REACHES 32,000,000 READERS WEEKLY!

King Features Sunday series for "20,000 Leagues" breaks in over 50 cities as part of the "Walt Disney Treasury of Classic Comics"! (Started August 1st, 1954)

TOP MANUFACTURERS IN OUTSTANDING ADVERTISING AND PROMOTIONAL TIE-INS!

Cooperative ads with "Botany," "Van Heusen," "Times" and other manufacturers, scheduled for LIFE, LOOK, COLLIER'S THIS WEEK — magazines with a combined circulation of 19,086,000!

EXCITING CINEMASCOPE-TECHNICOLOR THEATRICAL TRAILERS MADE IN THE DISNEY MANNER!

Deluxe 4-minute Cinemascope-Technicolor Trailer!
Special 1-minute Cinemascope-Technicolor Teaser Trailer!

EXHIBITOR'S CAMPAIGN BOOK PACKED COVER TO COVER WITH EVERY IMPORTANT FACET OF ADVERTISING, PUBLICITY AND EXPLOITATION!

Clear-cut information on "Where to, When to and How to" vividly embodied in giant pressbook!

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1660 Cordova Street
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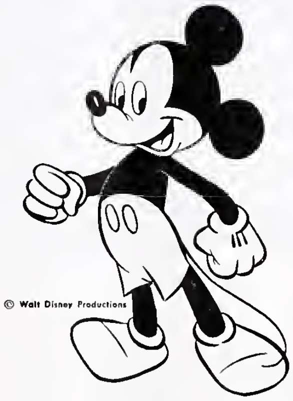
LITHO U.S.A.

The Prize Baby of the Industry

SALUTES

Walt Disney



AND

BUENA VISTA FILM DISTRIBUTION CO., INC.

AND IS PROUD TO ANNOUNCE DISTRIBUTION OF ALL TRAILERS AND ADVERTISING ACCESSORIES THROUGH

NATIONAL SCREEN SERVICE

COMMENCING IMMEDIATELY WITH ALL CURRENT AND FUTURE

Walt Disney Product

WALT DISNEY —artist and Storyteller

by WILLIAM R. WEAVER

WALT DISNEY is a forward-looking young man.

He is a year into production of his second all-animation CinemaScope feature, "Sleeping Beauty," with two years to go. (His first CinemaScope cartoon feature is the imminent "Lady and the Tramp").

He is 22 productions into his commitment for 39-hour-long television films per year for seven years.

And he is at steel-raising point in construction of his 160-acre, $9,000,000 Disneyland, a commitment in perpetuity.

Collectively these projects, to name but a few of many, impose upon him more forward-looking than any other studio head in Hollywood, or the world, has let himself in for. But this man can handle it.

Walt Disney, at a calendar 53 that would look more like his age if written backward, is easily the forwardest-looking of all the 700 or so of his fellow-workers who break for lunch at the same time he does and stroll off for a spot of horseshoe pitching, table tennis or sun-drowsing at spaciously provided places on the studio's 51 acres, or queue up with him at the commodious studio cafeteria where they, he, and his occasional guests, be they visiting press or VIPs indeed, inch along on even terms to appease the inner man with selections from an impartial menu.

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Nobody ranks anybody here, and that's pretty much the way it is all over the Disney plant. Everybody likes it that way. Hardly anybody ever quits the Disney payroll, and nobody ever gets laid off or let out if the man they all call Walt can find or devise work for their hands. Usually he can. He works harder at doing that than just about anything, for unemployment is one of the few things he had more than enough of when he was a boy, and he hasn't forgotten how it feels.

On the Tuesday of this reporting the ranking item on the cafeteria menu is roast lamb, and the producer of more kinds of entertainment than anybody in production ever undertook to turn out simultaneously, takes a big helping of it, surrounds it with a variety of vegetables and tops it off with a rotund wedge of pumpkin pie. In a community where a leaf of lettuce and a spoonful of cottage cheese is noon-time par for producers, this meal is a mid-day banquet.

But this producer consumes it with the gusto of a man with a full day's work behind him and another ahead, which is par for Disney. Hard work was another of the few things Walt had more than enough of in his boyhood, a hardship that's stood him in good stead ever since.

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In the course of the meal you ask him why he's so busy on so many projects at a time when the motion picture business, by all box office accounts and Wall Street indices, appears to have weathered the several tempests of the post-war period and to be facing clear sailing. He replies simply:

"We've got to keep selling our industry to keep it going. We stopped our selling effort in the war years, when people went to the movies because they had nowhere else to go, and we almost lost our business in consequence. Now we have it back again, to a large extent, after a tremendous technological effort and monumental investments in big attractions, but we'll lose it again if we let down in our selling. No business ever gets so good that it will take care of itself."

As he says this, two of the three long-range projects cited at the beginning of this report fall snugly into place as significantly promotional, as well as outrightly commercial, in character.

The seven-year commitment to television, a medium which the committed producer considers to have passed its peak as a competitive threat and to have entered upon a phase of growing usefulness to the motion picture, stacks up as an incomparably intimate channel of approach to the family unit, always the prime consideration in the Disney planning. (Strictly a family man himself, with his pair of daughters, Diane and Sharon, his sternest and most respected advisors and critics, Walt Disney believes the motion picture's first obligation to itself and its public is to be true to the American family without deviation.)

The perpetual commitment to Disneyland, a place and an enterprise so vast and varied that it takes even its creator a good while to outline it to you, is in its promotional aspects a fixed and permanent equivalent of the television show. It's designed primarily for attention and use of the family unit, and it is spacious enough to take good care of a very great many.

It has parking space for 10,000 automobiles, and the experts who figure out expectancies in a matter of this kind count on the Disneyland displacement to run 4½ persons per car. That equals a normal attendance of 45,000 individuals, and when a mathematician gets through multiplying that number by the number of days the place is open—365 per year—and the daily turnover—not yet calculated—he finds himself teetering atop totals that sound strikingly like the estimated listening audiences of television programs.

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There are some undisclosed features of the Disneyland project that may be mentioned here as of special interest to this exhibitor readership. One such feature is the model motion picture studio on the Disneyland premises where, Walt says with manifest satisfaction, "the millions of people who come to Hollywood to see pictures made, and never get to see them, can satisfy that interest to the full, and of course to the long range benefit of motion pictures."

And another such feature, or features, is, or are, certain motion picture theatres,

(*Continued on page 56*)

BUENA VISTA

—a Distributor with built-in Exploitation

ROY O. DISNEY

LEO F. SAMUELS

by VINCENT CANBY

THE motion picture industry, dealing with the business and the art of visual tale-telling, has more than a passing acquaintance with the greatest of all techniques in narrative conjunction, the phrase "and then. . . ." The latest "and then . . ." in the continuing Walt Disney story is Buena Vista, or, to be historically accurate, Buena Vista Film Distribution Company, Inc., the subsidiary formed in 1952 to handle what some industry wits would have paraphrased as a "hot cactus," the first feature length True Life documentary, "The Living Desert."

Almost every new Disney venture, from his first feature length cartoon to his first half-hour True-Life documentary, had met with skepticism which was quickly dissolved when gross reports started coming in, but the boys in the back rooms thought they really had him on a 73-minute film whose cast was comprised of such creatures of the lower orders as kangaroo rats and square-dancing scorpions, all for real and not a cartoon. The bizarre would seem to have reached the margin of diminishing returns.

It was to give "The Living Desert" the necessary specialized selling that Buena Vista came into being. Leo F. Samuels, Buena Vista president and Walt Disney Productions' world-wide sales manager, is quick to point out, however, that Buena Vista is no overnight baby conceived in the heady passion of expediency. Buena Vista, says Mr. Samuels, is a natural evolvement, a part of the long-range evolution within the Walt Disney enterprises. The September announcement that henceforth Buena Vista would handle all Disney features, beginning with the December release of "20,000 Leagues Under the Sea," was a specific development in that general evolution.

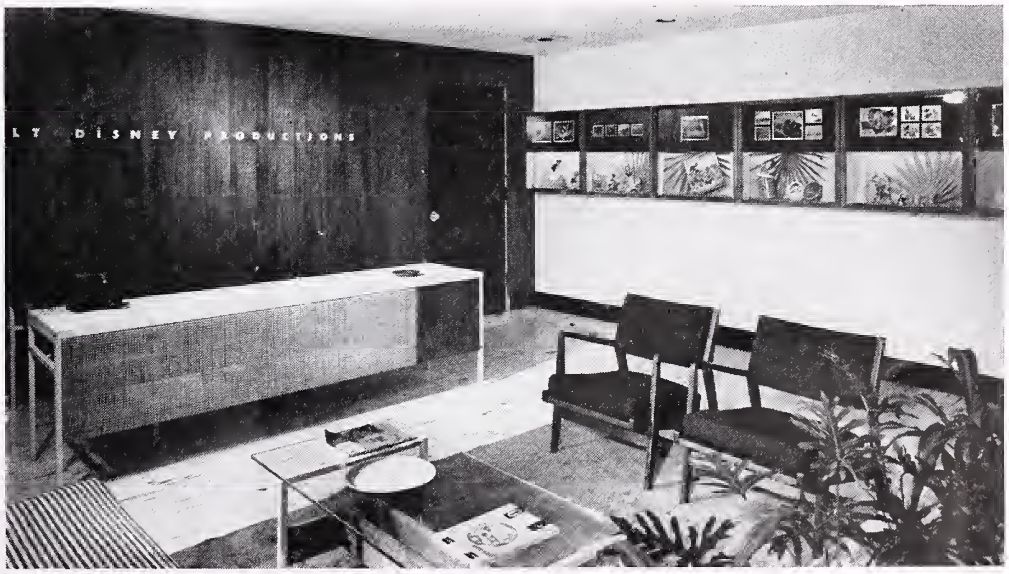
The other day in his New York office at 447 Madison Avenue, Mr. Samuels explained it this way: "From the start, Disney product has been 'self-financed.' In succeeding steps we have taken over the handling of our own music, merchandise and accessories. It was only natural that we should one day take over the selling of our own pictures."

Sitting in on the same conference, Irving Ludwig, Buena Vista vice-president as well as domestic sales manager of the Disney organization, added that even with the Disney product released through outside organizations "we did 85 per cent of the selling job anyway," starting from the conception and production of the picture through the national ad campaigns.

And that brings up one of the Disney, and Buena Vista, bywords—pre-selling, an example of the thoroughness of which is currently to be seen in the campaign for "20,000 Leagues Under the Sea," the first live-action CinemaScope feature for the new distributing firm. Mr. Samuels would like it emphasized, too, that Disney's formation of Buena Vista is meant in no way to reflect on the treatment which Disney features received from RKO Radio, which is continuing to handle Disney short subjects.

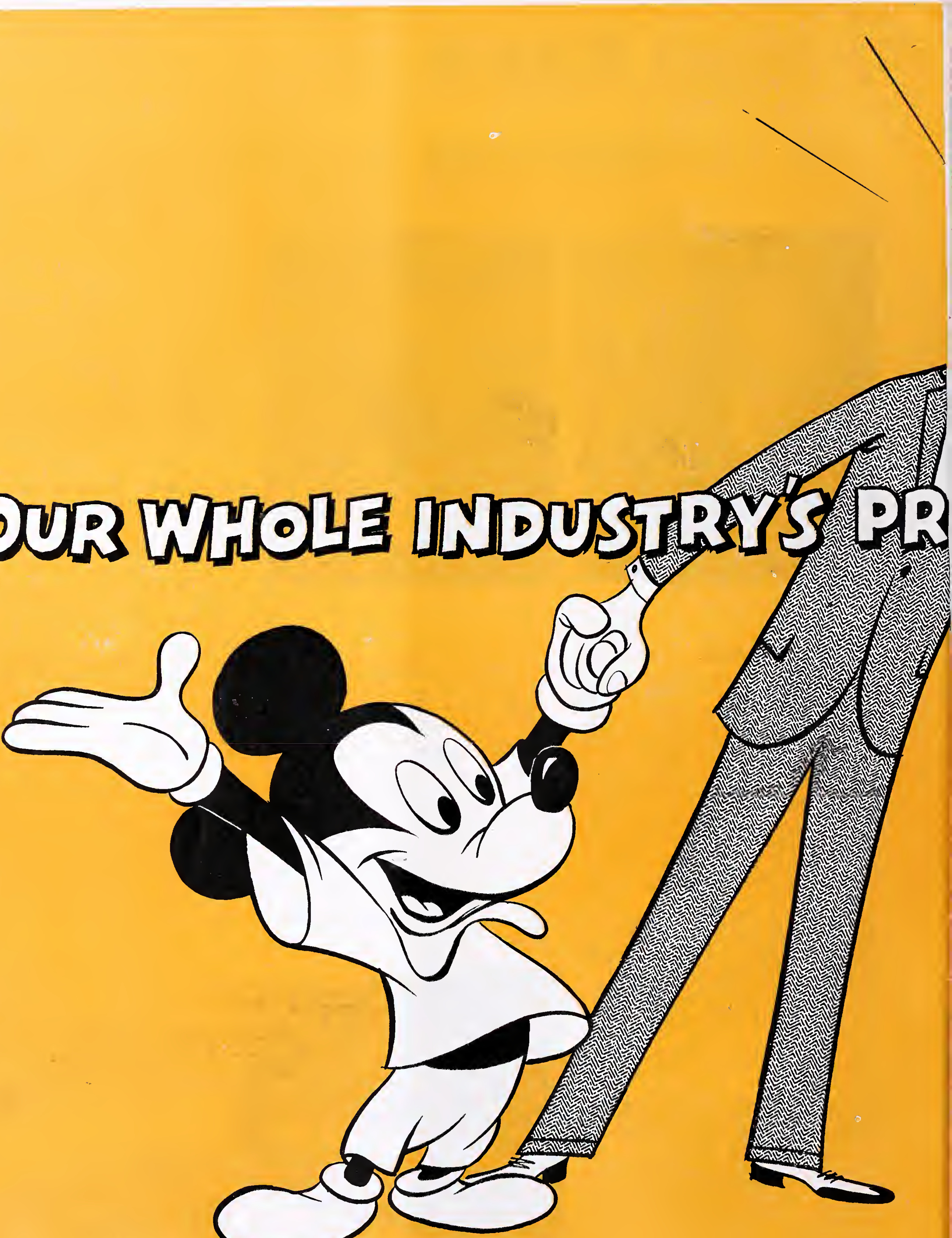
He points out, however, that by handling its own features, the Disney organization can devote itself entirely to the needs of one specific picture at a time. There is no problem of meeting the requirements of a big release schedule. Exhibitors, too, he said, stand to gain from the short-cutting of the channel between the producer and the theatreman, which puts the busi-

(*Continued on page* 59)



The new home of Walt Disney Productions, Inc., occupied recently with the implementation of Buena Vista as a full-fledged distribution company, is an entire floor at 477 Madison Avenue, New York. Designed and decorated by Designs for Business, Inc., it is completely functional, incorporating the most advanced industrial and production techniques. The installation, under the direction of Maurice and Joseph Mogelescu and G. Luss of Designs for Business, utilizes custom designed furniture, built-in units, translucent glass walls, acoustical ceilings and a co-ordinated layout. The view at left is the reception room, done in tones of white and gray.

"OUR WHOLE INDUSTRY'S PR



OUD OF WALT DISNEY…"

A CINEMASCOPE PIONEER

We are looking forward to your first live-action, full-length CinemaScope Technicolor presentation, "20 THOUSAND LEAGUES UNDER THE SEA."

It's a pleasure to pass a word about a great guy.—Your friends at
20th Century-Fox

DISNEYLAND —permanent institutional promotion

by **JAY REMER**

WHEN the mouse called Mickey first flickered on the screens more than 26 years ago in "Steamboat Willie," it's doubtful if even a miniscule glint of coming attractions passed before his creator's eye. But the pioneer of magic, not too long afterward, audaciously stretched the cartoon to feature-length, added a "new" sound to the sound track long before "stereophonic" or "hi-fi" became part of the vocabulary, and fused animation and live-action.

This was only the beginning, folks. Technological expansion extended beyond the cartoon into the realm of nature and from the almost unheard of three-reeler to full length studies. Independent producer Disney also became independent distributor Disney, movie-maker Disney has just become television showman Disney and artist Disney is about to become entertainment entrepreneur Disney. For Walt, the wizard of Burbank, has just embarked on his, and probably show business' most costly, mammoth single venture, a $9,000,000 enterprise of fun called Disneyland.

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That's also, and not coincidentally, the name of the hour-long television show which, everybody must know by now, the Walt Disney organization is presenting weekly over the ABC network. Like its namesake, it features the four lands of Fantasy, Frontier, Tomorrow and Adventure. The quartet of sources will alternate weekly, although not necessarily in any particular order.

It's difficult to say if anything is ever really unique, but in the world of show business Disneyland is a most apt example of Mr. Webster's succinct description of the word—"being without a like or equal."

The project, which is now under construction in southern California, has been described as "a fabulous playground—something of a fair, a city from the Arabian Nights, a metropolis of the future, a showplace of magic and living facts, but above all a place for people to find happiness and knowledge."

Disneyland is going to be a composite of the worlds of yesterday, tomorrow and fantasy. There will be four main realms of entertainment—Fantasyland, Frontierland, Tomorrowland and Adventureland.

Fantasyland's attractions each will relate to some cartoon figure or story book character made famous by the Disney organization. For example, Dumbo, the elephant that learned to fly, will be utilized as an aerial ride, and Monstro, the whale who tussled with Pinocchio, will be present as a water slide.

"Fantasyland," says Disney, "is the world of imagination, hopes and dreams."

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A glimpse into the America of yesterday, its history and heritage, is the basis of Frontierland. This land will have stores and buildings reminiscent of the Old West lining the board-walked streets. Conestoga wagons and pony-drawn stagecoaches will carry the people to a river dock. There they can board a paddle-wheeler and take a cruise past famous landmarks of yesteryear.

"In Frontierland we meet the America of the past—out of whose strength and inspiration came the good things of life we enjoy today," says Mr. Disney.

A jet-propelled peek into the future is the essence of Tomorrowland. Visitors will be driven by monorail coaches over buildings of advanced architectural design, and various large industries will have participating exhibits which relate to the advanced world of tomorrow.

Adventureland, the fourth of the wonder lands, is for those with a passion for peril, vicarious though it may be. An explorer's boat will make a five-acre voyage over tropical waters of the earth. At every bend of the river, lifelike wild animals and reptiles will threaten the ship.

Adventureland is described by Mr. Disney as "the wonderworld of Nature's own design, featuring her animal creatures, her settings, her fabulous plan of life." He feels that here is a place for pleasure, understanding and education. "Here will be the wonders of nature and man for all to see and understand," he adds.

Disneyland adjoins the city of Anaheim and is but a 15-minute drive from metropolitan Los Angeles. Scheduled to open next summer, Walt Disney's pet project is expected to greet 5,000,000 visitors annually, 15,000 daily. A parking lot immediately outside the amusement area will accommodate 10,000 automobiles.

Disney's miniature World's Fair will also have an abundance of restaurants, refreshment stands and sidewalk cafes for the hungry, exhibits for the curious and souvenirs for the nostalgic.

As you can see, Disneyland is anything but temporary.

As of this writing, three shows already have been televised and the audience response so far would indicate that Disneyland could have a monopoly on Television Box Office Champions if such a feature were ever inaugurated. Both the first and second shows took top rating honors of all network programs from 7:30 to 8:30 P.M., EST, according to the Trendex ratings. It also topped any network program for the entire evening of November 3.

The first show generally was a preview of things to come, with titillating tidbits "sneaked" from each division. The climax featured Mickey Mouse in a series of his successes, including "The Sorcerer's Apprentice" bit from "Fantasia."

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Show number two was devoted entirely to the film version of "Alice in Wonderland," a perfect representative from Fantasyland. In keeping within the alloted running time of the television show, the picture was edited judiciously, but perfectly, with all of the charm which is inherently in the original Lewis Carroll fantasy, left intact.

Last week's show, the third, was a fascinating glimpse into Adventureland. The first part of the program graphically revealed how the camera crews are able to photograph so much of the nature films that look unphotographable. The second half featured "Seal Island," Disney's first True-Life subject, which received an Academy Award.

The show scheduled for this week was to be "The Story of Donald Duck," a pic-

(Continued on page 58, column 3)

IT'S A PLEASURE MR. D

With many other delighted exhibitors, our theatres have long shared the pleasure of presenting your inimitable motion pictures and characters. But to our American Broadcasting Division goes the exclusive honor of acting as showcase for your nationally televised program,

DISNEYLAND

It is also our great pleasure and pride to be associated with you in your fabulous new Anaheim venture,

DISNEYLAND

a new mecca of American entertainment!

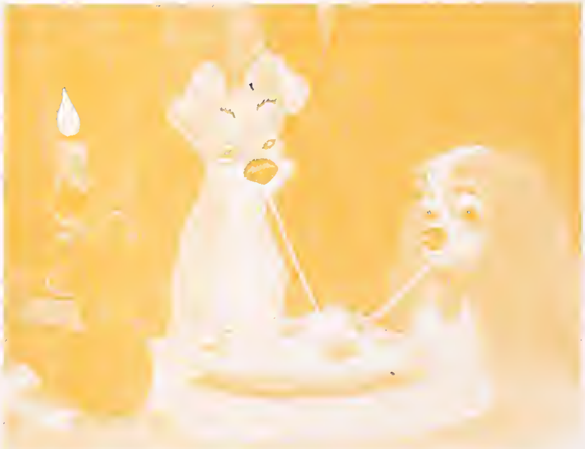
AMERICAN BROADCASTING–PARAMOUNT THEATRES, INC.

Left. Men of the Nautilus battle the giant octopus in one of the hair-raising scenes from "20,000 Leagues Under the Sea." Below. Peter Lorre and Kirk Douglas as unwilling guests on Captain Nemo's strange and wonderful Nautilus. It is Disney's first feature in CinemaScope.

The PRODUCT

BUENA VISTA, brand new distribution arm of Walt Disney Productions, was born into the motion picture industry not with a long list of present and future productions to sell, but with a very select inventory. On the program at present are five pictures, only one with a definite release date, but those five typify the culmination of Disney art. The first, "20,000 Leagues Under the Sea," to open at Christmas time, is the imaginative depiction of Jules Verne's masterpiece of imagination. All live action, it stars Kirk Douglas, James Mason, Peter Lorre and Paul Lukas. After that will be "Lady and the Tramp," feature length cartoon which reverses the previous formula of telling a classic story by telling in cartoon form an original Disney classic story. Following will be "The African Lion," wherein the True-Life Adventure technique shows the result of three years of painstaking photography in the African jungle, and "The Littlest Outlaw," a live action feature about a boy and a horse. Still further in the future will be "Sleeping Beauty," feature cartoon of the classic in the tradition of "Snow White" and "Alice in Wonderland."

One of the scenes from the True-Life Adventure feature, "The African Lion."



"Lady" and the "Tramp," the canine leads in the forthcoming original feature length cartoon of that name.

Left. The boy and the horse in "The Littlest Outlaw," filmed entirely in Mexico.

Congratulations

WALT DISNEY

* * *

TECHNICOLOR IS THE REGISTERED TRADE-MARK OF

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

Congratulations

to

WALT DISNEY

UNITED ARTISTS THEATRE CIRCUIT INC.
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SKOURAS THEATRES CORPORATION

Congratulations to

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★ ★ ★ ★ ★ ★

MAGNA THEATRE CORP.

JOSEPH M. SCHENCK, *Chairman* - GEORGE P. SKOURAS, *President*

Will Present

RODGERS & HAMMERSTEIN'S

"OKLAHOMA"

In The

TODD—A. O.
Process

INSTITUTION

(*Continued from page* 34)

roster of Buena Vista Film Distributing Company, Inc., the new distributing subsidiary. Roy is listed as president of Walt Disney Music Company, but not Walt; and Walt is president and chairman of Disneyland, Inc., but Roy's name is not there.

Elsewhere in these special pages are detailed the development and reasons behind these several subsidiary units of the main company. Suffice it here to say that the names listed among the higher and lower echelons of these companies are all members of the team, whether they play on the line or in the backfield.

The development of its own distribution system, now operating as Buena Vista, headed by the energetic Leo F. Samuels, was as inevitable and evolutionary as Disney features evolving from Disney cartoons.

It was no reflection on a major company releasing arrangement, which still maintains for the Disney shorts. It was simply that in the view of the men who run the Disney enterprise, the features, unique in their conception, production and end result as screen merchandise, required that type of individual and special sales handling which only a separate distribution organization could provide. And it is a touch of whimsical efficiency if you will, that Buena Vista happens to be the name of the street on which fronts one of the gates of the Disney studio in Burbank. It is just as simple as that.

The Disney output of motion pictures is astounding—except when you know Disney. With this kind of operation, statistics should be a word in another language, yet a few figures serve to span the measure of Disney capacity over the years. From that dawn year of Mickey back there in 1928, the Disney production forces have offered, in cartoon shorts alone: 121 Mickey Mouse, 77 Silly Symphonies, 107 Donald Duck, 48 Pluto, 45 Goofy, three Figaro, 15 specials.

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It is important and significant to note that during the war years, 1942-1945, fully 85 per cent of the total output of the studio was devoted to the war effort. Some 18 subjects of one sort or another concerning public health and good will were produced for the Coordinator of Inter-American Affairs, a measure of the world influence of Disney and his work.

A cataloguing of the Disney product is reminiscently entertaining. And it is indicative of the mark of happiness he has etched into the mind of the whole world's people to skip down the years, touching here and there on a highlight.

Let's have sparkling little Tinker Bell take us by the hand, and fly with us, touching with her tiny magic wand those highlights, that they may ring a tinkling little bell of memory. For this is the essence of the Disney genius. Those highlights are imperishable.

Let us go back to Mickey Mouse, who might have been some other kind of animal, who might have had some other name, but happily came out as he did. And incidentally, it may well be noted here that Mickey Mouse (and all of his brain-children to follow) was never permitted to become a rat, in any sense.

Mickey's first appearance, complete with sound, was in "Steamboat Willie," which opened at the Colony theatre in New York in 1928. The first of the Silly Symphonies cartoons, which were based on musical themes without a central character, was "The Skeleton Dance," in 1929, and the first of the Symphonies in color (Technicolor) were "Flowers and Trees" and "Babes in the Woods," in 1932.

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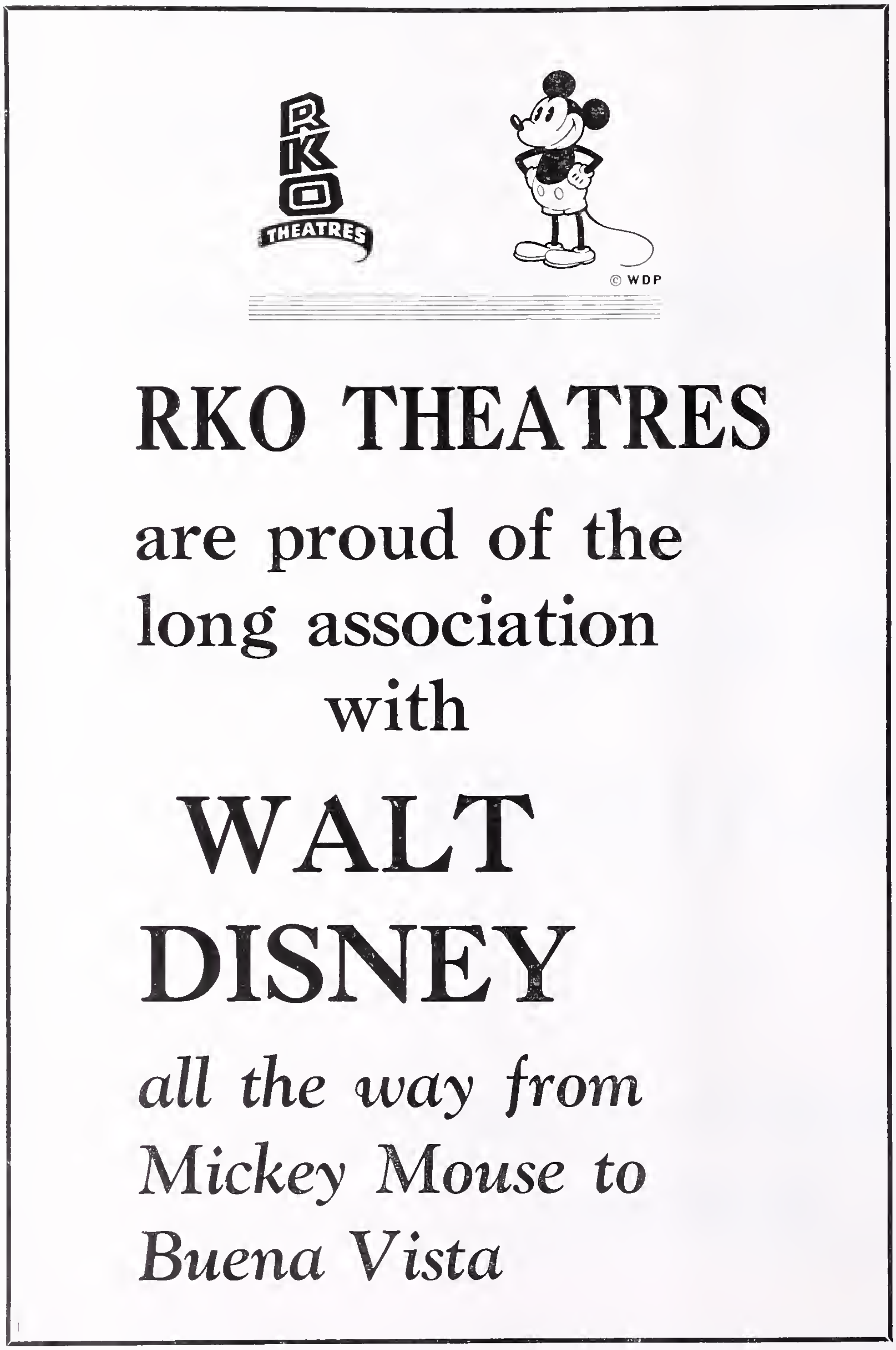
Is there one among us anywhere on earth who can forget the merry little song, "The World Owes Me a Living," from "The Grasshopper and the Ants," of 1933? Can there be a dullard of sufficient years alive whose face will not come alight at the memory of "Who's Afraid of the Big Bad Wolf," from 1933's "Three Little Pigs"?

Mickey first appeared in color in "The Band Concert' in 1935, and the unquenchable, the laugh-provoking, the one and only Donald Duck made his first appearances in 1934 in "The Wise Little Hen" and "The Orphans' Benefit," then was launched into his own stardom with "Don Donald" in 1937.

The last of those lovely, entertaining,

(*Continued on page* 54)



RKO THEATRES

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RKO THEATRES

are proud of the
long association
with

WALT
DISNEY

all the way from
Mickey Mouse to
Buena Vista

NATIONAL THEATRES, INC.

Congratulates
WALT DISNEY
for
THE MIGHTIEST MOTION PICTURE OF THEM ALL

20,000 Leagues UNDER THE Sea

starring
KIRK DOUGLAS · JAMES MASON
PAUL LUKAS · PETER LORRE

Distributed by Buena Vista Film Distribution Co., Inc.

a welcome Christmas Package to any exhibitor!

INSTITUTION

(*Continued from page 52*)

happy "Silly Symphonies" was "The Ugly Duckling" in 1939, but there were other series to take their place: Goofy, Pluto, Figaro. And all this time the Disney studio was expanding, and needed new and larger quarters, to which a move was completed in 1940. That studio, incidentally, in 1930 had on its payroll a total of 55 persons, of whom 25 were artists.

Music always has been a warm, living, vibrant part of the Disney effort, and the songs from the Disney pictures will live forever, it seems. The sale of that music, and its use as a promotional adjunct to picture selling, is a marginal but vital ingredient of the Disney enterprise.

In 1949 Disney first offered the series of short subjects called "True Life Adventures," in which, in the splendor of actual color, the flora and fauna of the world we live in was brought in brilliant closeup before the eyes of the world. The list by years tells its own story: "Seal Island," 1949; "In Beaver Valley," 1950; "Nature's Half Acre," 1951; "The Olympic Elk" and "Water Birds," 1952; "Bear Country" and "Prowlers of the Everglades," 1953.

And in 1953 began the People and Places series, opening with "The Alaskan Eskimo."

Select at random from among those "True Life Adventures" subjects named above, and you must inevitably have selected an Academy Award for the year concerned. Academy Award kudos came to Walt Disney, and are still coming, like bees to nectar-filled flowers. Awards for cartoon, awards for live shorts, awards for features, special awards, decorations from kings and governments. Again and again and again.

In "Ben and Me," Technicolor cartoon, Disney in 1953 went to the unusual length of 18 minutes, and spent a heap of money on a short subject, but this writer, who reviewed it, still says it's the best bit of thumbnail, entertaining history that ever happened on the screen. The yarn of Ben Franklin and his little pal, the church mouse, it's Disney at his imaginative best.

"Toot, Whistle, Plunk and Boom" was Disney's first cartoon using CinemaScope, the industry's new and highly successful technique.

The list of the Disney features, whether animated, part live action or wholly live, is a list of successful pictures. In 1937 there was the inimitable, and in the minds of many, the never equalled, "Snow White and the Seven Dwarfs." But then came in rapid succession such gems as: "Pinocchio" and "Fantasia," which offered an extraordinary use of music, color and animation, in an example of screen art at its best.

There followed the delightful, whimsical, happy "Dumbo," the little elephant. Who ever saw an elephant who could fly? Well, if ever an elephant could be made to fly, Walt Disney could do it, and of course, he did!

And there were "Bambi," "Saludos Amigos," with its artful thought-provoking story in a good cause; "Victory Through Air Power," also of high purpose; "Make Mine Music," "Song of the South," the delightful two-part film, "The Adventures of Ichabod and Mr. Toad," with the voices of Bing Crosby and Basil Rathbone; "Cinderella," "Treasure Island," "Alice in Wonderland," "Robin Hood," "Peter Pan" and our little friend Tinker Bell; "The Sword and the Rose."

The True Life Adventures graduated to feature length, so well received were they. There followed "The Living Desert," then "The Vanishing Prairie."

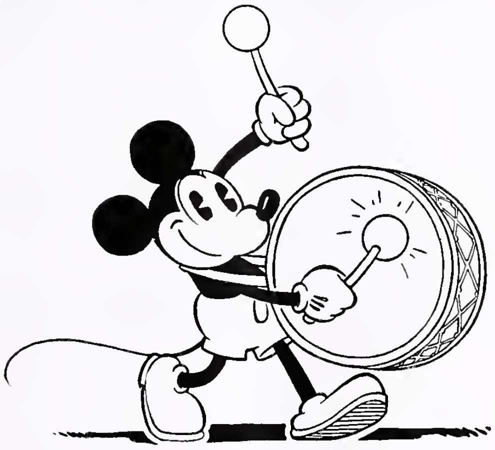
Disney productions are made with a view towards international appeal. The company has offices in every major country around the globe. The extensive dubbing includes the following languages: Italian, German, Dutch, Portuguese, Spanish, Danish, Finnish, Norwegian, Swedish, French, Japanese, Siamese, Mandarin, Hindustani and Urdu. This operation is headed by Ned Clarke.

And the qualities which have endeared Disney's characters and Disney's music and Disney's films to a multitude of people across the world have spilled over into marginal and adjacent activities, such as the merchandising of products licensed by Disney.

This licensing was under the hand of

(*Continued on page 56*)

WALT DISNEY PRODUCTIONS
new york offices of WALT DISNEY PRODUCTIONS
planned, designed and executed by DESIGNS FOR BUSINESS, INC.
16 west 46 street, new york 36



© Walt Disney Productions.

A SALUTE

from

John E Hennegan

A L Barlow

A message from
H. Daroff & Sons, Inc. to
first run theatres which will play
"20,000 LEAGUES UNDER THE SEA"...

We welcome this opportunity to join hands with you to our mutual advantage in achieving maximum success from our campaign and yours in relation to "20,000 Leagues Under the Sea."

The major department stores and leading men's shops which feature BOTANY "500" are being provided with "20,000 Leagues" tie-in material for windows and counters. And they are informed on our national magazine, full-page advertising to feature Kirk Douglas, star of "20,000 Leagues Under the Sea", wearing his topcoat.

Alert theatre managers of first run houses will recognize this as an opportunity to tie in their local playdates. Offer stills and additional tie-in material for window and store displays (with inclusion of your theatre name and playdate) to the important stores in your city which feature BOTANY "500" suits. Check with them on the tie-in newspaper ads they will run—and work out other mutually advantageous cooperation.

If you have any difficulty in quickly locating the BOTANY "500" dealers in your area, please communicate with:

Stanley M. Voice, Adv. Dir.
H. DAROFF & SONS, INC.
(Manufacturers of Botany "500")
2320 Walnut St., Philadelphia, Pa.

Congratulations

MARTIN THEATRES

INSTITUTION

(*Continued from page* 54)

Kay Kamen from the start of such activity in 1932 until Mr. Kamen's untimely death in a trans-Atlantic plane crash several years ago. Millions of items, selling for millions of dollars have sold around the world through the years, with representatives in every corner of the globe.

Disney and his works are remembered most fondly by the hard-headed business executives who operate such diverse businesses as the Lionel Corporation and the Ingersoll Company. Once, when Lionel was in serious financial straits, came a Christmas season and some toy train Mickey Mouse handcars. They sold 253,000 of them for some $300,000 and pulled Lionel out of trouble, which is quite a pull for a toy handcar.

Under somewhat similar circumstances, the Ingersoll watch company sold in a few years about 2,000,000 Mickey Mouse timepieces with a retail value of upward of $5,000,000. Mickey the strong boy!

With Walt Disney, the Disney team and the whole of the Disney enterprises it's always New Horizons, never still, and there never is a vacation from Idea-Land. For that the world will always be grateful.

WALT DISNEY

(*Continued from page* 42)

none larger than 600 seats, most of them smaller, designed and equipped and operated in the most up-to-date and modern, progressive and advanced manner that the Disney talent can contrive.

(The Disney studio, wide of street, spacious of lawn, trim as an English village and immensely more accessible, is a giant stride from the old, cramped, crowded studios of pre-Disney pattern. The private theatre within the Disney studio is a long step ahead of most cinemas open to the paying public. It is well within the promise of precedent that the theatre or theatres he builds in Disneyland will establish some new principles and practices for theatre builders devoted, as he is, to keeping up with the forward progress of the motion picture business.)

The third of the forward-looking projects mentioned up there in the beginning of this chronicle, the all-animation "Sleeping Beauty," may be, although he doesn't exactly say so, the one closest of all to the heart of the man whose "Snow White and the Seven Dwarfs" still is, in millions of opinions, his finest work, the definitive Disney picture of all time. When he remarks that he is one year into the production of "Sleeping Beauty" with two more years to go, there is no complaining, no alarm, no apprehension, such as of mounting costs, in his tone. There is only enthusiasm, for it is as clear as the California sky over Burbank that this kind of endeavor, the imaginative materialization on film of a beloved fairy

(*Continued on page* 58)

Congratulations

to

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ADVERTISING
4 West 58th Street
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WALT DISNEY

(*Continued from page 56*)

tale, is what he always is happiest in producing.

It could be said without extreme stretching of cause and effect that he'd never have gone into producing all-live action features, in addition to his all-animation films, if it were not for the fact that (1) the market doesn't require as many all-animation features per year as are required to keep a studio prosperously engaged in producing that type of product exclusively and (2) there was a good deal of earned money piling up and getting frozen overseas that could be unpiled and thawed out by producing pictures with it over there.

And it's to be added that, having gone over into producing all-live action features, he discovered unexpected gratification in the circumstance that "you can start a picture, finish it up and see it on the screen in eight or ten months, instead of three years." Not including, it may be inserted here, his $4,000,000 "20,000 Leagues Under the Sea," which took considerably longer than that and is his biggest to date.

This is no catalogue of the Disney projects, for these are many, nor of the Disney plans, prospects, policies, practices or theories. It is, rather, a spot report on a brief observation of a quiet, modest man who once admitted under inquiry during a spate of debenture trouble, "I guess I must be a millionaire, as you say, else how could I owe $7,000,000?"

This man, as of the moment of observation, and as of always, is the forwardest-looking motion picture producer in these parts. He is likewise, although he'd be the last to confess it, the holder of more awards, medals, citations, statuettes, certificates of recognition and tributes to past achievement than anybody else in his profession. That's backward-looking. Walt isn't.

DISNEYLAND

(*Continued from page 46*)

torial review of the web-footer's career. He was also to be seen as seven of the old masters might paint him.

By no means will all the shows be made up of theatrical Disney releases. There is to be much made especially for television such as the forthcoming trilogy on Davy Crockett. Three hour-long shows, depicting the frontiersman's life, are now in the finishing stages. All are to be on film.

Disneyland, TV style, will also make use of Disneyland, playground style. The park will be utilized for background and authenticity when feasible.

The Disneylands, wherever they might be seen at a particular time, must inevitably be a delight to the young at heart, the imaginative and the inquisitive. The others don't deserve them.

Mickey, you never had it so good.

WE ARE PROUD
TO HAVE BEEN
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FOR 37 YEARS

SERVICE IS OUR HABIT!

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BUENA VISTA

(*Continued from page 43*)

ness on a more personal basis in its operation.

The Buena Vista organization, he said, is streamlined for efficiency, with eight territorial offices (Los Angeles, Denver, Chicago, Cleveland, Jacksonville, Dallas, Boston and Philadelphia), plus 23 salesmen and the New York home office. Some 80 per cent of Buena Vista accounts can be handled by salesmen out of these offices, with the physical distribution of the film handled by National Film Service.

Like the most prominent transient of Washington, D. C., Mr. Samuels likes to think of his organization as a "team" and its success a result of the teamwork which each member contributes. The team, besides Mr. Samuels and Mr. Ludwig, consists of E. Cardon Walker, vice-president; Franklin Waldheim, secretary; Howard Hein, sales administrator as well as supervisor of domestic sales contracts; Jesse Chinich, assistant to Mr. Ludwig; Ned Clarke, foreign sales manager; Lou Gaudreau, treasurer; Jim O'Gara, special home office sales representative; Joe Burke, head of exchange operations; and Charles Levy, publicity chief. (Mr. Levy will not use "exploitation," and explains "we aren't trying to exploit anybody," namely exhibitors.)

In total, the team now numbers 89 persons, 65 of which are in New York and 24 in the field, about twice as many as were on hand to take care of "The Living Desert." The first impression on a visit to the company's plush new Madison Avenue offices (13,200 square feet of elbow-room) is one of youth, vitality and business, not strictly the result of the modern decor, ringing telephones and impromptu conferences.

Mr. Samuels, the "old man," is all of 45. He entered the industry at the age of 15 as an office boy at United Artists and has been in the industry ever since, the last 16 years with Disney. Mr. Ludwig, now 44, began as an usher at the Rivoli theatre on Broadway some 20 years ago, and has been with Disney 10 years. Neither regards longevity with a single firm of such comparative youth as a contradiction in terms, rather, and pleasantly so, in fact.

Buena Vista's past is the Academy Award-winning "Living Desert," its present is the current release "The Vanishing Prairie," and its future "20,000 Leagues Under the Sea," to be followed by the first CinemaScope cartoon feature, "The Lady and the Tramp," probably for Easter, 1955; "The Littlest Outlaw," for the fall of 1955; and in succession "Sleeping Beauty," "The African Lion" and others. Not to be overlooked, too, is the product in the vaults, including "Dumbo," "Bambi," "Cinderella," "Treasure Island," and still more.

THE MUSIC HATH CHARMS TO BRING FOLKS TO FILMS

One aspect of the phenomenal Walt Disney organization that is not as well known or as well publicized as the others but is equally efficient in organization and valuable in result, is the music company, or more accurately, two companies.

The Walt Disney Music Company was established in 1949 and is affiliated with ASCAP. Wonderland Music Company, vintage 1951, is affiliated with BMI (Broadcast Music, Inc.). All the songs published have had their origin in either Disney features or Disney shorts.

Music has three essential facets in relation to motion pictures, it is said. There are the obvious ones of actual production numbers in musical features and background music to coordinate a mood for dramatic scenes. But the one that is least obvious to the public, yet whose greatest impact is felt by them, is exploitation. Disney's two companies were created primarily to capitalize on the exploitation potential inherent in the field of music.

The music units strive to create interest

(*Continued on following page*)

There Is Only ONE

WALT DISNEY

Congratulations and Best Wishes

STANLEY WARNER Corporation

MUSIC'S CHARMS

(*Continued from preceding page*)

in the assorted films by working with record albums (both musical and story-telling), spot announcements, sheet music and plugs on radio and television. Thus, as with any other method of publicity, it all leads hopefully to the boost of ticket sales.

As an example of how the system works, take Disney's newest live-action feature, "20,000 Leagues Under the Sea." Practically all of his features have had at least one melody as a springboard for music plugs, but the Jules Verne classic would seem to preclude any such possibility.

Although the original script had a straight narrative line, with no musical interludes, Disney noticed a sequence where a song would not only be welcome but also would intensify the drama. It was also discovered that Kirk Douglas, the star of the film, had a satisfactory voice for a novelty tune and so "A Whale of a Tale" was born.

The Wonderland Music Company went to work immediately and persuaded Decca Records to sign Douglas, with his first release to be "Whale," of course. Other record firms were then approached, many of which will also record the tune. The release date for the records was set for November 1. As it generally takes four to six weeks to build a tune and the film will be in a large number of theatres by Christmas, the date becomes logical.

The sheet music, with Douglas on the cover, was also distributed November 1. Live performances of the tune on radio and TV shows are being pushed now, while appearances by Douglas on the same media in December are being lined up.

A story-telling record album, especially edited for children, is released by RCA Victor with special lyrics written for the song with other sea chanteys included.

Apparently there's no limit to the exploitation possibilities of music. If there were, the Disney company would no doubt find a way to expand it.

The M. A. Shea Theatrical Enterprises extend best wishes to Walt Disney, Mickey Mouse, and Buena Vista, and all its interim stars.

GERALD SHEA, Pres.

Congratulations

to

WALT DISNEY

and a

Salute to the MAGIC
that has
made Motion Picture History!

UNITED DETROIT THEATRES CORPORATION

Museum Presents Film Series On Motion Picture Making

The Museum of Modern Art in New York is currently in the midst of a nine-week series on motion pictures made about motion pictures. The series, comprising nine different weekly programs, got under way October 4 and includes such films as "Once in a Lifetime," "Bombshell," "The Life and Death of a Hollywood Extra," "A Vitagraph Romance of 1912" and "Calloway Went Thataway." Other films include a screen lecture by director-critic Basil Wright on "Odd Man Out" and first film tests of players who later became famous. The series is presented as part of the Museum's 25th anniversary celebration.

Columbia Music Partners With Shapiro-Bernstein

It has been announced by Columbia Pictures that they have entered into partnership with Shapiro-Bernstein, music publishers, to publish and exploit all music from their forthcoming films. The new company, to be known as Columbia Pictures Music Corporation, was set up by Jonie Taps, producer and music exploitation head at the studio.

Alvin Ehrlich Is Elected Washington Chief Barker

Alvin Q. Ehrlich has been elected president of the Variety Club of Washington, Tent 11, following the election of the board of governors to serve for 1955. Also elected were Phil Isaacs, first assistant; Orville Crouch, second assistant; Frank M. Boucher, property master, and Sam Galanty, dough guy. The following are on the new board: Mr. Ehrlich, Mr. Galanty, J. E. Fontaine, Marvin Goldman, Nathan D. Golden, Mr. Isaacs, Hirsh de La Viez, George Crouch, Orville Crouch and Mr. Boucher.

TV Receiver Production Sets Monthly Record

WASHINGTON: Television production for September set a new monthly record, it was reported recently by the Radio-Electronics-Television Manufacturers Association. Production totaled 947,796 units, compared with 633,387 in August and 770,085 in September, 1953. The previous record was 921,086 in December, 1952. The total for the first nine months of 1954 was 4,733,315 units.

Congratulations to

WALT DISNEY

maker of sparkling dreams
for a world that needs them!

Jefferson Amusement Co. and
East Texas Theatres, Inc.
Home Office: Beaumont, Texas

We take great pride in joining in the tribute to

WALT DISNEY

for his unique contribution to the
motion picture industry and the
entertainment of all the people throughout the world

D. E. A. R. FILM S. P. A.

Distributor in Italy of "The Living Desert"

Barrymore Dies at 76

Lionel Barrymore, veteran screen and stage actor, died November 15 in Van Nuys, Calif., of a heart ailment. He was 76 years old.

Mr. Barrymore was born in Philadelphia, April 28, 1878 and spent 61 years of his life acting in various media. He made his stage debut at the age of six, but then retired until he was 15 when he appeared in "The Rivals." One of his first pictures in the early days of silent movies was "The New York Hat," made by D. W. Griffith.

He continued his career on the stage until he moved permanently to California in 1925. Some of his most famous movies included "Free Soul," for which he won an Academy Award in 1931, "Grand Hotel," "Treasure Island" and "David Copperfield." He also created the role of Dr. Gillespie in the film series built around that character and that of Dr. Kildare.

Besides acting, he composed several musical compositions, wrote a few books and was an artist. He also appeared regularly on radio as "Mayor of the Town," and made famous the notable role of Scrooge in "Christmas Carol."

His sister, actress Ethel Barrymore, survives.

Emil C. Jensen

Emil C. Jensen, pioneer industry figure, died in New York November 15. Mr. Jensen joined Kinemacolor in 1912 as a salesman and eventually became a top executive in World Film, Goldwyn Pictures, FBO, Inspiration Pictures and with Mary Pickford. At his death he was president of Artcinema Associates.

James F. McCarthy

HARTFORD: James F. McCarthy, 55, Connecticut district manager for Stanley Warner Theatres, died at Massachusetts General Hospital, Boston, November 8, of cancer. He was manager of the downtown Strand theatre here for 20 years prior to assuming the district post, in 1953.

Douglas Rothacker

Funeral services were held November 13 for Douglas Rothacker, 67, for more than 40 years a producer and distributor of educational and industrial films, who died November 12 at his home in Great Neck, L. I. He is survived by his widow, three daughters and a son.

Cinerama Will Open at Montreal House Dec. 27

The first Cinerama theatre to be operated by the Stanley Warner Corporation outside the continental United States will be the Imperial theatre in Montreal, it has been announced today by Lester B. Isaac, general manager in charge of Cinerama exhibition for Stanley Warner. The fourteenth theatre in the company's operation, the Imperial will open "This Is Cinerama" December 27.

Gets U.S. Rights to Dutch Anamorphic Device

National Theatre Supply has acquired American distribution rights to the anamorphic attachment manufactured by N. V. Optische Industrie ("De Oud Delft") of Delft, Holland. Trade-named "Delrama," this attachment is distinguished by reflection rather than transmission of light as in prismatic and cylindrical lens systems. The "Delrama" attachment employs quartz glass reflectors in a fixed system at the CinemaScope squeeze ratio of two-to-one.

Litvak to Do 3 for U.A.

Anatole Litvak will produce and direct three independently-made pictures for United Artists release under an agreement announced by Arthur B. Krim, U.A. president.

Agent for Flag Company

TORONTO: Film Art Trailers, Canadian distributor for Filmack Trailers of Chicago, have been appointed exclusive Canadian representatives for the Valley Forge Flag Co.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGE FOR SCREENING

"Phffft!!"
(DON'T SAY IT—SEE IT!)
starring those ph-f-f-funny people...
Judy HOLLIDAY Jack LEMMON
Jack CARSON Kim NOVAK
Story and Screen Play by GEORGE AXELROD • Produced by FRED KOHLMAR • Directed by MARK ROBSON

THE BAMBOO PRISON
starring
ROBERT FRANCIS • DIANNE FOSTER • BRIAN KEITH
with JEROME COURTLAND
Screen Play by EDWIN BLUM and JACK DeWITT • Produced by BRYAN FOY • Directed by LEWIS SEILER

MASTERSON OF KANSAS
starring GEORGE MONTGOMERY
with NANCY GATES • JAMES GRIFFITH
Story and Screen Play by DOUGLAS HEYES
Produced by SAM KATZMAN • Directed by WILLIAM CASTLE
Color by TECHNICOLOR

MARIA FELIX • GEORGES MARCHAL
THE AFFAIRS OF MESSALINA
—PAGAN LOVE-EMPRESS
with MEMO BENASSI • JEAN CHEVRIER • JEAN TISSIER • Michael Vitold • Germaine Kerjean • Screen play by Carmine Gallone, Pierre Laroche, Albert Valentin and Nino Novarese • Produced by PRODUZIONE GALLONE—ROME and FILMSONOR—PARIS. Directed by CARMINE GALLONE

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Gerald Shea Makes a Point in Regard to Promotion

AMONG notes brought back from MGM's Pittsburgh Workshop was a reference which Gerald Shea, president of Shea Theatres, made from the floor during Mike Simons' open forum on ticket selling tactics. The idea was prompted by Emery Austin's outline of 33 promotion services provided by MGM, and Mr. Shea said that often the local manager complains the "the stuff never gets down to me."

Now, Mr. Shea has done something about it—on his own grounds. He has brought Bernie Hickey, recently manager of Shea's Fulton theatre in Pittsburgh, into the New York home office of Shea Enterprises, and it will be his initial responsibility to satisfy himself that the exploitation and promotions available from major distributors, will get into the hands of theatre managers, in detail, so every trick of the trade will be useful at the local level. He will work closely with the buying and booking department, which is under the direction of Ray Smith, vice-president of the circuit.

Thus, a tangible benefit of lasting value has come directly from the "Ticket Selling Workshops" initiated by MGM, in their first demonstration of this helpful service for the common good. There is none of MGM's program that doesn't help all services and situations, regardless of the size of the town or the booking schedule. It isn't a sales effort for the distributor, but for the working theatre manager in the field. Of course, in a study of all 33 of the different services provided by MGM, one must realize that not all are planned for every manager's direct use. Some are created for pre-selling and national advertising benefits, and some could not be used except under the direct handling of MGM's home office staff. But all of these contribute to the overall result, and every theatre has the advantage of the "want to see" thus implanted in the public's mind and memory.

Emery Austin made a remark, too, which will stand repeating. He said that bookers sometimes sent out free teaser trailers in film shipments, and that sometimes these came back from a theatre, unopened and unused. Managers should make sure that projectionists and film handlers, who receive film shipments direct from the exchange, are instructed to watch out for free services of this kind—which are certainly wasted from the beginning if they come back to the original source without ever having been taken out of the film can.

"DISNEYLAND"

That's the name of a very new program on television—and in line with what Leonard Goldenson, president of American Broadcasting-Paramount Theatres, told a Quigley Award luncheon with AMPA, a year or so ago—that TV is the best salesman for motion pictures, when used properly. ABC is the network that has the new "Disneyland" program on Wednesday nights. And Walt Disney is pouring millions into the creation of outdoor "Disneyland" displays, with all the attraction value of an amusement park—the first of which will be on the west coast.

"Disneyland"—to members of the Round Table, in this meeting of motion picture showmen—is something that is represented in fifty countries around the world, and for all ages from eight to eighty. "Disneyland" spells entertainment for the masses, in every language. We can see the same showmanship displayed from the four quarters of the globe, in the handling of Disney's films for theatre audiences. They are as popular in Singapore as in Saginaw, Mich., or in Timbuctu as in Toledo, Ohio.

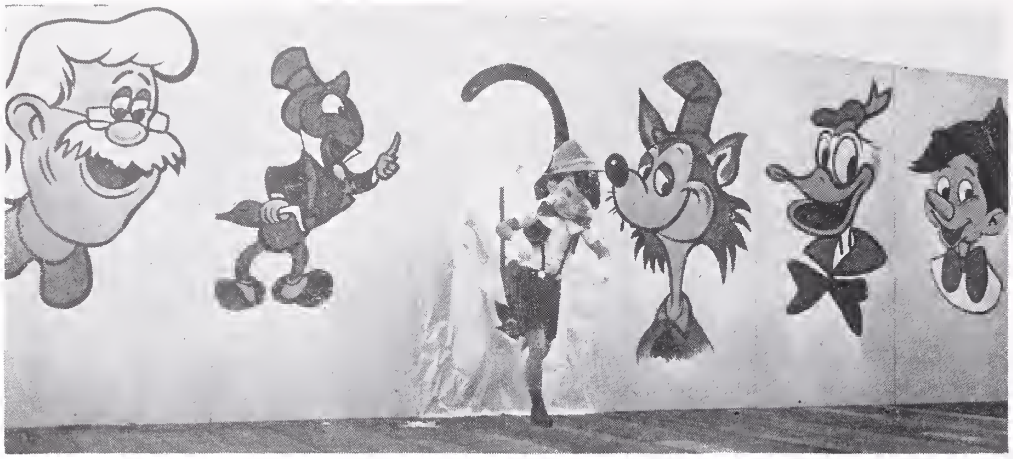
It's this universal appeal that makes Walt Disney one of the greatest assets in our industry. No theatre manager can ever go wrong with an all-Disney program. There is no "saturation point" beyond which we cannot go, with his original cartoon products. For years, Walt Disney has been the leader in merchandising his films—in pre-selling and in following up that audience for new revenues. Theatre managers can count their blessings.

¶ BOB WILE has dug up a dandy booklet, which he is distributing to the Independent Theatre Owners of Ohio, and we wish we had known something about it, long ago. It is "Your Guide to Safety as a Theatre Employee"—published in 1948 by the Accident Prevention Department of the Association of Casualty and Surety Companies, 60 John Street, New York 7, N. Y. It is a small booklet, 24 pages and cover, only 3½ by 5½ inches, but packed full of good advice for theatre managers and staff employees, from the front of the house to the roof, including stage and below stairs. We're going to pass it along to George Schutz, editor of *Better Theatres*, since it is more in his line, as maintenance and operation of theatres, but it is something that could and should be reprinted in this original form, so staff people can have copies of it, as a pocket guide to safety procedures. Bob says he has enough to supply his members.

* * *

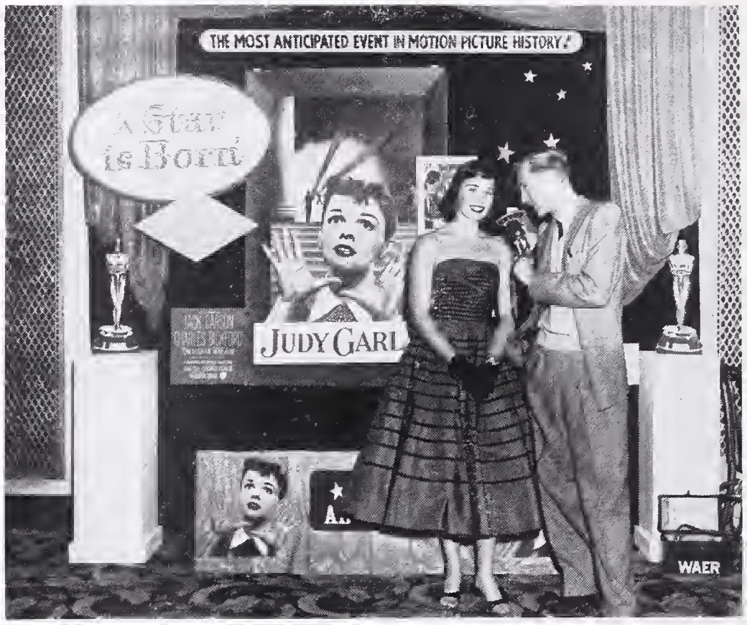
¶ PAUL LYDAY, publicity director for Fox Inter-Mountain Theatres in Denver, sent us a fine newspaper break for the excellent "Usherettes Training Program" initiated by the Fox Denver theatres—with Robert Selig, manager, obtaining much press and public acclaim for carrying out the idea of "emphasis on charm"—which is the credo of the new selling approach. Ushers get a six-weeks' course at the local Morganti Modeling and Charm School, and then come back to the theatre, to pour it on the patrons. Their instructor says, "There should be very little difference between an usherette leading moviegoers to their seats, and a professional model showing off a new dress"—and certainly the glamour idea, which originated with Paul Lyday (as per credit in the *Rocky Mountain News*) is entitled to applause for the suggestion that grooming in poise and personal charm will help to attract better personnel to theatre jobs. To say nothing of that "lost audience" who really appreciate such charm.

—*Walter Brooks*



This is only a small part of the promotion for "Pinocchio" put on by Walt Disney, and caught, in this instance, in Canada, where a real live "Pinocchio" stepped out of a typical Disney display, for the benefit of many theatres playing the RKO Technicolor release. At far right, Roy Williams, who has barnstormed the country as a roving cartoonist, draws still another Disney picture.

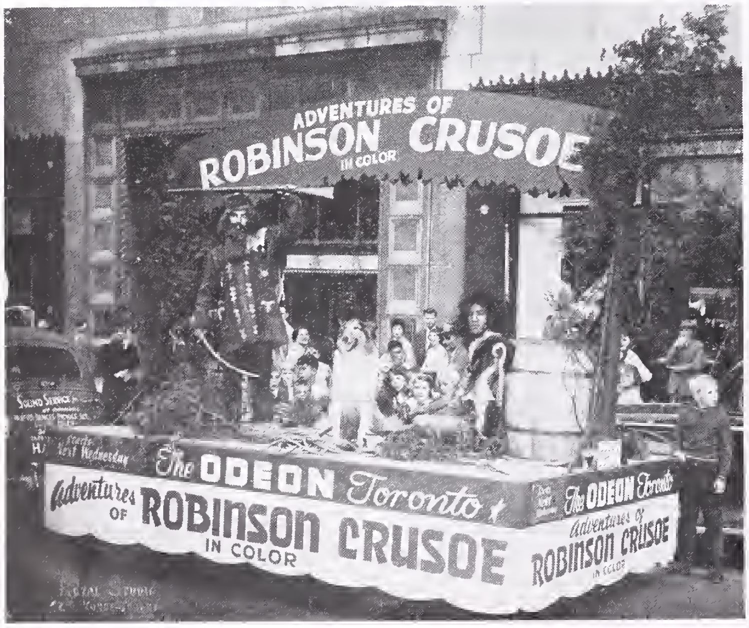
Displays That Are Alive!


THE MOST ANTICIPATED EVENT IN MOTION PICTURE HISTORY!
A Star is Born
JUDY GARL
WAER

Sol Sorkin, who is one of the boys from Syracuse, displays his showmanship for "A Star Is Born" in the lobby of RKO Keith's theatre.

Ralph E. Donnelly, manager of the Playhouse Bellmore, L. I., proves that he can find seven brothers as exploitation for MGM's "Seven Brides"—and cuter kids never got their pictures in the paper.

WILL THE BAREFOOT CONTESSA'S SHOE FIT YOUR FOOT?


ADVENTURES OF ROBINSON CRUSOE IN COLOR
The ODEON Toronto
Adventures of ROBINSON CRUSOE IN COLOR
The ODEON Toronto
Adventures of ROBINSON CRUSOE IN COLOR

John Di Benedetto, manager of Loew's Poli theatre, Worcester, Mass., shows his sponsored lobby stunt to find shoes for "The Barefoot Contessa"—and they had to fit. Below, Broadway impresario, Montague Salon, managing director of the Rivoli theatre, poses with Mary Garden, who was the most elebrated "Carmen" of the Metropolitan Opera, as a live display for "Carmen Jones."

CARMEN
JONES

Interesting, and alive, street ballyhoo for "Robinson Crusoe" arranged by Vic Nowe, at the Odeon, Toronto, and photographed just outside their office door on Carlton Street, by sheer coincidence.

Sol Sorkin's Sales Punch In Syracuse

Sol Sorkin, manager of the RKO Keith's theatre in Syracuse, is a veteran showmen in both Round Table and Quigley Awards activities, and he usually scores a first with his stunts. For "White Christmas" he broke his own record, with the first snow of winter, the first Christmas tree, the first Santa Claus, ahead of season, which was newsworthy enough to get coverage by a press photographer, on the *Post-Standard*. Folks in Syracuse hadn't realized how Christmas was creeping up on them, until "White Christmas" opened.

As usual with Sol, he had full benefit of television and radio in his campaign, with lots of music tieups and displays of Bing Crosby, Rosemary Clooney, etc. Disc jockey used the "interview" record with Rosemary which is so arranged that she answers almost as though she were in the studio in person. The local stores welcomed the chance to jump the gun in starting their Christmas season, with Sol a couple of weeks up on them, as a head-start. They could hardly resist the chance to get off to a good beginning in merchandising and cooperative advertising. A Christmas tree on the marquee got lots of notice.

The campaign for "A Star Is Born," which Sol also has entered as news for the Round Table and as an entry for the Quigley Awards in this quarter, has just finished to phenomenal business, with a Hollywood premiere covered by television and radio, for better than Sol's usual average in time and space. A photograph from this campaign is featured on this week's Round Table picture page. The *Post-Standard* had a "special events" coverage, with their by-liner telling of the premiere, which she attended in Los Angeles. Harold Arlen, a Syracuse boy, was one of the local celebrities who answered the call of a showman in search of promotion and publicity.

Stanley Warner Makes TV News of Beauty Contest

The Stanley Warner Strand at Albany increased business and garnered publicity by holding the finals of a "Miss Albany" beauty contest which the Times-Union conducted to select the local winner for the "Queen of the New York State Fair" competition in Syracuse, N. Y. Ten young women appeared on the stage of the theatre where the audience selected the winner via an applause meter.

Manager A. O. La Flamme, one of three judges choosing the finalists from 150 entries, and Ed Frink, Times-Union promotion manager, handled the arrangements. Lee Gordon, of Station WABY, acted as master of ceremonies. Charles A. Smakwitz, Stanley Warner zone manager, and Gene Robb, Times-Union publisher, were also present.

Showmen in Action

Lester Pollock had barefoot girls giving away Nylon hosiery on downtown streets as promotion for "The Barefoot Contessa" at Loew's theatre, Rochester — but in this weather they needed shoes. At any rate, they froze for the news pictures in the *Times Union*.

▼

Wallace Bertrand, Paramount field man in Indianapolis, wagered $100 with the local meteorologist that he couldn't produce snow for the premiere of "White Christmas" at the Circle theatre—and lost, but the weather man was surprised—said he expected rain. It made good newspaper copy.

▼

Leo Schuessler, manager of the Sheboygan theatre, Sheboygan, Wisc., and one of the best in public relations for motion pictures, sends tear sheets to show the success of his excellent theatre party for newspaper carriers, in cooperation with local Elks. Says the newsworthy material cracked the policy of the paper, opposed to free publicity for pictures.

▼

Tommy Thompson, manager of the Elwood and Vogue theatres in Elwood, Ind., created an attractive newspaper ad in which he displayed scenes from important color pictures to be played in the colorful month of October.

▼

Archie Cayoffa, who manages the Suburban theatre in Binghamton, tied in with a local dry cleaning establishment for heralds to advertise "Seven Brides for Seven Brothers" and had a window display on a choice corner of the main street.

Bob Skaggs, manager of the Florida theatre, Jacksonville, Fla., arranged good advance exploitation for "Brigadoon." Between the halves of a local football game the high school band of 50 played music from the picture while 150 of the girls marched, with two of the theatre ushers in kilts leading the parade with an 18-foot banner. 7,000 heralds were distributed at the game.

▼

Sid Kleper, manager of the College theatre, New Haven, Conn., conducted an educational program on new sound techniques in a tie-up with local public schools and Boy Scouts with back stage tour of inspection. He says the door has been left open for future discussions.

▼

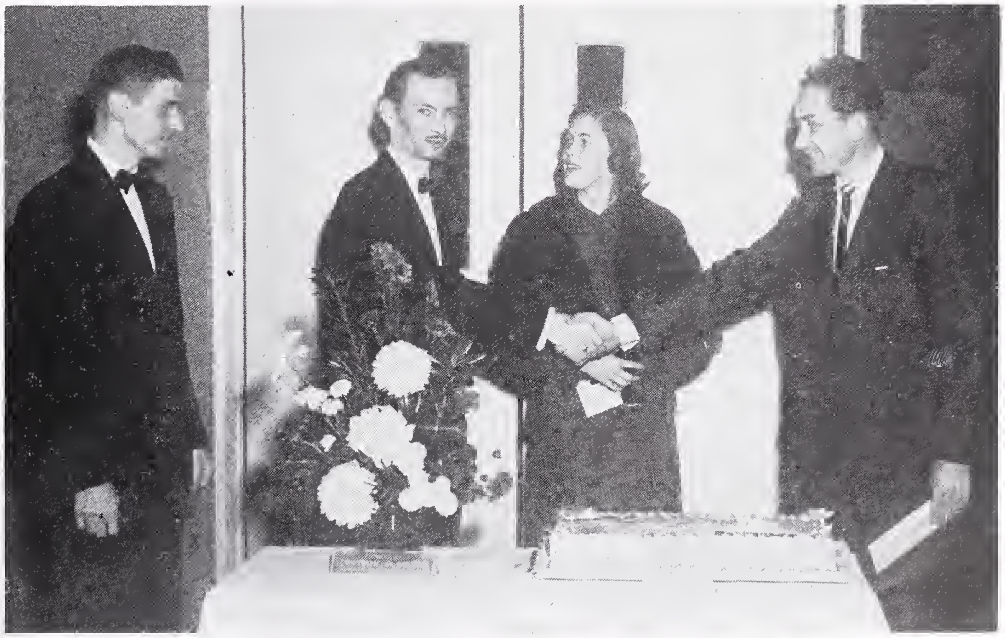
George E. Landers, division manager for E. M. Loew's theatres in Hartford, Conn., had a man on horseback in helmet and flowing cape to exploit "The Black Knight." He toured the downtown area and visited the toy department of a large store—the latter sans horse, of course.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, Conn., exploited "White Christmas" with radio and newspaper contests to name longest list of Berlin hits and pictures in which Bing Crosby appeared.

▼

Irving Hillman, who manages the Sherman theatre in New Haven, Conn., tied in with a record store to distribute free tickets to the first 50 purchasers of "A Star Is Born" albums. And the 50-man Army football team, in town for the Yale-Army game, were invited guests at the theatre.



Trans-Lux 85th Street Theatre, in New York City, has been celebrating its 17th Anniversary, which is a long run for special pictures on the fashionable East Side, and above you see Walrath J. Beach, assistant manager, and Richard DeBow, manager, with Miss Grace Wilson of the Bermuda Line, and first prize-winner Joseph Erlich, who wins a pleasant holiday voyage to the sunny Isles off our shores, for the best answers to leading questions about old-time movies and still pictures on display.

4-of-a-Kind Makes New Attraction

Dale Carlson, manager of the Madison theatre, Madison, Wisconsin, sends his first entry for the Quigley Awards, and it is a good one, because he helps solve his own product shortage by making a new attraction, by combining four films in a "comedy festival"—one Charlie Chaplin, one William C. Fields, one Robert Benchley, and one Magoo, to make a solid program. He even goes further, and has a special on the candy counter—four of a kind at a special price. The quartet of comedy stars provided the laughs. The four jokers provided 150 minutes of "howlarious fun."

Advertising started in the Wisconsin State Journal and the Capital Times, with a four column layout using cartoons of the comedians, and little copy. This cartoon style was continued although only one of the subjects was a cartoon comedy. It sold the idea, and was carried through in heralds and direct mail. A lobby display of simple line drawings of the principal comedians covered an entire wall, and was not difficult for a sign shop to follow. The University of Wisconsin, largest student body, went for the proposition, in force, including the candy bars. On opening night, a lobby broadcast was directed at "Four of a Kind" interviews.

Characters who wanted to become impersonators were encouraged to don masks or make-up to look like the four comedians, and winners appeared on television. A contest to award a $25 savings bond was won by a young woman who listed the grestest number of pictures done by the four of a kind. Cooperative advertising was featured in local dailies and student newspapers.

Al Hartshorn, manager of the Regent theatre, Oshawa, Ont., promoted a 3-column cooperative ad from a local beauty shop, to aid the exploitation of "The Student Prince."

Outstanding Publicity For "Rear Window"

Joe McCann, manager of the Wicomico theatre, Salisbury, N. Y., tied up with a local photographic studio for a photo contest when he played "Rear Window." The winning photos, which were all of rear windows, were displayed in the camera shop window for a week, with due mention of the picture and theatre. The first and second winners received portraits and the runners-up passes. What gained the contest additional publicity was the fact that the local radio station plugged the contest three times nightly. Then the local weekly paper's Inquiring Photographer headed his column with the question: "What is the most interesting thing you've seen from your rear window?" with a reference to Jimmy Stewart seeing a crime committed from his window in the picture "Rear Window." And this is only part of the all-out campaign Joe used to exploit the picture.

Parking Lot Provides Reduction in Prices

HARTFORD: An effective solution to the tangled parking problem for theatre patrons is going into its third year for Irving Hillman, manager of the Stanley Warner Sherman Theatre, New Haven.

Here for an S-W managers' meeting, Hillman said that his arrangement with a large parking lot near the theatre calls for reduction in prices, both day and night, for patrons. The policy: A patron gets a 15-cent reduction in 50-cent fee, and a 10-cent reduction in 25-cent fee.

Tight control is exercised by extending reduction in parking fee only to those presenting parking fee ticket at the theatre.

"More important," adds Hillman, "is the fact that a patron has a place where he can park, and be treated cordially."

Lou Hart, manager of the Avon theatre, Watertown, N. Y., simplified his exploitation for "Susan Slept Here" with a display in a furniture store window of a large drawn shade with the sign "Susan Sleeping Here," plus theatre and picture credits.

"Susan Slept Here"—all over the country, in store windows, and here are two charming examples. At left above, Leo Bogart, manager of the Liberty theatre, Yakima, Washington, poses with his smiling daughter, who did th "Susan" stunt for inherited showmanship reasons; and at right, another "live" Susan, this time attracting a crowd of admirers as advertising for the Stanley theatre in Pittsburgh, where Phil Katz and the boys from Stanley Warner headquarters promoted the pitch, with profitable results.

No Stranger Is Mike—As A Contender

Mike Stranger, manager of E. M. Loew's Plymouth theatre, Worcester, Mass., submits his complete campaign for "On the Waterfront" and several others as entries in the fourth quarter for the Quigley Awards. Some of his material arrived at this desk while we were touring Toronto and Pittsburgh recently, so we've just got around to the careful study you have to give Mike Stranger's campaigns—his tear-sheets have marginal notes written all around the edges, so you have to assemble and re-assemble to get it coordinated.

But he turns in a job of showmanship, and it is complete in every department, from start to finish. "Waterfront" did three weeks at the Plymouth, and we'd consider that a very good run in Worcester. He had a preview screening for opinion-makers, and he used good-looking gals as models and attention-getters in lobby and street stunts. He believes in tie-ins with LIFE, and display material which the magazine has printed as part of his display, thus cashing in some good spade work that was done in pre-selling on a national basis. A blow-up of New York reviews, one-sheet size, also made good display.

His campaign on "Pushover" is another of the current entries, and again, Mike uses local talent to attract the eye. Some of these Worcester models should be in the movies, and we have pictures to prove it. Notably, that blonde he had selling "Pushover" as street and lobby ballyhoo. No doubt but that news photographers found the promotion of interest, from the stills that resulted. We surmise a local automotive dealer sponsored some of this cooperative advertising.

Takes Cue from COMPO Ads—Goes Out and Promotes Ads

John S. Falco, manager of the Majestic theatre, Beloit, Wisconsin, took his cue from the COMPO ads running in *Editor and Publisher* and with that inspiration plus his energy, he persuaded the *Beloit Daily News* to run the best part of their eight-page tabloid Amusement Section to "Star is Born"—with material furnished. The center double was devoted to "the BIGGEST Movie Season Ever"—with listings of all the upcoming attractions for Beloit theatres. Local houses carried their advertising separately in the section.

GET ALL YOUR SPECIAL
HOLIDAY TRAILERS
ON TIME FROM DEPENDABLE
FILMACK
1327 S. WABASH
CHICAGO 5, ILL.
630 NINTH AVENUE
NEW YORK 36, N. Y.

Selling Approach

THE BAREFOOT CONTESSA — United Artists. In Color by Technicolor. "The world's most beautiful animal" — in just about the world's most beautiful pressbook, as an inspiration to showmen. Humphrey Bogart and Ava Gardner, with Edmond O'Brien and star cast, in a top-bracket picture, written and directed by Joseph L. Mankiewicz, to smash the box office records of "Moulin Rouge" and "African Queen." Produced in Italy at the studios of Cinecitta. 24-sheet and other posters with breathless art for lobby and marquee display. Where can you get more display material at less cost? The trademarked pose of Ava is worth a million in selling this production, so play it up strongly for that new and different selling approach. Newspaper ad mats are strong and virile, with action and excitement for both sexes. All sizes, from teaser ads to very big space, and the composite ad mat for 35¢ has eight one- and two-column ads and slugs, plus two publicity stills. Show the complete mat—and this gorgeous pressbook—to your newspaper man. A set of color-gloss stills will sell color with color in a special lobby frame. A 6 x 9 color herald keys the campaign with the two outstanding advertising stills. Theatres across the country have gone to town with barefoot stunts, which are good for excellent exploitation along new lines of approach.

THE ADVENTURES OF HAJJI BABA—20th Century-Fox. In Color by Deluxe, and CinemaScope. Walter Wanger's story of a razor-wielding barber who became the gayest blade in all of ancient Persia . . . who set out to find adventure and romance, and succeeded beyond his wildest dreams. CinemaScope becomes a magic carpet as it takes you to a land of flaming beauties, reckless heroes and fiery romance. Starring John Derek, with lots and lots of Elaine Stewart! 24-sheet is colorful art material for your lobby and marquee display, with action! 6-sheet and other posters have the same advertising theme. Two-color herald, from Cato Show Print, keys the campaign for sales approach. Good newspaper ads in fairly large sizes, and some provocative teasers that will serve all purposes. Complete campaign, which sells for 35¢ at National Screen, is well selected and provides six good ad mats and slugs, plus two publicity mats that deserve free space, if you are on good terms with your newspaperman. Nat King Cole spins the title song, for music and record tieups. Fashion tieups for exotic costumes and things that are "Persian" in style. LIFE Magazine for September 27th had a full-color spread on the dancing girls and other atmosphere which you can post as lobby display for the picture.

BRIGADOON—MGM. A marvelous musical in magnificent color and CinemaScope. There's dancing, romancing and revelry amid the heather hills of the Scottish Highlands. At last on the screen—the great Broadway musical hit, with Gene Kelly, Van Johnson, Cyd Charisse and Elaine Stewart. You will be surprised how many of your patrons like Scotch! Good songs, good dancing, good fun, and you'll enjoy it from a front-row seat. 24-sheet and all posters have that Scottish Tartan effect and are made to supply you with cut-outs as marquee and lobby display. Two-color Jumbo herald from Cato Show Print. Newspaper ad mats in interesting assortment, starting with some teaser ads that will sell the picture effectively in many situations. MGM's original complete campaign mat gives you ten ad mats and slugs, plus two publicity mats and some linotype borders as a bonus, all for 35c at National Screen. A set of all type-teasers, used in California, are shown as pressbook examples, but mats are not available, so you can follow them, for style. "Brigadoon" has lots of merchandising tieups—the August issue of Harper's Bazaar was loaded with them, and your nearby stores will know all about it. Plenty of tieups available for the asking. And you can sing out the music news—with cooperative dealers, offering both sheet music and MGM albums.

FREE 1954 FORD FREE
TONITE AT 8:30
PLUS 2 FIRST RUN SHOWS
A Star is Born
FREE FORD FREE

Paul Brown, manager of Warner's theatre, Fresno, Calif., gave away a 1954 Ford—they were giving them away to make room for the new models—and here is the Ford dealer, with prize-winning Mrs. Mollie Sawlings, 72-years-old, who has nothing left but her old-age pension—to make Paul Brown smile, for the success of his promotion.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

New Rocket Premium From Nestle Company

A rocket cockpit premium for 25 cents, plus wrappers of two Nestle chocolate bars, or the lid of a cocoa container, is being offered as a promotional appeal to youngsters by The Nestle Company, White Plains, N. Y. The instrument panel measures two by three feet, contains seven moving parts, and includes a viewing screen, dials, a computer, ray guns and secret coders and decoders.

Offered at the point of sale, as well as on television and radio, the premium ties in with the company's current space theme advertising. Counter cards are supplied for point-of-purchase advertising.

●

SOFT DRINK CAMPAIGN

The Dr. Pepper Company, Dallas, Tex., is introducing its canned soft drinks in the St. Louis area with an advertising campaign employing newspapers, radio and TV, coupled with point-of-sale signs and redeemable coupons. The agency, Grant Advertising, Inc., is planning a continuing campaign in the area.

●

ADAMS GUM USES DECALS

Decals for point-of-purchase display on vending machines are being employed by the American Chicle Company, Long Island City, N. Y., for its Adams line of chewing gum (Beeman's, Chiclets, Dentyne, etc.). Designed and produced by the Meyercord Company, Chicago, the decals include displays for a combination of several brands as well as for single brands and can be adapted to meet the requirements of virtually every type of automatic gum vending machine.

●

NEW CANDY COMPANY FORMED

Merle Hanson, well-known in the confections industry for many years, has established a new candy manufacturing firm under the name of Merle Hansom, Inc. This Chicago company will make a 12-oz. chocolate assortment, packaged in a silver foil tray with a window cover, to retail at $1 to $1.25, with the brand name, "Candy Cottage."

●

"RIN TIN TIN" ON RADIO

The National Biscuit Company, New York, will sponsor a radio program. "The Adventures of Rin Tin Tin," over the Mutual Broadcasting System beginning January 2. The program will promote the various items offered by the company's new special products division.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

BIG PICTURE—BIG SAVINGS AT STAR! GOOD used lenses, all sizes, $17.50 pair up; new silver seamless screens $1 foot; silver screen resurfacer $8.95 gallon; prompt delivery on anamorphics; booth equipment at lowest prices! Contact us! STAR CINEMA SUPPLY. 447 West 52 St., New York 19.

VALUES UNSURPASSED! DEVRY DUAL SOUND projectors w/amplifier, speaker, excellent $595. Available on time. Holmes L25N amplifiers, rebuilt $95; used rewinds $6.95 set; automatic enclosed rewinds, excellent, $45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

NOW YOU CAN AFFORD TO GET C'SCOPE, anamorphic cylindrical lenses. adjustable to any throw, no extras to buy, screws into any series of two lenses, special discount price, $299.50 each. Try in one projector against any other make on a full refund basis. Forward $50 deposit on each C'Scope lenses. Big discount on regular lenses. Free instructions for enlarging your present screen, send stamped envelope. DODGE EQUIPMENT CO., 2324 Beechmont Ave., Cincinnati 30, Ohio.

EVERYONE'S BUYING 'EM! MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; 17"—$1.75; 24"—$2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PRESENT CINEMASCOPE WITH ADJUSTABLE anamorphic lenses $695 pr. Mirroclaric metalized seamless screens $1 sq. ft. Prompt shipments, lowest prices all sizes projection lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

GO WIDE-SCREEN & CINEMASCOPE FOR bigger grosses. Adjustable anamorphic lenses $695, promptly available. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

WANTED: THEATRE, CLOSED BUT EQUIPPED, within 50 mile radius New York City. Details please Box 2815, MOTION PICTURE HERALD.

FOR LEASE OR SALE: 400 CAR DRIVE-IN theatre, located in southwest Virginia, modern, doing excellent business, all year round showing. Simplex equipment, new. Excellent proposition and proven success. Terms arranged. Write Box 2817, MOTION PICTURE HERALD.

AIR-CONDITIONED THEATRE FOR SALE. Write to CARMA THEATRE, Bluffton, Ohio.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

WANTED TO BUY

WURLITZER ORGAN, FOUR KEYBOARDS. FRED HERMES, Sixth St., Racine, Wis.

BUSINESS BOOSTERS

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

PRIVATE "EYE" BADGES, PARTY FAVORS. Catalog on request. HECHT, 3074 Park Ave., New York 51, N. Y.

SEATING EQUIPMENT

NEED CHAIRS? S.O.S. HAS 'EM! SEND FOR Chair Bulletin showing our tremendous stock at knock down prices. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

BRIDGAMATIC 16/35MM DEVELOPING MAchine, $1795; Rolling stand multiple floodlites holding 12 bulbs, $180 value, $29.50; Cineflex 35mm reflex camera, magazines, lenses, motor, $695; Bell & Howell 35mm foot splicers, $595; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

GENERAL MANAGER, ONE THOROUGHLY familiar all branches theatre work: Buying, booking, exploitation. Exceptional position midwest chain. Answer full details. Box 2818, MOTION PICTURE HERALD.

Legion Approves Five Of Seven New Films

The National Legion of Decency this week reviewed seven pictures, putting three in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are "Drum Beat," "Masterson of Kansas" and "Trouble in Store"; in Section II are "Aida" and "Black 13"; in Class B are "Destry" because of "suggestive costuming, dancing and situations" and "Twist of Fate" because it "tends to condone immoral actions; reflects the acceptability of divorce."

20th-Fox Offers New Book on CinemaScope

Publication of a third edition of a 76-page, illustrated CinemaScope technical book containing information for the theatre on all phases of installation and recommended operating procedures with the new entertainment medium was announced this week by 20th Century-Fox. Prepared by the company's technical organization under Earl I. Sponable, research director, it's designed "to provide the distributor, exhibitor and operating personnel with some basic understanding of CinemaScope, to indicate equipment changes, to describe installation procedures, apparatus adjustment, differences in handling practice, and precautions which should be observed, as well as certain operating procedures." Copies of the handbook are being sent to all theatres equipped for CinemaScope, theatre equipment suppliers with distribution to be made through the company's domestic and foreign offices. One section is devoted specifically to drive-in theatres, detailing screen types, picture size, sound speakers and systems.

DCA Signs Crawford for Aldrich's "The Way We Are"

Distributors Corporation of America has signed Joan Crawford for its second feature, "The Way We Are," which Robert Aldrich will produce and direct. DCA's first is to be "I Am a Camera," the Christopher Isherwood play which John and James Woolf will make in London, with Julie Harris, Laurence Harvey, and Shelley Winters starring. Fred Schwartz, DCA president is in Hollywood discussing "The Viking," a Milo Frank production which will be made in Norway, and "Finian's Rainbow," which is a cartoon.

Start Negotiations For Exchange Workers

Negotiation of new contracts covering film-exchange employes throughout the United States was started Wednesday by representatives of the IATSE and the major distributing companies, it was announced this week by Richard F. Walsh, International president.

The decision to hold nationwide talks was made recently following a poll in which the locals of both back-room and front-office employes voted overwhelmingly against negotiating in each exchange area. Representing the IATSE at the sessions is a committee of officers composed of Harland Holmden, Louise Wright and Joseph D. Basson.

Hamm Heads Variety Club Foundation for Blind

SAN FRANCISCO: L. S. Hamm, president of West Side Theatres here and president of California Theatres Association and Affiliated Industries, has been elected president of Variety Club Blind Babies Foundation. He replaces H. Neal East, western sales manager, Paramount Film Distributing Corp., because Mr. East is located in Los Angeles.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 124 attractions, 5,966 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

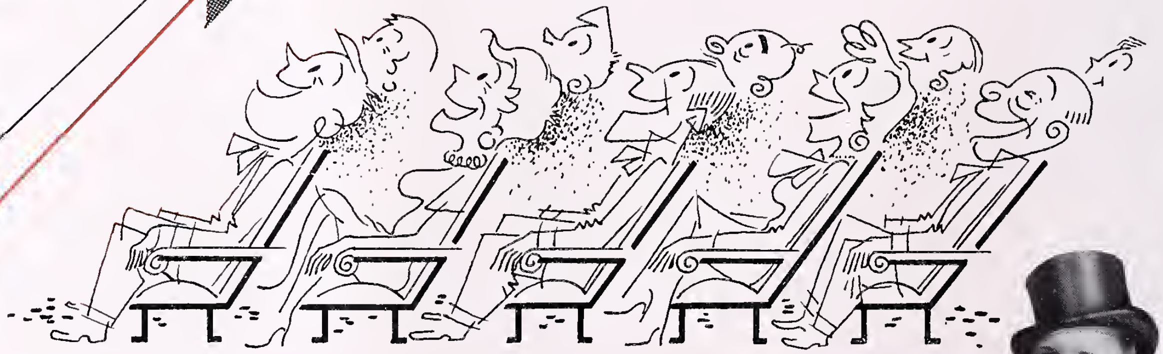
	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	9	14	17
Adventures of Hajji Baba (20th-Fox)	–	1	5	2	–
Adventures of Robinson Crusoe (U.A.)	4	16	16	4	3
Apache (U.A.)	5	16	17	17	3
Beat the Devil (U.A.)	19	2	5	16	18
Beau Brummell (MGM)	–	4	3	1	–
Bengal Brigade (Univ.)	–	1	8	2	5
Betrayed (MGM)	2	20	31	10	1
Black Horse Canyon (U-I)	1	12	28	23	3
Black Shield of Falworth, The (U-I)	–	6	41	9	–
Bounty Hunter, The (W.B.)	–	2	12	2	1
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
†Brigadoon (MGM)	–	1	1	2	1
Broken Lance (20th-Fox)	20	19	8	7	–
Bullet is Waiting, A (Col.)	–	1	8	10	8
Caine Mutiny, The (Col.)	24	22	13	–	–
Captain Kidd and the Slave Girl (U.A.)	–	–	4	2	6
Carnival Story, The (RKO)	7	31	32	31	17
Casanova's Big Night (Par.)	–	3	10	29	35
Conquest of Mt. Everest (U.A.)	1	1	–	6	1
Creature from the Black Lagoon (U-I)	7	27	33	14	4
Crime Wave (W.B.)	–	–	5	7	8
Dangerous Mission (RKO)	–	10	15	20	7
Dadn at Socorro (U-I)	1	8	11	14	4
Demetrius and the Gladiators (20th-Fox)	28	18	11	3	1
Dial M for Murder (W.B.)	4	51	24	22	7
Dragnet (W.B.)	32	25	5	7	1
Drive a Crooked Road (Col.)	–	7	4	13	5
Drums Across the River (U-I)	–	15	35	7	2
Duel in the Jungle (W.B.)	13	3	22	1	1
Duel in the Sun (S.R.O.) (Reissue)	–	11	13	24	5
Egg and I (U-I) (Reissue)	–	5	5	9	7
Egyptian, The (20th-Fox)	17	17	18	8	1
Elephant Walk (Par.)	15	52	28	7	3
Executive Suite (MGM)	10	36	45	25	7
Fireman, Save My Child (U-I)	–	2	5	9	17
Flame and the Flash (MGM)	–	14	28	42	13
Francis Joins the Wacs (U-I)	17	49	20	–	1
Gambler from Natchez (20th-Fox)	–	3	24	15	1
Garden of Evil (20th-Fox)	15	27	8	7	4
Geraldine (Rep.)	–	–	–	2	10
Gone With the Wind (MGM) (Reissue)	44	20	9	4	2
Gorilla at Large (20th-Fox)	7	5	6	11	4
Greatest Show on Earth (Par.) (Reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	1	–	3	5	4
Heidi (U.A.)	3	5	7	1	6
Hell Below Zero	–	13	46	13	8
Hell's Half Acre (Rep.)	–	2	31	7	5
Her Twelve Men (MGM)	1	6	11	18	4
High and the Mighty (W.B.)	62	49	4	2	–
Human Desire (Col.)	–	–	–	4	3
Human Jungle (A.A.)	3	2	3	1	1
Indiscretion of an American Wife (Col.)	–	1	11	5	8
Iron Glove, The (Col.)	–	1	–	3	1
It Should Happen to You (Col.)	2	3	25	16	26
†Jesse James Women (U.A.)	–	3	3	–	–
Johnny Dark (U-I)	5	45	36	17	4
Johnny Guitar (Rep.)	27	45	29	4	4
Julius Caesar (MGM)	9	16	16	3	1
Jungle Man Eaters (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	7	11	10
Knock on Wood (Par.)	7	9	19	24	19
Laughing Anne (Rep.)	–	–	6	4	7
Law vs. Billy the Kid (Col.)	–	5	5	3	1
Living It Up (Par.)	27	35	12	8	2
Lone Gun, The (U.A.)	–	3	9	2	4
Long Wait, The (U.A.)	–	11	20	19	4
Lucky Me (W.B.)	2	10	22	35	8
Ma and Pa Kettle at Home (U-I)	42	59	26	5	6
Mad Magician, The (Col.)	–	1	6	3	4
Magnificent Obsession (U-I)	58	46	12	2	–
Man With a Million (U.A.)	–	6	13	28	9
Massacre Canyon (Col.)	–	–	1	6	8
Men of the Fighting Lady (MGM)	5	21	37	15	4
Miami Story, The (Col.)	1	5	15	17	5
Naked Alibi (U-I)	–	2	2	6	7
On the Waterfront (Col.)	4	7	9	6	–
Outcast, The (Rep.)	–	12	5	2	3
Outlaw Stallion, The (Col.)	–	–	3	4	1
Phantom of the Rue Morgue (W.B.)	17	12	26	15	9
Pinocchio (Disney-RKO) (Reissue)	27	19	17	10	1
Playgirl (U-I)	–	–	10	18	28
Pride of the Blue Grass (A.A.)	–	1	–	8	7
Prince Valiant (20th-Fox)	14	18	18	9	10
Princess of the Nile (20th-Fox)	–	1	13	6	8
Prisoner of War (MGM)	1	13	20	7	6
Pushover (Col.)	–	–	3	10	10
Raid, The (20th-Fox)	–	3	11	15	15
Rails Into Laramie (U-I)	1	1	20	20	11
Rear Window (Par.)	8	19	1	1	–
Return to Treasure Island (U.A.)	–	1	1	4	7
Rhapsody (MGM)	1	20	17	25	13
Ride Clear of Diablo (U-I)	7	9	34	11	5
Riding Shotgun (W.B.)	–	11	22	28	6
Ring of Fear (W.B.)	2	5	13	6	13
River of No Return (20th-Fox)	68	22	22	2	3
Rocket Man, The (20th-Fox)	–	–	1	9	7
Rogue Cop (MGM)	–	7	7	2	–
Rose Marie (MGM)	24	14	19	7	2
Sabrina (Par.)	5	5	2	–	–
Saracen Blade, The (Col.)	1	–	3	8	4
Saskatchewan (U-I)	21	59	62	9	7
Secret of the Incas (Par.)	1	10	21	29	15
Seven Brides for Seven Brothers (MGM)	45	23	5	–	2
Shanghai Story, The (Rep.)	–	–	9	–	4
Siege At Red River (20th-Fox)	1	6	24	17	5
Silver Lode (RKO)	1	7	23	15	3
Sitting Bull (U.A.)	–	4	–	1	–
Southwest Passage (U.A.)	–	1	13	16	7
Star Is Born, A (W.B.)	6	–	2	2	1
Student Prince, The (MGM)	6	15	22	14	–
Suddenly (U.A.)	–	4	8	6	4
Susan Slept Here (RKO)	11	42	3	3	1
Tanganyika (U-I)	1	7	31	12	14
Them (W.B.)	3	16	16	22	15
Three Coins in the Fountain (20th-Fox)	45	34	9	3	1
Three Hours to Kill (Col.)	–	–	2	2	2
Untamed Heiress (Rep.)	–	2	1	13	1
Valley of the Kings (MGM)	–	10	37	15	9
Weak and the Wicked, The (A.A.)	5	7	5	1	3
Witness to Murder (U.A.)	–	4	15	8	8
Woman's World, A (20th-Fox)	8	10	4	3	1
Yankee Pasha (U-I)	2	17	35	20	7
Yellow Tomahawk (U.A.)	–	3	21	3	2

Sell 'em WHILE THEY'RE SITTING!

There they are . . . row upon row of patrons with their eyes glued to the screen . . . ready to give their 100% attention to whatever pitch you want to make.

It's your "captive audience" . . . an opportunity you can't afford to overlook . . . an advantage offered by no other advertising medium.

So sell everything you've got . . . your shows . . . contests . . . special events and merchant tie-ins . . . in advance . . . from your screen . . . with trailers that get the *most* out of your "captive audience" . . . trailers from National Screen!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

NOVEMBER 27, 1954

MOTION PICTURE HERALD

PRODUCT

Releases Down 22 Per Cent

◆ ◆ ◆

Exhibitors Remake History, Turn Again to Film-Making

—A Herald Analysis

REVIEWS (In Product Digest): TROUBLE IN THE GLEN, THE HEART OF THE MATTER, YELLOW MOUNTAIN

Entered as second-class matter January 11, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

M·G·M's FINEST MUSICAL in COLOR

DEEP IN MY HEART

Starring JOSE FERRER
MERLE OBERON HELEN TRAUBEL
and GUEST STARS WALTER PIDGEON · PAUL HENREID
ROSEMARY CLOONEY · GENE & FRED KELLY
JANE POWELL · VIC DAMONE
ANN MILLER · CYD CHARISSE
HOWARD KEEL · TONY MARTIN
With DOE AVEDON · TAMARA TOUMANOVA
PAUL STEWART · ISOBEL ELSOM · WILLIAM OLVIS
JAMES MITCHELL Screen Play by LEONARD SPIGELGASS
From the Book by ELLIOTT ARNOLD
Based on the Life and the Melodies of SIGMUND ROMBERG
Photographed in EASTMAN COLOR · Print by TECHNICOLOR
Directed by STANLEY DONEN · Produced by ROGER EDENS
A Metro-Goldwyn-Mayer Picture

TELEGRAM

DEAR M-G-M
I WANT IT FOR
CHRISTMAS-
NEW YEARS!
—JOE EXHIBITOR

GET READY TO PLAY SANTA CLAUS!

"DEEP IN MY HEART" had its first public preview in New York this week at Loew's Lexington. Wow! is the word for it!

East or West, the public loves it. In Los Angeles the Preview response cards, for the first time on record, were "100% Recommended"! And in New York it was equally sensational. They applauded during the picture, they acclaimed it at the end. When they do that, you know you've got an attraction!

M-G-M has delivered many important money hits to theatres at holiday time in past years, but never have we offered an entertainment so perfectly suited for Christmas-New Years presentation!

Aptly called "The Musical With A Heart," it is a beautiful love story that follows a celebrated composer's career along the rocky road to fame. You will truly be Santa Claus to your patrons when you play "DEEP IN MY HEART," the Big Holiday Attraction, spangled with stars, song hits, spectacle—all in glorious color.

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

DORIS DAY AN
FRANK SINATR

TOGETHER FOR THE
FIRST TIME! TERRIFIC
FROM THE FIRST
MOMENT!

ALSO STARRING
GIG YOUNG

ETHEL BARRYMORE

DOROTHY M

D

A!

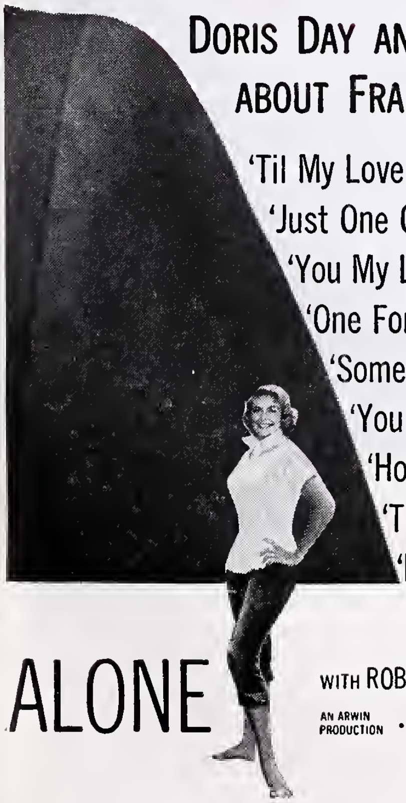
Barney was fresh and moody and unpredictable — and the most lovable guy she ever met!

ung at Heart"

XMAS-PRESENTED BY WARNER BROS.

-SINGING STORY WITH ALL THAT'S SO SWELL ABOUT
DORIS DAY AND ALL THAT'S SO SPECIAL
ABOUT FRANK SINATRA!

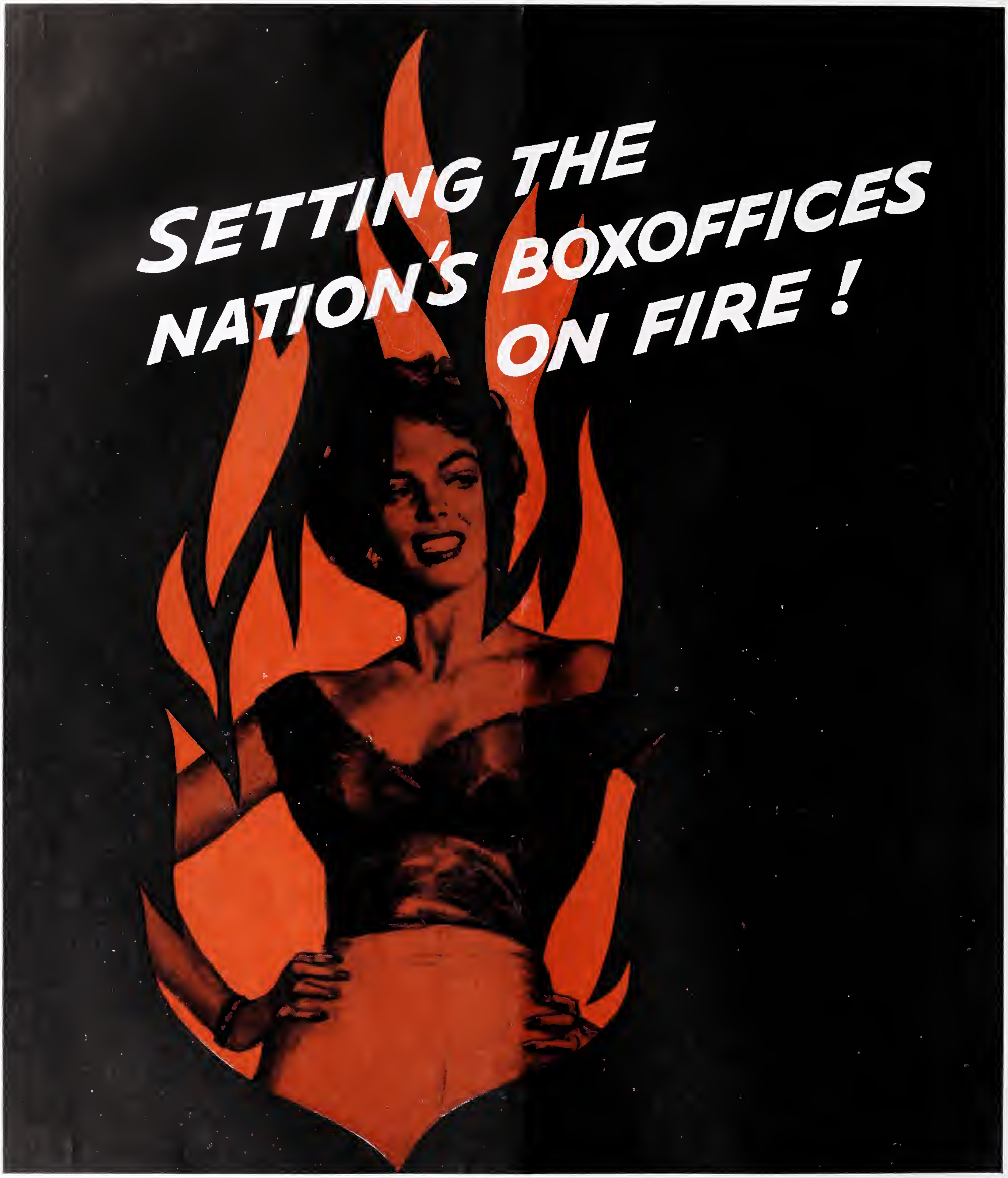
IN
WARNERCOLOR



'Til My Love Comes To Me'
'Just One Of Those Things'
'You My Love'
'One For My Baby'
'Someone To Watch Over Me'
'Young At Heart'
'Hold Me In Your Arms'
'There's A Rising Moon'
'Ready Willing And Able'

ALONE

WITH ROBERT KEITH · PRINT BY TECHNICOLOR SCREEN PLAY BY JULIUS J. EPSTEIN AND LENORE COFFEE
AN ARWIN PRODUCTION · PRODUCED BY HENRY BLANKE · DIRECTED BY GORDON DOUGLAS · PRESENTED BY WARNER BROS.


SETTING THE
NATION'S BOXOFFICES
ON FIRE !

OTTO PREMINGER presents OSCAR HAMMERSTEIN'S **CARMEN JONES** Color by DE LUXE

CINEMASCOPE from 20th Century-Fox

"It's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 9
November 27, 1954

Conference Notes

IF exhibitor leaders take action to follow up the initial favorable reaction to Al Lichtman's recent proposal that there be a conference between exhibition and distribution spokesmen, there is no reason why such a meeting should not be held promptly. The doubts expressed about a meeting in some quarters on legal grounds now have been dispelled. While neither distributors nor exhibitors legally may conspire to restrain trade, both parties are free to meet to discuss mutual problems. It is not a conspiracy to seek a better understanding and a more prosperous business for all concerned.

Now is the time to press for a specific date and meeting place and also to begin planning the agenda. Although the site and timing of the conference must suit the schedules of the exhibitor representatives and distribution company executives who would participate, the subjects to be discussed are of chief importance to all.

For the purpose of stimulating discussion of the conference agenda, here is a list of possible subjects for consideration:

1. *Relief for Small Situations*—Development of a plan, on either an all-industry or individual company basis, that will provide film on a "special" formula to the several thousand theatres in the lowest grossing category. Any assistance afforded these situations would be for the welfare of the entire industry. It would not necessarily be a precedent for a sales policy for exhibitors grossing more than an established minimum.

2. *Buyer-Seller Relations* — Exchange of views on methods of easing distributor-exhibitor friction in contract negotiations for theatres in all categories but the smallest. Many proposals have been made on this subject. The many selling practices used by the distributors from time to time indicate that there is no one, fixed "best" way of arranging rental terms. In some instances there is a feeling that the sliding scale has a stultifying effect because the exhibitor benefits proportionally less as the gross rises.

Others believe that if the exhibitor is protected against substantial loss by getting his "overhead" out of the first money he is not entitled to share importantly in increased grosses. The current "look-see" method in which final negotiation is postponed until after the playdates certainly is unsatisfactory for any widespread use. It is understandable that a distributor wants the best terms possible on a picture-by-picture basis. On the other hand an exhibitor, naturally enough, wants to view his operations not on a single engagement basis but by the week, month and year. This much is certain: there must be a mutuality of risk and of reward shared by the exhibitor and the distributor. The goal, admittedly difficult to attain, is the Fair Deal in every instance.

3. *Arbitration* — Ironing out the "bugs" that have been keeping an industry system of arbitration from being available to those exhibitors who want it. No system may be expected to be born perfect. If any system works it can readily be improved while it is in operation. If an arbitration system benefits some exhibitors, in time most exhibitors with grievances not adjusted in direct negotiation will turn to arbitration.

4. *Theatre Attendance*—Critical examination of the trend towards fewer and fewer patrons paying a higher average admission price. Theatre attendance not only has failed to keep up with the growing population of the United States but also some important theatre operators recently have reported that the number of admissions is still declining, although the dollar figure is improving for the first time in years. This, however, is due principally to the federal admissions tax revision.

5. *Promotion* — Exploration of concrete methods of building box office attendance through joint distributor-exhibitor cooperation, including television advertising on a national, regional and local basis. Neither the distributor nor the exhibitor can do the whole job of promotion. In this activity also both are partners whether they like it or not. Success for one is success for both. Failure for one is failure for both. The best conceived national advertising and publicity campaign for a picture will be in vain if the potential patrons are not made aware of when and where the picture is playing in their locality. Conversely no matter how good the local showman is he will not have time to whip up enough enthusiasm for a film if no one in his area has read or heard about it before the local campaign begins.

While COMPO has some responsibility in the areas of attempting to build up attendance and industry promotion, the exhibitor and the distributor are the ones immediately concerned. It would be regrettable if any industry conference between exhibitor and distributor spokesmen should confine itself exclusively to the "negative" problems of easing trade practice problems and overlook the "positive" problems of increasing attendance by joint distributor-exhibitor efforts.

If the conference deals with both these general groups of problems, it is more likely to be successful. After all, attendance and terms are inseparably inter-related. The capacity of an exhibitor to pay depends on what is taken in at the box office.

The conference watchword well might be — "Accent the positive!"

—*Martin Quigley, Jr.*

Letters to the Herald

A Simple Answer

To the Editor:

Your editorial of October 30, 1954, shows a remarkable insight into the over-all situation of motion picture exhibition. The heartening thing about it is that a publication such as yours, with a close contact with the sales heads of the distributors, sees the simplicity of the answer to a large percent of the industry strife.

It is obvious that the thousands of small grossing theatres are the ones hurt most by product shortage and percentage terms and I am of the opinion that they are the ones who will bring Government intervention into the industry if it comes.

The dollars and cents distributors get from setting the rental a little too high will be a small repayment for Government regulation. The small exhibitors will have little to lose as they cannot make a profit anyway with conditions the way they are in the business today.

The terrific benefits to thousands of theatres and all distributors which would result from a "special" basis of selling small grossers are there for the taking. I hope that you will continue to point out the wisdom of this action which would do more for the industry than any "scope" that has yet been invented.—*FRED HALL, Variety Theatre, Akron, Colorado.*

Small Exhibitor's Plight

To the Editor:

I wish to compliment you on the very fine editorial in the October 30 issue of The Herald, "Relief for Small Situations." You describe so ably the plight of the small exhibitor in today's market it is a shame you could not have delivered the piece vocally at the recent Allied convention. Your analysis of what is happening to the industry needlessly and stupidly, because of the "fewer theatres, fewer pictures" philosophy is the finest I have come across. The other day I heard a story that describes very well the exhibitors' (large and small) position when dealing with distribution in today's market. Here it is. I hope you enjoy it.

There was a raggy-tail, poorer than poor teacher seeking a teaching job from an all-powerful township trustee. The trustee took a big bite out of his star plug tobacco and asked, "How do you teach 'bout the world—round or flat?" The raggy-tail teacher answered, "I can teach-r flat or I can teach-r round, whichever way you prefer."

Sometimes I wish you could come out to our office and spend a couple of weeks and observe first hand the struggle we have trying to buy film. You wouldn't believe how much effort, struggle and mental strain must often be put into buying just a couple of pictures. Recently one major company in its home office decided to impose new and confiscatory terms for two of its pictures. After three letters to the home office, two long distance telephone calls to the home office executives in New York, and two days fighting with the branch manager we finally bought two pictures on the new popular "look-see basis." We had offered, from the start, a scale that had been in effect for some years and it was rejected. Frankly, the time involved in buying pictures today, by all parties, is clear out of proportion to any additional rental the company might receive by its inequitable demands. Then too, while the fight is going on, naturally the picture is shoved back and shoved back so that the national advertising impact is lost at the local box offices. Conditions as they now exist in the film market are wasteful, stupid and are not conducive to either distributor or exhibitor securing the greatest number of dollars from attractions, or efficiency in operation of distribution or of the theatres of the country.

I personally abhor the thought of government regulation; however, the regulation imposed by distribution in the present market is so much worse than any regulation the government could impose that I must support the position of our Indiana Allied unit and Allied States Association, that the possibility of regulation by government should be explored fully. If distributor sales practices are not altered for the better, I for one shall give not only my support but work actively as a lobbyist to see that the Allied bill becomes law.—*TRUEMAN T. REMBUSCH, Franklin, Indiana.*

Admission Prices

To the Editor:

I feel that speaking for the territory we are located in, the average admission price of 47 cents seems about right, but an average of 50 cents would be more in keeping with the uptrend in the cost of other commodities. If this average could be reached, exhibitors would be in a better position.—*C. J. BASIL, President, Basil Enterprises, Inc., Buffalo, N. Y.*

CinemaScope Sound

To the Editor:

Unless you installed full four-track magnetic sound with your initial CinemaScope picture you are only fooling yourself and short-changing your patrons.

I, better than anyone else, am in a position to make this unqualified statement, based on actual experience—the experience of installing and opening many of the more successful true CinemaScope presentations in the territory.

Being an independent sound engineer with an enviable 16-year record in this area, it was possible for me to capture all the beauty, all the glory, and certainly the thrill of the first public presentation of full CinemaScope in these many theatres.

It was somewhat of an honor to have had a part in presenting this new medium of entertainment to the great many people who came—who were completely entertained and thrilled by this great new medium, and who left these many theatres feeling that, at last, the motion picture screen has become almost alive—thanks to full utilization of the CinemaScope technique.

Remember this statement: "The truth is, some people have not yet seen or heard CinemaScope as it was meant to be presented."—*EDWARD A. ROSENBLATT, Charlotte, N. C.*

Homage to Ramsaye

To the Editor:

Having been on tour it was only a couple of days back I saw The HERALD of August 28, 1954. No issue of The HERALD ever carried any sad news so heart-touching as this issue did. Terry Ramsaye's writings had been an illuminating guide for much of my study of the industry and my work therein. From this far-off distance it was given to me to be featured in his astounding references and quotation. For he always looked at the matter, not at the man. Facts never escaped his notice. An elderly colleague of mine had just brought me to read his writings and later he had the satisfaction of being told that he had actually introduced me to the greatest living historian of motion pictures. May Terry's soul rest in peace. Even though belated, I feel an urge to pay this humble homage even now.—*P. P. NAMBIAR, Gemini Studios, Madras, India.*

WHEN AND WHERE

December 5-7: Theatre Owners of Oklahoma, the annual state convention, which is scheduled for the Biltmore Hotel, Oklahoma City.

December 6: Annual meeting of the Motion Picture Association of Greater Kansas City, Kansas City, Missouri.

December 6-8: Annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

December 6-8: Associated Screen News, Ltd., Workshop, at company headquarters in Montreal.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

March 1-2: Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

MOTION PICTURE HERALD

November 27, 1954

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubca, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Lea J. Brady, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

On the Horizon

CALL TO ARMS

A man noted for his direct talk laid it "on the line" last week, while visiting New York. Benny Berger, North Central Allied president, said he believes the "whole industry" should fight subscriber television. He also believes COMPO probably should be the fighting agent. He declared: "No good can come from subscriber television." And he said it probably would destroy exhibition because the producer would deal directly with the customer.

PREMATURE

Apparently, J. Arthur Rank's announcement some months ago about the necessity of buying American theatres so his pictures could get a fair shake, remains wishful. His managing director, John Davis, visiting in Hollywood this week, termed the stories of such action "premature." He did say, however, that when he comes to New York November 30 he will study playing time given British films. He pointed out Mr. Rank had stated to stockholders he couldn't buy American theatres until restoration of sterling's free convertibility.

SPECIALIST

Steve Broidy, Allied Artists' president, always an experimenter, spoke the other day to the Publicists' Guild "Panhandler" dinner in Hollywood, and predicted changes in methods of selling and publicity. He said he sees units of three or four men in publicity and advertising spending months, even a year, on three or four films only. In sales, separate managers would work on these films. It would be an epoch of "merchandising specialists."

80 DAYS

Michael Todd will go to work on another spectacle in the new Todd-AO process. The first was "Oklahoma," completed and waiting for proper introduction. The second will be "Eighty Days Around the World," from the story by Jules Verne. Mr. Todd signed the deal to make this, as one of ten, with Henry Woodbridge, president of the Todd-AO Corp., according to announcement this week by Phil Reisman, president of the Todd organization.

HEARINGS LOOM

Federal Communications Commission attorneys look for an FCC announcement within the next month to six weeks of Commission hearings on pleas for authorizing subscription television systems. The hearings themselves could be several months off, however.

TV GETS WEISSMULLER

Johnny Weissmuller, perhaps the screen's most famous Tarzan and now actively engaged in roaming the jungles for Sam Katzman, is about to forego theatrical movie making and bare his torso for television. There will be three more films to come, one of them being released this month.

TRANSFORMATION

The Soviets will have to shop around these days for another showcase. Their renowned outlet of many years, the old Stanley Theatre, in New York, has been put into a parcel of realty which investor and builder Irving Maldman will alter into a bank.

ON THIN ICE?

Why not use your drive-in for a skating rink? During those desperate winter months, that is. The Yardley Plastics Company, Columbus, O., whose plastic pipes are used in such rinks, suggests using the area directly in front of the screen. Admissions could be based upon rates for roller or other rinks.

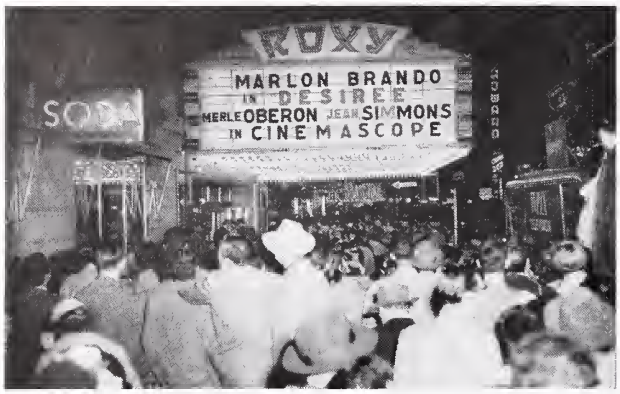
GAMBLE

A new company is going to make "low budget films." But there's always an outside chance, for growth. The new company, organized in New Orleans with George Leppert at its helm, is Draw Poker Films.

PRONUNCIATION

However you say it, Columbia says it's pronounced "Pift."

Jay Remer--Floyd E. Stone--J. A. Otten


ROXY
MARLON BRANDO
IN DESIREE
MERLE OBERON JEAN SIMMONS
IN CINEMASCOPE
SODA

Arpège
BY
LANVIN

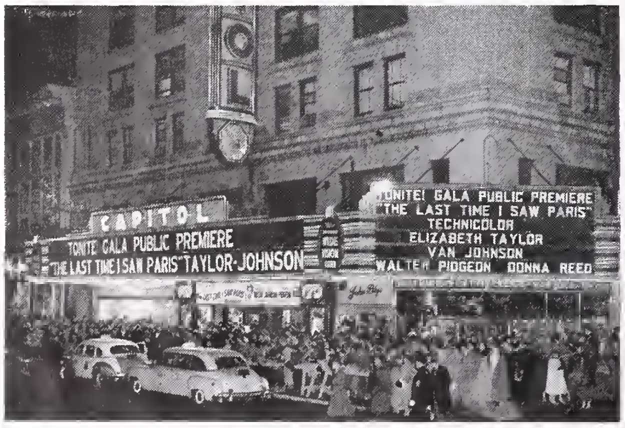
OPENING. Twentieth Century-Fox's "Desiree" landed in New York, preceded by one of the company's most successful pre-release publicity campaigns. Its opening at the Roxy drew thousands and captured the desired newspaper and radio attention. The man responsible, Charles Einfeld, vice-president in charge of advertising, is shown above with his wife, left, and Mrs. Grace Lytell. At the right, producer Julian Blaustein, and his wife; and writer Daniel Taradash, with Mrs. Taradash. The opening was a "command performance"—many guests were of the nobility. They arrived in Rolls Royces, Cadillacs, and coaches.

This week in pictures

A HOLLYWOOD TRIBUTE to pioneer cartoon producer Walter Lantz, 25 years with Universal. Walt Disney, right, hands him a silver plaque, at the anniversary party on the studio lot. Well-wishing also is Milton Rachmil, left, Universal president.

HAPPY ARRIVAL, for Virginia Mayo, Warner Brothers star of "The Silver Chalice." She came to New York to be Queen of the Macy department store Thanksgiving Day Parade.

OPENING. MGM's "The Last Time I Saw Paris" drew thousands to throng the streets in front of the Capitol Theatre, New York. Noted personalities who attended were interviewed in the lobby by Tex and Jinx, and photographed for the Steve Allen show, and by News of the Day. Below, one of the showmen who came, H. A. Cole, National Allied leader, right, is welcomed to the house by Loew's Theatres president Joseph R. Vogel. And, at the right, Nicholas M. Schenck, Loew's, Inc., president, and his wife, greet Debbie Reynolds, MGM star, and Eddie Fisher, singer, to whom she is engaged.


CAPITOL
TONITE GALA PUBLIC PREMIERE
THE LAST TIME I SAW PARIS TAYLOR-JOHNSON
TONITE! GALA PUBLIC PREMIERE
"THE LAST TIME I SAW PARIS"
TECHNICOLOR
ELIZABETH TAYLOR
VAN JOHNSON
WALTER PIDGEON DONNA REED

JOHN B. BERTERO, 24 years an executive with the Fox West Coast circuit, and since 1942 a senior vice-president, now steps into the place of the late Charles P. Skouras, as its president.

THAT BOY handing a program to Britain's Queen Elizabeth at the opening of MGM's "Beau Brummell" at the Empire Theatre, London—is Jimmy Goldsmith, honorary usher, and son of MGM's manager for Great Britain, Charles Goldsmith.

by the Herald

GEORGE MINTER, British producer, was here discussing co-production and financing, in Hollywood, and in New York, where he was photographed.

THAT IS A CHECK for $15,000, which Milwaukee Variety tent chief barker Ben Marcus is handing to Dr. John Hirschbaeck, left, dean of the Marquette School of Medicine. It is for the Heart Clinic, which Variety sponsors. With the men are Samuel Kaufman, left, Variety Heart committee chairman; and George Hoover, right, International Chief Barker, and guest of honor at the luncheon where the presentation occurred.

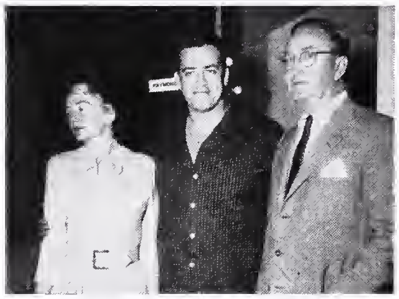
PAT R. NOTARO, who came from the Warner to the Roth circuit, Washington, two years ago, has been made a vice-president and director. He has been supervising theatres in the capital city.

GENE TUNICK on November 29 begins managing the United Artists' Philadelphia exchange. He had been with Eagle Lion in New York and Indianapolis.

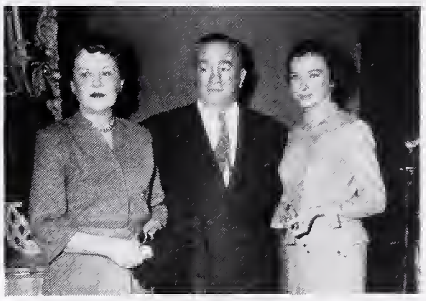
REPUBLIC WELCOMES Ray Milland as a star and as a director. Mr. Milland, left, signs the deal. With him are Herbert J. Yates, seated, company president; and Jack E. Baker, studio operations vice-president.

SHERATON
ASTOR
HOTEL

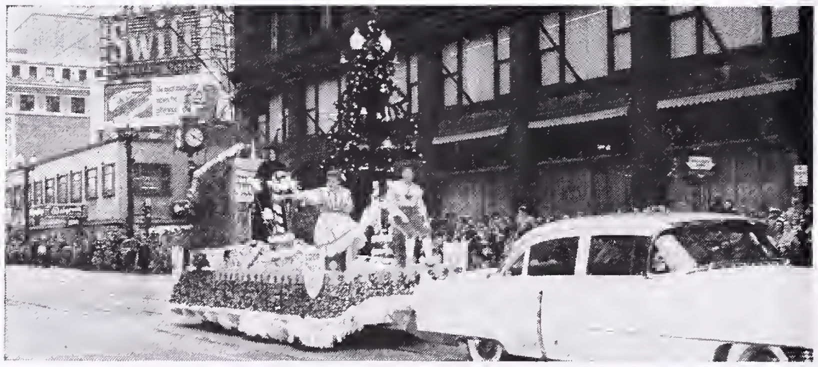
THE MOTION PICTURE PIONEERS met again in New York the other night, and over drinks and then dinner reminisced about the old days. They honored, this 16th year of existence, S. H. Fabian, as "Pioneer of the Year." Mr. Fabian, circuit owner and Cinerama chief, is shown at the left receiving his plaque from Pioneer president Jack Cohn. Below, Pioneers Charles Reagan, Max A. Cohen, Martin Levine, Charles Moskowitz, and Al Lichtman.



ON THE SET of Paramount's "You're Never Too Young," Illinois exhibitor Loren Cluster and wife meet with actor Raymond Burr, center.



VISITOR from Canada, Gordon Simmons, of Aldergrove, and Mrs. Simmons, left, are greeted at the Paramount studio by Diana Lynn.



EXPLOITATION. RKO Radio's release of the Michael Myerberg puppet picture, "Hansel and Gretel," is accompanied by full ballyhoo, as in the float above, a feature of the Thanksgiving Day Parade on Chicago's State Street, and also by personal visits to the exchange centers by Mr. Myerberg, right. He is shown in Boston with exhibitor Arthur Lockwood, center, and local distributor Joe Levine, left.

HISTORY REPEATS ITSELF: EXHIBITION A PRODUCER

THE PRODUCT BOX SCORE

Following is a company-by-company breakdown of the number of pictures offered exhibitors by 10 distributing companies in the periods December 1, 1952-November 30, 1953 and December 1, 1953-November 30, 1954. The figures are taken from The HERALD's Product Digest and in all cases represent pictures which actually have gone into release. Projected or future schedules are not considered. The totals tell their own story.

	Dec. 1, 1952 - Nov. 30, 1953		*Dec. 1, 1952 - Nov. 30, 1954*	
Company	***New***	***Reissue***	***New***	***Reissue***
Allied Artists	35	1	26	—
Columbia	50	3	40	5
MGM	45	2	24	6
Paramount	27	1	18	1
Republic	20	—	16	—
RKO	29	12	17	17
20th-Fox	40	13	29	7
United Artists	49	2	52	3
Universal	34	—	27	—
Warners	28	2	22	4
	357	36	271	43
Total (new & reissue)	393		314	

Once Again, Film Shortage Leads to Theatre Men Leaping Into Breach

by VINCENT CANBY

Unlike the haphazard continuities of some of the early one-reel comedies, events within the motion picture industry grow one out of another with the inscrutable inevitability of an (ancient) Greek drama. Last year the new techniques dominated the industry scene. This year it has been the ensuing product shortage. Next year, where will the product shortage have led? In the Latin of a recurring title, quo vadis?

> **"When Al Lichtman came in off the road from the selling of '...........' and '...........' he brought with him a clamor for more pictures to save the business. . . . The market needed a continuous supply of pictures to save the business. A few scattering big pictures could not keep it alive. . . ."**

The quote is from Terry Ramsaye's "A Million and One Nights," and refers, of course, to the man who now is director of distribution for 20th Century-Fox. The paragraph might well be from last week's HERALD concerning a tour on behalf of "Desiree" and "There's No Business Like Show Business."

However, it isn't. The pictures are Sarah Bernhardt's "Queen Elizabeth" and "The Prisoner of Zenda"; the events are 41 years old. The product so desperately needed were the five-, six- and seven-reel dramas as opposed to the one-reelers. The trip from which Mr. Lichtman had just returned occupied some weeks of 1913.

In the years which immediately followed Mr. Lichtman's report to his then boss, Adolph Zukor, a good many "inevitable" changes took place within the motion picture industry, the most prominent being exhibition's infiltration of production and the emergence of the multireel film. Such were the ramifications of the 1913 product shortage.

Fabian Cites Exhibitor Move to Production

These events can bear special scrutiny this week in light of the remarks in New York last Wednesday night of Simon H. Fabian, head of Stanley Warner Theatres, when he was honored at the 16th annual dinner of the Motion Picture Pioneers.

Said Mr. Fabian: "The industry has come full circle and the exhibitors, troubled by product shortages, are again considering production units of their own."

First off, let it be admitted that there is a product shortage and that the phrase need no longer be preceded by the modifying "so-called." As recorded in The HERALD release chart, there were 393 productions offered by 10 major Hollywood distributors between December 1, 1952, and November 30, 1953. This year the number of pictures offered by the same companies in the comparable period is 314.

The steps now being taken by exhibition to alleviate that product shortage in the closing days of 1954 may well be the dominant news when it comes to summing things up next year. They include:

The Theatre Owners of America-sponsored Film Financial Group, Inc., with a capitalization of $10,000,000, to finance independent producers;

The Allied States Association-sponsored Makelim Plan, under the aegis of producer Hal Makelim, calling for the production of 12 films financed by advances on film rentals, and

The Distributors Corporation of America, under the leadership of the Century Theatres head, Fred Schwartz, which already has several productions completed, shooting or in last stages of preparation.

Late details on the TOA-sponsored Exhibitors Film Financial Group, Inc., will be found on page 18, while William R. Weaver,* The HERALD's *Hollywood editor, discusses the background to the current availability of money for independent productions, in the Hollywood Scene, page 26.

In the comparatively short history of the industry, there have been two fairly distinct invasions of production by exhibition figures. The first roughly covered the period from 1912 to 1919; the second the dark days of the early 1930s when a number of production companies found themselves unintentionally becoming non-profit organizations.

There are some within the industry who think that a third invasion of no small proportions could be in the making today. More rational observers see 1954's events simply as an extension of a movement that has been in the making since the closing days of World War II. This is the movement toward independent production, as opposed to the big studio contract operation, resulting from, among other historic considerations, the economies necessitated by the deflating of the war-inflated market and, of course, television competition.

Such immediate postwar manifestations as the "collapsible" corporation and the 18-months-abroad tax kick operation have since firmed up into a large number of new, stable, independent producing units on the order of Hecht-Lancaster Productions, Wayne-Fellows, Stanley Kramer, Alan Ladd's Jaguar Productions, Ida Lupino's Filmakers (which is doing what Mr. Makelim is planning) and the Tyrone Power-Ted Richmond Copa Productions.

These are growths within the production

(*Continued on page* 16)

ETHEL
MERMAN

DONALD
O'CONNOR

MARILYN
MONROE

For
Christmas
from 20th!

DARRYL F.

IRVING

THER
BUSINE
SHOW B

A 20th CENTURY-
IN

CINEMA

COLOR BY

"It's a

DAN
DAILEY

JOHNNIE
RAY

MITZI
GAYNOR

ZANUCK presents

BERLIN'S

E'S NO
SS LIKE
USINESS

·FOX PRODUCTION

SCOPE

DE LUXE

Produced by SOL C. SIEGEL

Directed by WALTER LANG

Screen Play by PHOEBE and HENRY EPHRON

From a Story by LAMAR TROTTI

Lyrics and Music by IRVING BERLIN

Dances and Musical Numbers
Staged by ROBERT ALTON

pleasure to celebrate Xmas with 20th!"

PRODUCTION

(*Continued from page 13*)

side of the industry and it's into the pattern formed by these organizations which the current exhibitor-sponsored plans will inevitably fit. The inscrutable subject of speculation today is the extent to which exhibition projects may or may not stem the tide of decreasing product and the extent to which new exhibitor-producers will change the various "ornery" trade practices.

Fabian Points to Success of First National in 1920s

In his talk before the Pioneers the other night, Mr. Fabian traced the history of exhibitor participation and pointed to the success in the 1920s of First National Pictures, born of the need for film product.

"I cherish the friendships I made in the hectic days of First National," said Mr. Fabian, "when we exhibitors created a producing company which swiftly arose to leadership with the best. Now the industry has come full circle. . . . They (the exhibitors) can be encouraged and go forward with confidence, inspired by the success of First National. There was then what I like to call a mutuality of responsibility. The producers tried to create even better pictures, the exhibitors were enabled to make a profit and had the vision to spend it on more and better theatres. By and large, a distributor took care of his customers and the customers felt an obligation to the supplier, to find playing time for his product."

Eventually evolving as the present Warner Brothers Pictures, a company which has not gone unmentioned in some of the more heated exhibitor meetings, First National Exhibitors Circuit was formed in 1917 by a couple of enterprising theatre men, J. D. Williams and Thomas L. Tally, to deal directly with the stars of the day and to make pictures for the anxious theatres.

It represented, perhaps, the most definitive invasion of production by exhibition at that time, and its success in snaring Charles Chaplin and in having a box office bonanza in his first picture, "The Kid," set off a regrouping of forces that included theatre man Marcus Loew's acquisition of Metro Pictures in 1919 and the acquisition of still more theatres by Adolph Zukor, himself a former Loew man but whose fame came as the producer and distributor of Famous Players in Famous Plays. Other prominent producers whose origins were in exhibition were William Fox and Universal's Carl Laemmle.

Recall Lewis Selznick and His "Break-Away" in 1916

It is pertinent too to recall the activities of Lewis J. Selznick with respect to the Filmakers group and the plan of Mr. Makelim. In 1916 Mr. Selznick, fed up to the teeth by bankers' arguments, resigned from the World Film Corporation and carried off the company's biggest star.

He promptly formed the Clara Kimball Young Film Corporation, with himself as president and general manager, and by spectacular salesmanship, made the project finance itself. He sold franchises to exhibitors (including such familiar names as Jones, Linick & Schaefer of Chicago, A. H. Blank of Iowa and Stanley Mastbaum of Philadelphia) and collected advance deposits against rentals, permitting the making of the pictures. He was a success but it took superb showmanship, as well as the loyalty of some of the era's top stars.

Attempts have been made before to close that exhibition-production-exhibition "circle" of which Mr. Fabian spoke the other night. Trade press readers with minds like elephants will remember the announcement in July, 1949, of the formation of National Exhibitors Film Company, headed by Mr. Fabian, Sam Pinanski (prominent in the current TOA project) and Ted R. Gamble. It's aim was a capitalization goal of $2,000,000 with which to finance independents to step up the product supply. That project did not come to fruition, but perhaps the times were not then ripe; the theatre man's situation was not as acute as it is today.

Hollywood, of course, has heard the recent exhibitor rumblings, mostly funneled through New York and through an occasional exhibitor conclave on the edge of the great plains. The reaction was first that there *really* wasn't any product shortage, it just looked that way. More recently, however, have come a series of announcements from such as Warner Brothers and Columbia promising aid to independent producers to increase the supply of films, and pointing out their present support of the new independents including those named above.

Neither side is without its cynics, nevertheless. Those in exhibition would like to know whether this new concern for the independent on the part of the major will mean an actual increase in the total number of pictures released, or will be simply bookkeeping. Those in production raise an eyebrow over such exhibitor-producer plans as Distributor Corporation of America's announced intention to give regional, rather than national release to its product.

Distributor Ponders Reaction If He Bought Theatres

One prominent distribution executive said last week, "They'd yell like hell if we tried that" and asked, "Can you imagine what would happen if I tried to buy a couple of theatres?" Another executive said he too remembered the old days of block-booking and wondered just how firm a firm contract in any exhibitor-financed plan would be if the first couple of pictures were not quite up to snuff.

Next year at this time, the result of the talk of the 1954 product shortage will be known and with the wonderful clarity of hindsight, will appear to have been inevitable. In essence the important thing will not be whether exhibition by grace of a modified consent decree has invaded Hollywood and New York and manned camera and booker's office, respectively. The important thing will be the number of films to compare with 1953's 393 and 1954's 314.

YOUNGSTEIN SEES ROOM FOR ALL; U. A. PLANS 40 FILMS

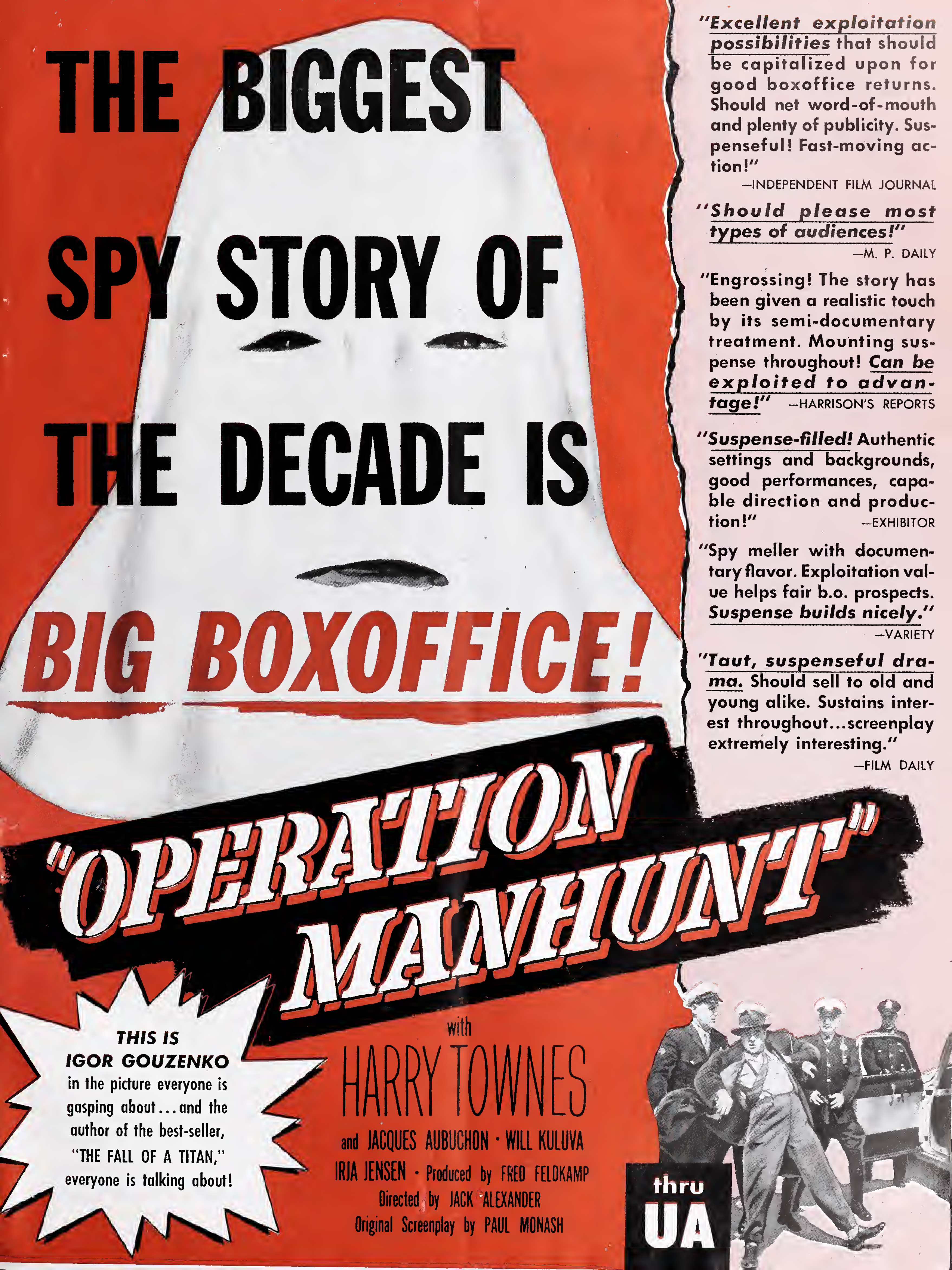
Max Youngstein, vice-president of United Artists, the company which has been the industry's champion of the indepedent producer since its founding 35 years ago, this week in New York discussed the Theatre Owners of America plan to finance production and commented, "The competition will be good." Of the efforts made in various quarters to stimulate independent production, Mr. Youngstein said, "There is room for everyone."

The United Artists executive, who had just returned from a two-week business trip to the coast, said he had closed deals for approximately 15 more pictures and promised the company will have on its 1955 release schedule "not less than 40 productions." The names of the new 15, he said, would be announced as soon as the necessary legal papers are signed.

Indicating something of the dimensions of United Artists' comparatively new role as financer of production, Mr. Youngstein said the company has $10,000,000 invested in six independent productions now shooting. Under the company's program, he continued, more than $30,000,000 has been made available by the company for pictures, either now being filmed, or contemplated for production, or already completed but unamortized.

Independent producers with whom Mr. Youngstein met on the coast included Robert Aldrich, now preparing Mickey Spillane's "Kiss Me Deadly," to star Ralph Meeker; Michael Baird, who is shooting "Top of the World," starring Dale Robertson; Robert Goldstein, who recently completed "Stranger on Horseback," with Joel McCrea, and Paul Gregory, who has completed principal photography on "Night of the Hunter," directed by Charles Laughton and starring Robert Mitchum and Shelley Winters.

Also contacted were Stanley Kramer, now shooting "Not As a Stranger"; Harold Hecht, who has begun production on the Hecht-Lancaster "Marty," has just completed "The Kentuckian" and is preparing the forthcoming release on "Vera Cruz"; Aubrey Schenck and Howard Koch, who are completing "Big House, U. S. A.," and Ivan Tors, who has completed photography on "Battle Taxi."



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BIG BOXOFFICE!

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—INDEPENDENT FILM JOURNAL

"***Should please most types of audiences!***"
—M. P. DAILY

"Engrossing! The story has been given a realistic touch by its semi-documentary treatment. Mounting suspense throughout! ***Can be exploited to advantage!***" —HARRISON'S REPORTS

"***Suspense-filled!*** Authentic settings and backgrounds, good performances, capable direction and production!" —EXHIBITOR

"Spy meller with documentary flavor. Exploitation value helps fair b.o. prospects. ***Suspense builds nicely.***"
—VARIETY

"***Taut, suspenseful drama.*** Should sell to old and young alike. Sustains interest throughout...screenplay extremely interesting."
—FILM DAILY

"OPERATION MANHUNT"

THIS IS IGOR GOUZENKO
in the picture everyone is gasping about...and the author of the best-seller, "THE FALL OF A TITAN," everyone is talking about!

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HARRY TOWNES
and JACQUES AUBUCHON · WILL KULUVA
IRJA JENSEN · Produced by FRED FELDKAMP
Directed by JACK ALEXANDER
Original Screenplay by PAUL MONASH

thru UA

TOA FILMS NOT FOR MAJORS

Sponsored Financing Unit to Insist Only Regional Distributors Be Used

Exhibitors Film Financial Group, Inc., the film finance company sponsored by Theatre Owners of America, will bar the independent producers to whom it lends backing from releasing their product through the major distributors. Instead, the finance company will insist that independent regional distributors throughout the country be utilized.

This was announced last week at a press conference in New York attended by E. D. Martin, president of TOA; Sam Pinanski, president of the finance company, and Herman Levy, TOA general counsel.

Cites Reasons for Decision

It was Mr. Levy who gave the two reasons for the barring of major distributors: one, because the plan of the newly formed company is to stimulate additional production, supplementing rather than substituting for the lineup available; and, two, the contention that the cost of distribution through the majors is too high, thereby resulting in increased film rentals.

Investment in the $10,000,000-capitalized finance company will not be restricted to exhibitors, although they will be offered the stock first, Mr. Levy said, adding that the stock investment might be offered later to the public and all other agencies who can legally come into the plan. The necessary papers are to be filed shortly with the Securities and Exchange Commission.

It also was said at the conference that within a few weeks exhibitors throughout the country will receive a brochure outlining the project and inviting them to subscribe.

Mr. Levy reported that producers already have been in touch with TOA expressing an interest in the plan, while exhibitors also have shown a wide interest in participating financially, although no subscriptions have been received, pending clearance by the Securities and Exchange Commission.

Continues Product Push

Mr. Martin, speaking on developments since the recent TOA national convention, said that TOA is continuing its multiple-pronged attack on the product front by stimulating independent production through financing, by contacting all foreign producers to make pictures that are slanted more to the American market and by stepping up appeals to American film companies.

"It won't be necessary for Rank to spend a few million dollars to get outlets for product here," Mr. Martin said, if the British producer would slant his pictures for the U. S. Mr. Martin referred to J. Arthur Rank's statement that he may purchase theatres in the U. S. to gain what he thinks is a fairer play on American screens.

The three TOA leaders were unanimous in their declaration that the finance company's exhibitor investors will not be favored in the sale of its films, with Mr. Levy explaining that the law forbids such discriminatory selling. They contended, however, that it is to the interests of the exhibitors to invest in Exhibitors Film Financial Group, first, because production today is a sound investment, and, second, because the company will increase the quantity of available product. Hope was expressed in addition that the resulting boost in product would bring down rentals.

To Hold Flexible Policy

Mr. Pinanski indicated that the company will attempt to maintain a flexible financing policy, at times securing 30 to 35 per cent of the risk capital, with banks supplying the remaining financing. When it was pointed out that most banks refuse to supply financing unless the picture has a major distribution outlet, Mr. Pinanski indicated that the new company's setup may relax that policy.

Mr. Martin, expressing satisfaction at the entry into production of the Distributors Corporation of America, Makelim Productions and Filmakers, said that the TOA-sponsored company may loan "such people money."

High interest in the TOA plan, especially among the small exhibitors, was reported by George Gaughan, TOA field representative, who was in New York early this week for conferences with the exhibitor association's top leaders. Mr. Gaughan reported that small exhibitors throughout the country are generally against any kind of Federal regulation and favor relief through the breaking of the product shortage.

Recommends "Desiree" To National Council

Recommendation of 20th Century-Fox's "Desiree" to the National Council of Women of the United States is contained in a letter written by Mrs. Dean Gray Edwards, chairman of motion pictures for the organization. The letter, being sent to more than 600 board executives, regional heads and local council leaders, hails the picture for "its drama, its superlative acting, as well as its historical significance,".

RCA 21-Inch Color TV Tube in Production

Radio Corporation of America has announced that its new 21-inch color television picture tube is now in commercial production, and deliveries are being made to television set manufacturers.

Clear Legal Pathway For Trade Talks

Plans are proceeding for the setting up of the proposed all-industry round table conference, Al Lichtman, director of distribution for 20th Century-Fox and author of the proposal, said in New York this week in revealing that distributing company attorneys could see no complications in such an exhibition-distribution meeting.

Mr. Lichtman last week had cautioned that the trade practice meeting might be in contravention to the anti-trust laws and suggested as an alternative individual meetings between exhibition leaders and the various distributors. That alternative now appears unnecessary. Mr. Lichtman also said this week that the arbitration issue would be a "very appropriate" topic among others at any forthcoming meeting of company presidents, sales managers and exhibition leaders. Definite announcement of the date of the meeting and the names of the participants is expected to be made in the very near future.

Earlier this week, E. D. Martin, newly elected president of Theatre Owners of America, gave his hearty endorsement to the round table idea, saying that it underlined TOA's interest in creating a more harmonious relationship among all segments of the industry.

In reference to current efforts to establish an industry arbitration system, Mr. Lichtman said that talks were continuing on the draft. Allied States Association has refused to participate in the talks, contending that it will not enter an arbitration system in which film rentals are not made an item for arbitration.

Columbia Gets Kramer Stock in 11 Films

Columbia Pictures has acquired all stock rights in the erstwhile Stanley Kramer Company, which produced 11 pictures for Columbia release, it was announced this week. Approximately $1,000,000 was involved in the transaction, it was reported. Mr. Kramer will realize an immediate profit on the 11 films instead of waiting a year or more to liquidate. His new releasing deal is with United Artists, the first picture to be made under a renewed arrangement with that company being "Not As a Stranger."

"Girl" to Criterion

"The Country Girl" will open at the Criterion theatre, New York, December 16, it has been announced by Charles B. Moss, executive director of the theatre, and A. W. Schwalberg, president of Paramount Film Distributing Corp. Based on the Broadway play, the film stars Bing Crosby, Grace Kelly and William Holden and was produced by William Perlberg and George Seaton.

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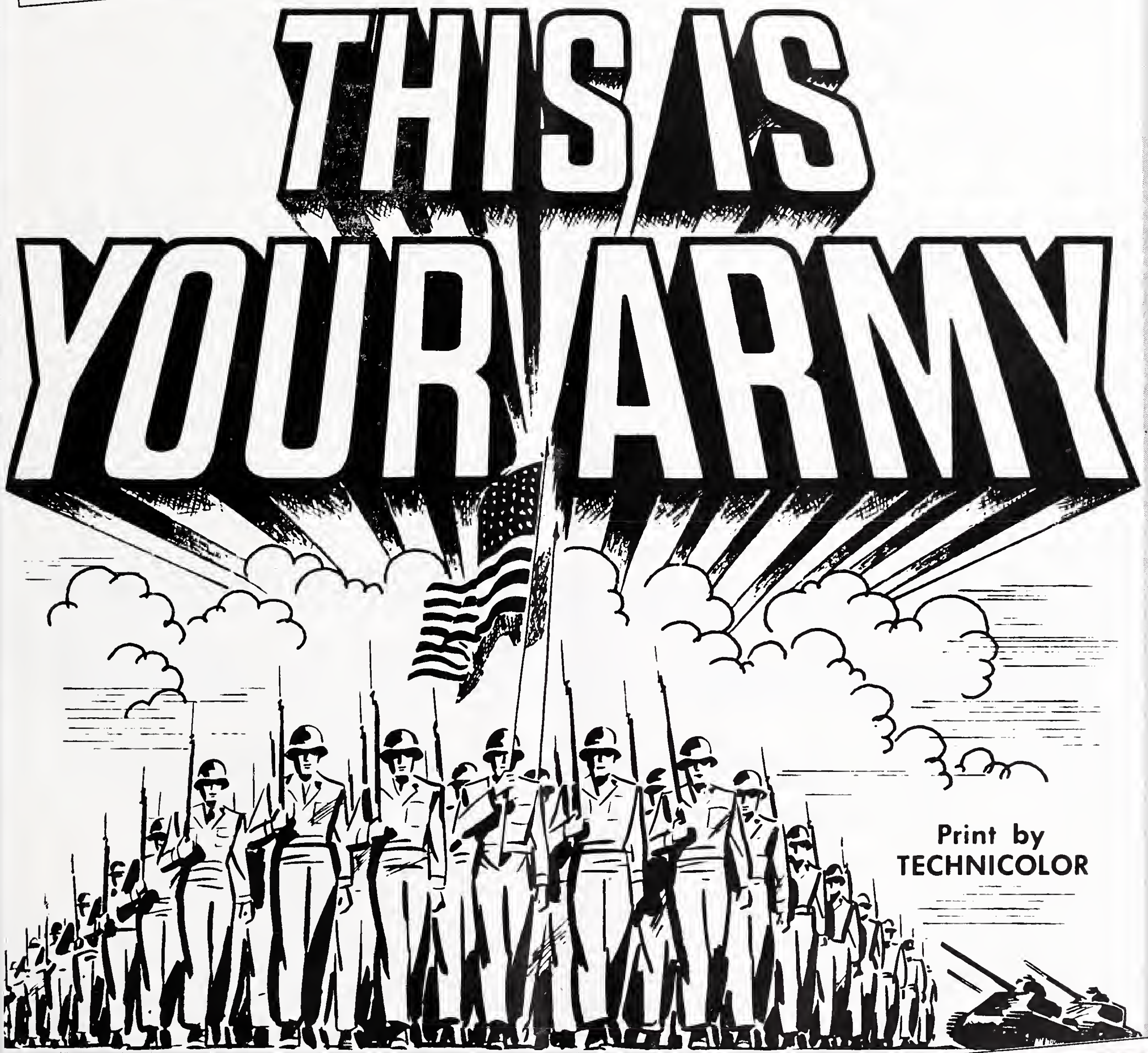

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20th CENTURY-FOX
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BISHOPS WARN ON AD TREND

See Decline of Standards; Emphasize Seriousness of Decency Pledge

WASHINGTON: At a meeting here last week of the Catholic bishops of the United States, concern was expressed by the bishops over the lowering of standards of decency in motion picture advertising during the past year, together with the apparent indifference of the authorities of the industry toward the trend or their inability to deal with it effectively. They said they hoped that no like lapse from acceptable standards would be allowed to creep into the work of the Production Code Administration in Hollywood.

Emphasize Legion Pledge

The bishops reminded the Catholic people of the seriousness of the Legion of Decency pledge and called for faithful compliance with it. The pledge, which is taken by Catholics on the Sunday within the Octave of the Feast of the Immaculate Conception, provides for the avoidance of motion pictures dangerous to their moral life.

Reference was also made to the communication written by His Excellency Giovanni B. Montini, former Papal Pro-Secretary of State and now Archbishop of Milan, to the June conference of the International Catholic Office of the Film held in Cologne. The Pro-Secretary declared that "the faithful have the duty to learn what these judgments (the classifications of the Legion of Decency) are and to make their conduct conform to them."

The bishops also reminded Catholic critics of their obligation to emphasize the primacy of the moral in their appraisal of any film irrespective of its technical and dramatic values.

Warn Critics of Danger

In a further reminder to Catholic critics, another reference was made to the Montini communication in which the official said, "just as it is desirable that a product morally recommendable should be of real value technically, so too, on the other hand, must one in equal measure guard against all weakness toward a film which might be recommended by its technical value or the interest of its subject matter, but which would call for grave reservations from the moral or the religious viewpoint."

The Most Reverend Willliam A. Scully, D.D., Bishop of Albany and chairman of the Bishops' Committee on Motion Pictures, reported on the work of the National Legion of Decency.

Regarding the moral qualities of films produced in the United States in 1954, the Bishop said that 120 or approximately 43.01 per cent were classified as A-I (morally unobjectionable for general patronage), 101 or approximately 36.13 per cent as A-II (morally unobjectionable for adults) and 56 or approximately 20.07 per cent were rated B (morally objectionable in part for all). Offensiveness manifested in the B category showed a negligible decrease percentagewise from 1953. Two films out of a total of 279 were condemned.

"B" Category Down

Of the 73 foreign films reviewed by the Legion, 18 or approximately 24.66 per cent were classified as A-I, 26 or approximately 35.62 per cent as A-II, 22 or approximately 30.14 per cent were rated B and seven or approximately 9.59 per cent were condemned. While the B category showed a decrease of eight per cent from last year, the number of condemned films increased approximately three per cent, according to the Bishops' Committee.

The Most Reverend William A. O'Connor, D.D., Bishop of Springfield, Ill., has completed his term as a member of the Bishops Committee, and the Most Reverend Hubert M. Newell, D.D., LL.D., Bishop of Cheyenne, has been elected a new member of the committee.

United Artists Has Three For December: Heineman

"Vera Cruz," the Superscope Technicolor drama starring Gary Cooper and Burt Lancaster, and "Romeo and Juliet," Technicolor version of Shakespeare's love story, which won the grand prize at this year's Venice International Film Festival, will be released by United Artists during December, William J. Heineman, vice-president in charge of distribution, announced Monday. In addition to the two, United Artists' December schedule also will include "The Steel Cage," melodrama starring Paul Kelly, Maureen O'Sullivan, Walter Slezak, John Ireland, Lawrence Tierney, Kenneth Tobey and Arthur Franz.

UJA "Night of Stars" Show Adds $102,000 to Charity

The United Jewish Appeal's 21st annual benefit performance of "The Night of Stars," at New York's Madison Square Garden Monday night, took in an estimated $102,000, boosting the proceeds from the past shows to $2,120,000, it was announced. Some 20,000 persons turned out to see the celebrities of stage, screen, television and radio, and help dedicate the performance to the tercentenary of Jewish settlement in America and to the memory of Theodore Herzl, founder of modern Zionism. Proceeds went to the UJA program of European relief and Israel rehabilitation.

Starr Cites Problems at Florida Meet

JACKSONVILLE: In his keynote speech at the annual convention of the Motion Picture Exhibitors of Florida at the Roosevelt Hotel here this week, Alfred Starr, board chairman of Theatre Owners of America, discussed exhibitors' complaints that distribution is getting an unfairly large share of the money taken in at the box office.

He said he represented theatre men "who are at the bottom of the industry heap" and added that "the salutation of Texas Guinan, . . . , is applicable to exhibitors of today. Miss Guinan's salute of 'Hello, sucker' you all know."

Mr. Starr also said "you can't make money with poor pictures and distribution won't let you make money with good pictures. He described the sliding scale of 70-30-10 as a "mathematical monstrosity."

Nat Williams, Thomasville, Ga., exhibitor, was chairman, and he asked for the establishment of an exhibitors research institute to "get at the causes of present ills and to do something about them."

William Lee, Keystone Heights drive-in operator, denounced one major distributing company for not giving him any definite booking date for December, although he said he had contracted for them.

Speaking at one of the sessions was Albert Sindlinger, theatrical analyst, who discussed the downward box office trends since 1946. He said, "If a theatre closes, that business does not go to the remaining theatres in town. It is lost. Theatres do not come under the economic law of elasticity; they are not in a group with soap or food or gasoline."

Other speakers included Jerry Gold, Dick Pitts, George Murphy, William Cumbaa and Charles Bennett, Congressman of Jacksonville. There was a record attendance at the three-day meet.

Warns City Censorship Would Be Illegal

Censorship as proposed in a New Haven, Conn., ordinance would be against the first and 14th Constitutional amendments, an unconstitutional re-delegation of legislative power which aldermen now have, and an attempt to re-delegate a subject which has already been treated by the state legislature —New Haven corporation counsel George W. Crawford warned, last week. Aldermen had sought his opinion. They were considering an ordinance submitted by Martin J. Griffin, president of the St. Francis Holy Name Society.

Heads Variety Club Publicity

PHILADELPHIA: George C. Hoover, head of International Variety Clubs, has announced the appointment of Robert Adleman of Philadelphia as director of publicity.

EXHIBITORS

of

NEW ENGLAND

are invited to attend

MGM's NEW ENGLAND "WORKSHOP"

on Monday, December 6

HOTEL BRADFORD, BOSTON, MASSACHUSETTS

to be held
in conjunction with

Independent Exhibitors, Inc. and Drive-In Theatre Association of New England's Annual Convention

held on Tuesday, December 7

HOTEL BRADFORD, BOSTON, MASSACHUSETTS

Plan to attend—Bring your managers—
In addition to "WORKSHOP" and CONVENTION,
there will be a "Social" program you won't want to miss.

Send Requests for Reservations NOW!!

INDEPENDENT EXHIBITORS, INC.

36 MELROSE STREET
BOSTON 16, MASSACHUSETTS

Columbia's 13-Week Net $1,349,000

A net profit of $1,349,000 for the 13-week period ended Sept. 25 was reported this week by Columbia Pictures. This compares to a $762,000 net profit earned last year for the same 13-week period, according to the company's statement of comparative consolidated earnings.

In its statement signed by president Harry Cohn, the company reported that earnings per share of common stock for the current year's 13-week period was $1.70, compared to 92 cents for the same period last year.

The earnings per share of common stock after preferred stock dividends, it was added, for both the current year and the prior year, are based on the 757,843 shares which were outstanding on Sept. 25.

Net profit before income taxes for the current year's 13-week period was put at $2,553,000 against $1,947,000 in net profits for the same period in the preceding year, which ended Sept. 26. Estimated income taxes for the 1954 period was put at $895,000 compared to the 1953 income tax estimate for the same period of $885,000. State and foreign taxes for the current year period was estimated at $309,000 compared to $300,000 the previous year.

Columbia stockholders at their meeting scheduled for December 17 at the New York home office will vote on proposals to increase the authorized common stock of the corporation from 1,000,000 to 2,000,000 shares and to change the authorized no par value common stock, issued and unissued, into common stock having a $5 par value.

The meeting also will vote on a five-year extension of Harry Cohn's employment contract and on reelection of the company's nine directors. A proposal for election of directors by cumulative voting, made by a stockholder, will be submitted to the meeting. The proposal is opposed by management.

"Black Shield" Plays 600 Conventional Houses

Universal Pictures announced last week that its first CinemaScope production, "The Black Shield of Falworth," has already played in almost 600 theatres not yet equipped for CinemaScope. The company said its policy of making available conventional prints of its CinemaScope films has been endorsed by exhibitors and will continue on all such future productions.

Acquire Drive-ins

CLEVELAND: Nate Schultz and Sam Schultz, heads of the Selected Theatres circuit, owning indoor theatres in Lorain, Youngstown, Lima, Alliance, Marion and Steubenville, Ohio, have entered into a long term lease with Horace Shock for his Lima, Gloria and Sharon drive-ins in Lima.

Reserve Decision on Schine Sale Request

Federal Judge John Knight Monday took under advisement the Schine circuit's motion that it be permitted to sell 11 theatres to non-theatrical interests. The motion was heard in Buffalo Federal Court. The Department of Justice is opposing the new move, claiming it is a variation of the original decree order. Meanwhile, Monday, November 29, is the day the trial of the Schine interests and others will begin in that court, Judge Knight ruled. They are charged with civil and criminal contempt of court.

Canada Film Men Meet in Convention

TORONTO: The sixth annual meeting of the National Committee Motion Picture Exhibitors Associations of Canada was held this week at the King Edward Hotel here, supervised by Morris Stein, chairman of the organization.

Representatives from seven provincial theatre associations were present to deal with questions of common interest. Any decisions made were to take the form of recommendations for consideration of the Motion Picture Industry Council of Canada, which also met this week.

The exhibitor groups supported a move to secure amusement tax relief. They also approved the proposal for a Canadian Motion Picture Institute to promote good relations in behalf of the theatres which would contribute an assessment on a seating basis.

The committee members objected to increased admission prices for pictures of special types.

H. C. D. Main, secretary-treasurer, presented financial and other reports while an outline of the past year's activities was given by the regional associations.

Canadian Film Institute Set By Industry Council

TORONTO: Establishment of a Canadian Motion Picture Institute for a two year trial period has been recommended by a committee of the Motion Picture Industry Council of Canada. The committee's report said an executive director with a newspaper and magazine background should be appointed for a year. The institute's function would be to improve the liason between the industry and the public through communication media. It would start operations by January, 1955.

Build Hartford Drive-In

HARTFORD: A $500,000 drive-in theatre, with capacity of 2,010 cars, will be built on Veterans Highway near Hartford by A. J. Bronstein and associates. An opening by April, 1955, is planned.

Co-Product Deals Are By Skouras

Spyros P. Skouras, president of 20th Century-Fox Films and who now is in Europe, is attending to the lining up of additional co-production deals, among other things, it was revealed by Joseph Moskowitz, 20th-Fox vice-president, in New York Monday.

Mr. Moskowitz, speaking of previous co-production deals set during his recent trip to Europe, said the American market would get only those films produced in England or in English-speaking colonies. He saw no market in the U. S. for French or German films in which 20th-Fox will have a financial investment. All the foreign co-production films, estimated previously at 25, will be made in CinemaScope, Mr. Moskowitz said.

Two Sir Alexander Korda films being made ready now for the American market and for which 20th-Fox has world-wide distribution rights, he continued, are "Deep Blue Sea" and "That Lady." Another Korda production, "Four Feathers," will be distributed in the Western Hemisphere by 20th-Fox.

Maritime Exhibitors Hit TV Publicity

TORONTO: The manner in which newspapers play up to television was criticized at a meeting of the Maritime Motion Picture Exhibitors' Association last week in Saint John, N. B. The exhibitors were indignant because the daily journals frequently give front-page publicity to TV openings while denying the same location to film news. The meeting also went on record as opposing roadshow pictures, designated playing time and advanced prices, and the unequal provincial amusement tax, which the MMPEA suggests, should be rearranged as a straight 10 per cent.

Large Turnout for New York B'nai B'rith Anniversary

A large number of industry representatives, Cinema Lodge members and their guests turned out Tuesday night to help New York's lodge of B'nai B'rith mark its 15th anniversary at the Hotel Astor. Max E. Youngstein, Cinema Lodge vice-president, was chairman of the festivities which honored the lodge's past presidents. Presiding was Burton E. Robbins, president of Cinema Lodge, and principal speaker was the Reverend John Stanley Grauel, a young minister who has devoted himself to the furtherance of the development of Israel.

Plans New Drive-in

HARTFORD: Seymour Levine, Connecticut drive-in theatre operator, has filed an application for authority to build a drive-in in Bridgeport, Conn. The project would be initial outdoor venture for the city.

F. & M. Asks High Court Trust Ruling

WASHINGTON: Fanchon and Marco, Inc., this week appealed to the Supreme Court a lower court decision dismissing an anti-trust suit it brought against the eight major distributors, National Theatres and Fox West Coast Theatres.

The suit charged the defendants with conspiring against F. and M.'s Baldwin theatre by denying it first-run films. Los Angeles District Court Judge Leon Yankwich threw out the suit, and the Ninth Circuit Court of Appeals upheld Judge Yankwich.

Both the District and Circuit Courts held that in denying first-run films to the Baldwin, the distributors had not acted as part of a conspiracy nor had they acted unreasonably, but that each distributor had acted independently and through the exercise of its own business judgment. The Circuit Court declared that the distributors' policy "was required by the necessities of the product and by the economic and social forces prevailing in the particular area."

COMPO Ad Says Local Taxes Would Balk Congress Help

The 31st in a series of COMPO ads in "Editor and Publisher," published November 20, says that if municipalities take over all or part of the 20 per cent Federal admission tax which the Government gave up April 1, "they will be putting up a roadblock to local retail business which Congress went to great pains to remove." The ad points up the economic importance of theatres locally. It says that in 1953 they spent in communities $605,400,000. It adds: "Retail merchants realize how important to their business a prosperous movie is."

Scandinavian Officials Honored in Hollywood

HOLLYWOOD: Prince Axel of Denmark, and the Prime Ministers of Denmark, Norway and Sweden were honored last week by the Association of Motion Picture Producers with luncheon ceremonies at Universal studios, with 250 in attendance.

MGM Holds Second Ticket Sale Workshop

Theatre owners who fail to tell managers what rentals they pay are making a mistake, Ervin J. Clumb, manager of the Riverside theatre, Milwaukee, told 324 showmen at the second MGM Ticket Selling Workshop, part of the two day convention of the Theatre Owners of Indianapolis, in that city, last week. Mr. Clumb was a guest panelist, and told of his experience in selling the picture on the spot, and in obtaining cooperative advertising. Other speakers were exploitation manager Emery Austin; L. J. Williams, of Union, Mo.; Wayne Botkin, *Muncie Star;* A. J. Kalberer, Washington; and more. In addition to many small town exhibitors, there were 40 managers from the Alliance circuit.

Tennessee Exhibitor Unit Plans Regional Meetings

Stacy Wilhite, president of the Tennessee Theatre Owners Association, announced this week a series of regional meetings to be held by that Association during the week beginning November 29. Discussion topics will include taxes, trade practices and product, among other things. The series of five meetings are as follows: November 29, Jackson; November 30, Memphis; December 1, Nashville; December 2, Cookeville; December 3, Knoxville. Mr. Wilhite; Morton Tune, vice-president; Walter Morris, TTOA representative to TOA, and George Gaughan, TOA field representative, will attend each meeting.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending November 20 were:

Albany: DESIREE (20th-Fox); SABRINA (Par.).

Atlanta: BLACK WIDOW (20th-Fox); ADVENTURES OF HAJJI BABA (20th-Fox).

Baltimore: BAREFOOT CONTESSA (U.A.); WHITE CHRISTMAS (Par.) 2nd week.

Boston: BLACK KNIGHT (Col.); BLACK WIDOW (20th-Fox); A STAR IS BORN (W.B.); WHITE CHRISTMAS (Par.).

Buffalo: BAREFOOT CONTESSA (U.A.) 2nd week; BLACK WIDOW (20th-Fox) 2nd week; DESIREE (20th-Fox); WHITE CHRISTMAS (Par.) 4th week.

Cincinnati: SABRINA (Par.) 3rd week; SUDDENLY (U.A.); WHITE CHRISTMAS (Par.) 4th week.

Columbus: DRUM BEAT (W.B.)

Denver: BEAU BRUMMELL (MGM); DRUM BEAT (W.B.); TRACK OF THE CAT (W.B.); WHITE CHRISTMAS (Par.).

Des Moines: WHITE CHRISTMAS (Par.).

Detroit: ATHENA (MGM); BLACK WIDOW (20th-Fox) 2nd week; A STAR IS BORN (W.B.) 7th week; THE VANISHING PRAIRIE (B.V.) 2nd week; WHITE CHRISTMAS (Par.) 3rd week.

Hartford: BEAU BRUMMELL (MGM) 2nd week; BLACK KNIGHT (Col.) 3rd week; DESIREE (20th-Fox); TRACK OF THE CAT (W.B.); WHITE CHRISTMAS (Par.) 2nd week.

Indianapolis: THE ADVENTURES OF HAJJI BABA (20th-Fox); THE LAST TIME I SAW PARIS (MGM) 2nd week; WHITE CHRISTMAS (Par.) 3rd week.

Jacksonville: THE ADVENTURES OF HAJJI BABA (20th-Fox) 2nd week; BLACK WIDOW (20th-Fox); A STAR IS BORN (W.B.) 3rd week; THE VANISHING PRAIRIE (B.V.).

Kansas City: BLACK WIDOW (20th-Fox); WHITE CHRISTMAS (Par.) 2nd week; WOMAN'S WORLD (20th-Fox) 5th week.

Memphis: BAREFOOT CONTESSA (U.A.); DRUM BEAT (W.B.); SABRINA (Par.).

Miami: CARMEN JONES (20th-Fox); A STAR IS BORN (W.B.) 2nd week.

Milwaukee: ATHENA (MGM); THE BAREFOOT CONTESSA (U.A.) 2nd week; DRUM BEAT (W.B.); A STAR IS BORN (W.B.) 3rd week.

Minneapolis: DRUM BEAT (W.B.); SUDDENLY (U.A.) 3rd week; THE VANISHING PRAIRIE (B.V.) 2nd week.

New Orleans: BAREFOOT CONTESSA (U.A.); WHITE CHRISTMAS (Par.).

Oklahoma City: DRUM BEAT (W.B.) 2nd week; SABRINA (Par.) 4th week; WHITE CHRISTMAS (Par.) 2nd week.

Omaha: WHITE CHRISTMAS (Par.).

Philadelphia: BAREFOOT CONTESSA (U.A.) 3rd week; DRUM BEAT (W.B.) 2nd week; SABRINA (Par.) 4th week; A STAR IS BORN (W.B.) 5th week; WHITE CHRISTMAS (Par.) 3rd week.

Pittsburgh: BLACK WIDOW (20th-Fox) 2nd week; DESIREE (20th-Fox); A STAR IS BORN (W.B.) 5th week; SUDDENLY (U.A.).

Portland: THE BLACK WIDOW (20th-Fox); SABRINA (Par.) 2nd week; THE VANISHING PRAIRIE (B.V.) 7th week; WHITE CHRISTMAS (Par.).

Providence: BRIGADOON (MGM); DRUM BEAT (W.B.); A STAR IS BORN (W.B.) 3rd week; WHITE CHRISTMAS (Par.) 2nd week.

San Francisco: ATHENA (MGM); BAREFOOT CONTESSA (U.A.); BLACK WIDOW (20th-Fox) 3rd week; CARMEN JONES (20th-Fox); DRUM BEAT (W.B.); WHITE CHRISTMAS (Par.) 2nd week.

Toronto: BAREFOOT CONTESSA (U.A.); BEAU BRUMMELL (MGM) 2nd week; REAR WINDOW (Par.) 3rd week; WHITE CHRISTMAS (Par.) 3rd week.

Vancouver: DEAR MR. PROHACK (JARO) 2nd week; FATHER BROWN, DETECTIVE (Col.); WHITE CHRISTMAS (Par.) 2nd week; WOMAN'S WORLD (20th-Fox).

Washington: BLACK WIDOW (20th-Fox); BAREFOOT CONTESSA (U.A.); DRUM BEAT (W.B.); ADVENTURES OF HAJJI BABA (20th-Fox) 3rd week; ON THE WATERFRONT (Col.) 9th week; REAR WINDOW (Par.) 11th week; SABRINA (Par.) 5th week; WHITE CHRISTMAS (Par.) 3rd week.

ROYAL SHOWING FILM HIGHLIGHT

Is Year's Brightest Event; CEA's Leaders Vote to Back Walter Fuller

by PETER BURNUP

LONDON: Favoured by fine weather, the Royal Film Performance at Metro's Empire, with the screening of "Beau Brummell" the highlight of the programme, developed as a more glittering occasion than ever. Remembering previous years and the confusion in the streets, London's police turned the thoroughfares and by-ways of the heart of the West End into a virtual enclave for those privileged to attend the performance.

A crowd estimated at 10,000 stood in Leicester Square to cheer the Queen and her radiant loveliness and to mob the galaxy of stars as they arrived. The occasion is looked upon by film-men as the crowning event of the motion picture year. It certainly had the outward seeming this year of a superb demonstration of the cinema's pre-eminence in the world of entertainment.

FULLER SUPPORTED

Following a meeting of past presidents of the CEA accompanied by ABPC's Sir Philip Warter and D. J. Goodlatte, the association's general council adopted a resolution expressing "complete confidence in the general secretary," Walter R. Fuller.

Strenuous though discreet movements are being made to find a way out of the present impasse and to bring the Rank theatres and those of Sol Sheckman into the CEA fold and significant opinion-testing kites are to be observed.

One such is the suggestion that a new salaried office be created, the incumbent of which would serve the combined associations of the industry. That is a reflection of a proposal which J. Arthur Rank made some years ago when he envisaged his R.E.P.—Renter-Exhibitor-Producer—Committee.

Way Out Was Found

It will be recalled that on the occasion of Mr. Rank's previous withdrawal from CEA a way out was found by withdrawing executive authority from Mr. Fuller personally and vesting it firmly in the joint body of the association's five officers.

The suggestion of a new office would, in the opinion of several responsible leaders of the industry, still further spread the executive power and CEA is exceptionally jealous of its autonomy. But current indications are that an ingenious formula of rapproachement will presently be arrived at.

Significant, however, is the fact that Mr. Fuller lately volunteered to sacrifice part of his salary in the present financial emergency of CEA. But the finance committee said no.

Associated Towers Cinemas, Ltd., of Leeds, of which CEA president Claude Whincup is a director, was fined £5 and ordered to pay 10 guineas (£10.10. 0) costs for failing to exhibit first feature British films in the prescribed percentage at the Opera House, Ripon, during the period beginning October 1, 1951. A similar summons in respect of second features was dismissed.

The prosecuting attorney for the Board of Trade said that instead of the prescribed percentages of 30 and 25 respectively of first and second features the theatre had shown percentages of 17.6 and 18.1.

The nominal nature of the fine and the negligible amount of costs is taken here as clear indications of where the sympathy of the justices lay. The general feeling is that Mr. Whincup's offence was a technical one and that the Board of Trade was wasting public time and money in launching the prosecution.

FOOTBALL ON THEATRE TV

The England-Germany football match at Wembley Stadium December 1, which is exciting enormous public interest throughout this country, will be televised on big screens in five theatres here.

The arrangement follows lengthy discussion of terms between representatives of the film industry and the English Football Association. The amount of the payment has not been disclosed, but it is understood that a specified sum per seat sold will be handed over.

Two of the theatres concerned are in London—the Odeon, Leicester Square and ABC's showhouse, the Hammersmith Commodore. The others are Gaumont houses in Doncaster and Manchester, and the Odeon, Leeds. The experiment will be closely watched by the whole trade here.

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Following a meeting between a deputation from the Producers' Association and the National Film Finance Corporation it was agreed that Group Three will be maintained as an experimental production unit.

This was the organisation formed by NFFC and financed out of public money for the training, ostensibly, of novitiate technicians. A number of independent producers had complained that the Government financing of Group Three placed them in an invidious and unfair position.

But Sir John Keeling, the newly-appointed NFFC chairman, made it clear that a considerable modification will take place in the Group's production programme during the next few months. It will be maintained as an experimental production unit. It no longer will have an annular programme of a fixed number of films, but will produce films only when projects considered suitable for achieving the objects of the Group are found.

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The Board of Trade has announced that the following have been appointed members of the Cinematograph Films Council: Professor Sir Arnold Plant, Mrs. Eirene White, M.P., A. Palache, F. Donachy, W. Dickson-Scott, Major R. P. Baker, F. A. Hoare, Sir Alexander Korda, J. Arthur Rank, S. Eckman, Jr., Sir Arthur Jarratt, Cecil G. Bernstein, J. W. Davies, E. J. Hinge, Sir Alexander King, Sir Philip Warter, T. O'Brien, M.P., G. H. Elvin, F. M. Dimbleby and G. Sandison.

The appointments of the last Council expired on September 30, 1954, and the present appointments, as prescribed in the Cinematograph Films Act 1948, are for not more than three years from October 1, 1954.

▽

"White Christmas" is piling up spectacular grosses at Paramount's Plaza theatre. In the first week of its run there the picture beat by lengths the grosses in comparative periods of the extremely successful "Sabrina Fair" and "Rear Window." Instead of its planned three or four weeks' run, it will now play up to and over the Christmas holidays, thereby overlapping its general release.

New Equipment Ready For MPAA's Academia

WASHINGTON: The Motion Picture Association's select theatre here, the Academia, is in the process of installing stereophonic sound and other new-process projection and sound equipment, according to Kenneth Clark, MPAA vice-president. The theatre recently installed CinemaScope projection equipment but was still using an optical sound track. When the new equipment is installed, Mr. Clark said, the Academia will be converted to show practically every type of new film process. "We'll be able to show any film any member company makes," he declared. "The only two processes we won't be able to show are Cinerama and Todd-AO, and they're not MPAA members."

Turner Cites New Method In Selling "Gang Busters"

Terry Turner has described a new method for pre-selling his "Gang Busters" feature to theatres. Several TV trailers and theatre teaser trailers in 16mm prints have been prepared and taken to the larger circuits in the New England area, he said. Mr. Turner said he chose New England for the first saturation bookings because it is a highly concentrated area for TV and radio promotion.

Papers Buy Into Stations

MINNEAPOLIS: The Minneapolis Star and Tribune Company has purchased the interest of Columbia Broadcasting System in Midwest Radio-Television, Inc., owners of WCCO and WCCO-TV, Minneapolis. CBS held a 47 per cent interest in the corporation while Mid-Continent Radio-Television, Inc. has 53 per cent.

See 11,000 to CinemaScope By Year End

The installation of CinemaScope equipment in the United States and Canada will reach a total of 11,000 by the end of 1954, it is expected by 20th Century-Fox. As of the week ending November 6, the company reports 9,234 theatres equipped. With a weekly average exceeding 200 new situations, the year-end total will represent approximately 50 per cent of the operating theatres in both countries.

Of the 9,234 theatres, 7,869 are conventional theatres; 1,234 are drive-in theatres; 129 are Army installations, and two are non-theatrical situations, according to the 20th-Fox breakdown.

There are some 2,000 theatres abroad that are currently equipped for CinemaScope while orders covering 4,000 theatres are being processed by theatre supply dealers, the company said.

Warner Bros. Holds Sales Conference in Mexico

MEXICO CITY: In a specially recorded message detailing "the finest film product" in the company's history, Jack L. Warner this week opened the Warner Brothers sales convention held here by Wolfe Cohen, president of Warner Brothers International. Sam Schneider, executive vice-president of Warner Brothers, addressed the 27 Latin American representatives. Further individual sales conferences will be held by the Caribbean, Pacific and Atlantic divisions, supervised by Peter Colli, Armando Trucios and Ary Lima, respectively.

IFE Reports Total of 31 Italian Films in Work

A total of 31 Italian films, including co-productions, are currently being made in Italian studios or on location in and out of Italy, according to a report this week from Italian Films Export. In addition to the pictures being filmed in Italy, productions are being shot in France, Spain, South America, Germay, Egypt, and French Equatorial Africa, it was said. Of the 137 films that went into production in Italy during the first 10 months of 1954, 127 were new Italian pictures, 7 were suspended pictures resumed this year and 3 were American productions. During this period the Italian film-makers completed 36 co-productions.

Columbia Buys "Cadillac"

Harry Cohn, president and production head of Columbia, announced this week purchase of the film rights to the Broadway comedy, "The Solid Gold Cadillac," as the next starring vehicle for Judy Holliday. Mr. Cohn made the deal while on a trip to New York to look into the stage situation.

National Screen to Handle Trailers for Buena Vista

Leo F. Samuels, general sales manager of Buena Vista Film Distribution Company, Inc., has announced that arrangements have been completed between National Film Service, Inc., and National Screen Service Corp., whereby the latter will take over accessory and trailer distribution of Buena Vista product. This will apply to all current as well as future Buena Vista releases. Accessories and trailers previously were handled by National Film Service, which will continue to perform billing, collection, physical handling of prints and other local exchange functions for Buena Vista.

"Business" At Benefit

The world premiere of Irving Berlin's "There's No Business Like Show Business" will be a benefit performance for the Actors' Fund of America, it was announced this week by Walter Vincent, president of the organization. This marks the first motion picture premiere to benefit the group with all of the proceeds.

The 20th Century-Fox film, which will open some time before the Christmas holidays at the Roxy theatre, New York, stars Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey, Johnny Ray and Mitzi Gaynor and was produced in CinemaScope and color by DeLuxe.

Allied organizations of the Fund which also will be aided by the premiere include the Episcopal Actors' Guild, the Catholic Actors' Guild, the Jewish Theatrical Guild, the Negro Actors' Guild, the Lambs Welfare Fund and the American Theatre Wing, Mr. Vincent added.

The film is a Darryl F. Zanuck presentation, produced by Sol C. Siegel and directed by Walter Lang from a screenplay by Phoebe and Henry Ephron based on a story by Lamar Trotti.

TV Writers Vote for WGA In NLRB Elections

HOLLYWOOD: The Writers Guild of America, East and West, has won jurisdiction over television writers employed by networks, it was revealed here Monday, in a National Labor Relations Board election open to all writers employed by the network during the year ended August 31. The vote was 241 to 29. The election result, WGA pointed out, opens the way for negotiations that will start immediately for increased minimums and other advantages for writers.

Theatre Taxes Remain

ATLANTIC CITY, N. J.: Appeals from 1954 assessments on the Stanley theatre and Warner theatre buildings, Atlantic City, have been dismissed by the Atlantic County Board of Taxation. The board put an assessment of $148,000 on the Stanley building and $240,000 on the Warner, both operated by the Stanley Warner circuit.

MGM Sets Dates for 8 Features

MGM will release eight pictures during the first four months of 1955, according to tentative plans announced by Charles M. Reagan, vice-president and general sales manager. According to the schedule there will be two pictures released each month, all in Eastman color and seven of them in CinemaScope.

Leading off the list in January will be "Bad Day at Black Rock," the Dore Schary production, in CinemaScope starring Spencer Tracy, Robert Ryan, Anne Francis, Dean Jagger, Walter Brennan and John Ericson. This will be followed by "Green Fire," in CinemaScope, starring Stewart Granger, Grace Kelly, Paul Douglas, John Ericson, and Mervyn Vye.

For February there will be "Many Rivers to Cross," in CinemaScope, starring Robert Taylor, Eleanor Parker, Victor McLaglen, and Russ Tamblyn; and "Jupiter's Darling," in CinemaScope, starring Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders, Richard Haydn, and William Demarest.

"Hit the Deck" will head the March duo. The musical stars Jane Powell, Tony Martin, Debbie Reynolds, Walter Pidgeon, Vic Damone, Gene Raymond, Ann Miller, and Russ Tamblyn. The second picture for the month will be "Interrupted Melody," starring Glenn Ford, Eleanor Parker and Roger Moore. Both are in CinemaScope.

For April there will be "Glass Slipper" and "Boulevard in Paris," the latter in CinemaScope. Michael Wilding, Leslie Caron, Amanda Blake, Keenan Wynn, and Elsa Lanchester head the cast of "Glass Slipper" while Anne Baxter and Steve Forrest co-star in "Boulevard in Paris."

Universal Meetings at Studio December 6

A week-long sales conference of Universal Pictures will be held at the studios in California starting December 6, it was announced this week by Charles J. Feldman, vice-president and general sales manager. Those who will attend include executives from the home office and the studio; district sales managers; foreign department executives; advertising and publicity executives, and representatives of Empire-Universal of Canada. Mr. Feldman will preside.

Acquire Swedish Film

The first American language film produced in Sweden, "The True and the False," has been acquired for release in the United States and Canada by the Helene Davis Pictures Company, Inc. Produced by Signe Hasso, the drama is based on tales by Guy de Maupassant and Honore de Balzac, and was written for the screen by Bob Condon.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

NO topsy-turvey upset in the economic affairs of this razzle-dazzle community in the post-war period has been so unexpected, so stimulating, and so all-around welcome to everybody in sight as the avalanche of investment money (well, investment avowals, anyway) now sweeping over the independent-production field. Veteran independents say they never saw anything like it and they love it. So, for other reasons, do the major studios. Even the bankers! Not even 3-D created as much commotion.

A year ago most independent producers needful of some friendly financing, or any other kind, had nowhere, literally, to turn. The banks, after a deep burning on some quite nameful independent productions that nobody wanted to see, weren't handing out lenient loans. Most of them weren't handing out any other kind, either.

Some Found "Eating Money" Making Films for TV

So what was such an independent producer to do? Well, a good many of them found eating-money, so to speak, in the production of television films, a type of work which, although rewardful in terms of essential doughnuts-and-coffee, appeared to have a pretty good chance of making the status of the independent producer of theatrical films even more untenable rather than less. And a lot of them just didn't produce any films at all, for any medium, an inactivity which likewise prospered nobody.

Certain by-products of the technological revolution, which started with 3-D and is still in a condition of pleasant ferment, bore more or less on the drying-up of the independent-production financing that already had slimmed down under the threat of declining box office revenues. For one, it had been rather clearly indicated that the picture which could do well in this new day would be the big one into which a great deal of money had been poured; banks figured the mere increase of cost did not reduce one whit the mathematical chances of a box office flop, so they sat this kind out.

Number of Films from Majors Down Sharply

Under these and allied circumstances, Hollywood's major studios trudged along with courage and determination, but there is a limit to major studio funds, too, and the number of pictures from major companies shrank, creating a slack which the helplessly un-financed independents couldn't take up. These were gray days in this Los Angeles suburb.

Now all that's different. An independent producer with a package that looks like it might earn its way in the world of exhibition has a dozen sources to turn to for financing. Irving Berlin could write a song about the way the independents feel today.

It is to Hal R. Makelim, historically, that the independent producer and the independent producer's exhibitor customer owes the cracking of the dike that was damming up the flow of product.

In a little while Exhibitor Fred Schwartz, using his own money and that of other exhibitors, had Distributors Corporation of America organized and functioning.

Shortly thereafter New York Attorney Sol Kunkis, backed by Beverly Hills capitalists, offered independent-production financing on an international scale, inclusive of distribution.

Exhibitors Began to Talk About Film Financing

Exhibitor Harry Brandt came about next (these events cascaded in such swift succession that precedence got misty) with his financing plan.

Exhibitor Robert L. Lippert, who is Distributor Lippert as well, disengaged some of his time from the operation of Lippert Pictures to devote himself to financing productions of all kinds.

The TOA wrapped up the exhibitor-financing matter, to a degree, with its resolution, at the Chicago convention, committing TOA members to provide funds for film financing.

Howco Productions, an exhibitor-partnership which had been doing it for years, announced its continuing availability as a font of funds.

National Theatres applied to the Department of Justice for freedom from the consent decree for the financing of appropriate production.

And finally, in a flurry of announcements, admissions and plain observations, Columbia, Paramount, Warners, RKO, Allied Artists and other companies made it clear that no independent producer with a substantial subject to go to work on need look further for a place to hang up his corporate hat.

Product Shortage Explains Current Attitudes

Bankers queried by this column say their attitude toward film-financing is not changed from that of a year ago, or two, or three. They say, also, in answer to inquiry, that there are no new tax gimmicks or interest-regulations that could explain the abrupt availability of what looks like unlimited financing.

The banks say, and so does Elmer Rhoden, the new president of National theatres, that the product shortage is the whole and total explanation of the avalanche. Quoting Rhoden, "The time has come for the exhibitor to contribute a proper share of the risk money to the producer."

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA

Deadlock (Film Locations Prod.; Technicolor)

INDEPENDENT

The Little Ambassador (Rathvon Overseas Prod.)

The Indestructible Man (J. Pollexfen Prods.)

PARAMOUNT

The Court Jester (Dena Prods.; VistaVision; Technicolor)

20TH-FOX

Soldier of Fortune (CinemaScope; Color)

U-I

Tacey (Technicolor)

COMPLETED (6)

COLUMBIA

The Man from Laramie (William Goetz; CinemaScope; Technicolor)

INDEPENDENT

The Big Bluff (W. Lee Wilder Prods.)

LIPPERT

Shock (Exclusive Prods.)

U-I

Cult of the Cobra

The Purple Mask (CinemaScope; Technicolor)

WARNER BROS.

Mister Roberts (CinemaScope; WarnerColor)

SHOOTING (31)

ALLIED ARTISTS

Code 3

COLUMBIA

Chicago Syndicate

Five Against the House

My Sister Eileen (CinemaScope; Technicolor)

DCA (Distributors Corp. of America)

I Am a Camera (Remus)

INDEPENDENT

Kentucky Rifle (Howco Prods.)

No Place to Hide (Joseph Shaftel; Eastmancolor)

Bride of the Atom (Catacomb Pic.)

Marty (Hecht-Lancaster Prods.)

Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

MGM

Blackboard Jungle

The Scarlet Coat (CinemaScope; Color)

It's Always Fair Weather (CinemaScope; Color)

Interrupted Melody (CinemaScope; Color)

PARAMOUNT

The Rose Tattoo (VistaVision)

You're Never Too Young (VistaVision; Technicolor)

The Desperate Hours (VistaVision)

The Ten Commandments (VistaVision; Technicolor)

REPUBLIC

Magic Fire (Trucolor)

20TH-FOX

Daddy Long Legs (CinemaScope; Color)

Magnificent Matador (Natl. Pics.-Primero; CinemaScope; Eastmancolor) (formerly: "The Number One")

A Man Called Peter (CinemaScope; Color)

UNITED ARTISTS

Robbers Roost (Goldstein-Jacks Prods.)

Not as a Stranger (Stanley Kramer)

Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

U-I

Kiss of Fire (Technicolor)

Abbott and Costello in the Mummy

Third Girl from the Right (Technicolor)

WARNER BROS.

The Sea Chase (CinemaScope; WarnerColor)

Moby Dick (CinemaScope; Technicolor)

Strange Lady in Town (CinemaScope; WarnerColor)

Paramount To Meet on Promotion

The first "international promotion coordination meeting" in the history of Paramount Pictures has been scheduled for the entire week of December 6 at the Hollywood studio, it was announced this week in New York. The meeting will set plans to "achieve the full box office potential in the unprecedentedly strong Paramount product lineup for 1955," the company said.

The meeting, which also "will further resolve the integration of activities among home office, studio and field promotion forces," will be attended by advertising, publicity and exploitation executives from the home office, the studio publicity staff, the field merchandising representatives of the U. S. and Canada, and advertising-publicity executives of Paramount International.

Jerry Pickman, vice-president in charge of advertising, publicity and exploitation, will preside over all meeting sessions. Y. Frank Freeman, Paramount vice-president in charge of the studio, and Don Hartman, executive producer, will address the meeting.

Court Refuses Again To Hear TV Film Suit

WASHINGTON: The Supreme Court Monday refused to reconsider its earlier decision refusing to interfere with Republic Pictures' attempts to sell old Roy Rogers films to television. On October 18, the high Court refused to hear an appeal by Rogers and Gene Autry from California Circuit Court decisions throwing out their suits to bar Republic from selling their old films to TV. Rogers asked the high Court to reconsider its action, and this week the Court refused to reconsider. The Court gave no reason, merely noting its final decision in the list of orders handed down at its noon decision session.

DeMille Back from Egypt; "Commandments" to Studio

Cecil B. DeMille was to return to the United States this week from Egypt where he has been filming "The Ten Commandments" for 11 weeks. The picture, now two weeks ahead of schedule, resumes production at Paramount next year. Accompanying Mr. DeMille on his return was Charlton Heston, one of the stars of the film.

Schine Contempt Trial Deadline November 29

BUFFALO: Trial of the Schine Circuit and other organizations and individuals on charges of civil and criminal contempt was adjourned here last week on a day-to-day basis with a deadline of November 29. Federal Judge Knight said he granted the adjournment because William B. Mahoney, defense attorney, was busy in Supreme Court.

COMPO Sets Feb. 15 Date In Audience Poll Plan

The new target date for the projected national audience poll is February 15, rather than January 15, it was disclosed in New York this week by Robert W. Coyne, special counsel for the Council of Motion Picture Organizations. Mr. Coyne, prior to leaving for Europe on a three-week vacation, spelled out in greater detail plans for the project. In regard to financing, he estimated that it would cost participating theatres approximately $100 for such things as lobby displays. Although cost per theatre would be small, the aggregate sum expended for the poll could easily reach $1,000,000, with 10,000 theatres participating, it was pointed out.

David Bader Is New AMPA President

The Associated Motion Picture Advertisers, New York, last week elected David Bader president. They also elected Martin Davis vice-president, Harold Danziger their secretary, and Hans Barnstyn, treasurer. The board comprises the officers and Meriam F. Branden, Lige Brien, Gordon White, Blanche Livingston and Harry K. McWilliams. Ray Gallagher replaces Mr. Bader as a trustee. Cy Eichman is the new director of public relations. The organization will hold its annual Christmas party December 21, at the Piccadilly Hotel, New York.

Price Index At New High

WASHINGTON: Motion picture theatre admission prices in large cities reached record highs in the third quarter of 1954, almost double the 1935-39 average, the Bureau of Labor Statistics reported.

The Bureau collects figures quarterly in 18 large cities and weighs the figures to represent the situation in the 34 largest U. S. cities.

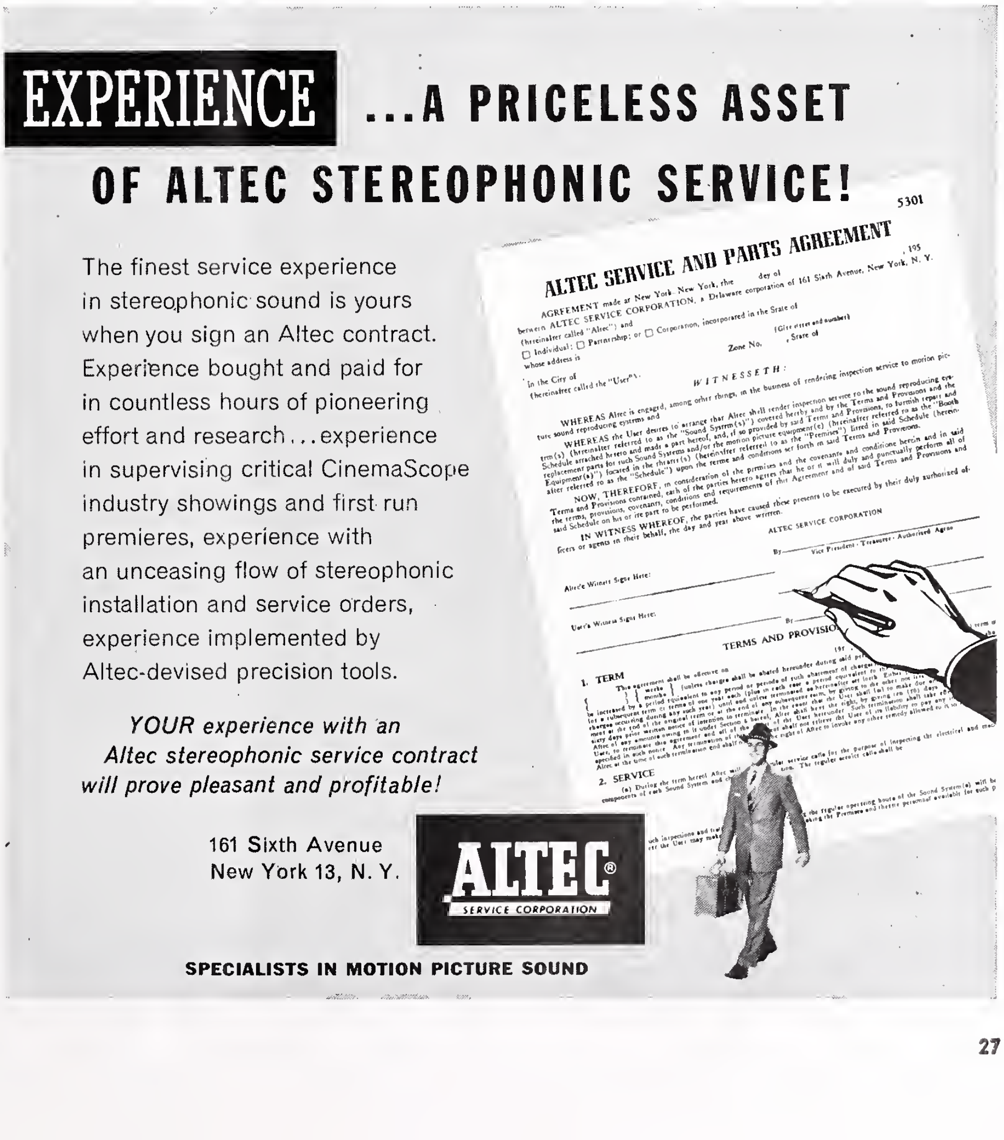
BLS officials had no explanation for the sharp rise in the third quarter, but one guess was that it reflected the large number of road-show prices.

The combined index of adult and children's admission prices was put by the Bureau at 199.9 at the end of September, compared with 192.0 at the end of June and a previous record of 192.8 at the end of December, 1953.

The adult price index was 204.5, compared to a June figure of 197.0, the previous high. The children's price index was back up to 172.2, compared to 163.3 at the end of June. The new figure was still slightly below the 172.5 record figure at the end of December, 1953.

Register Parking Firm

Theatre Parking, Inc., has registered a certificate to conduct a parking and storage business in New York City.



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ALTEC SERVICE CORPORATION

SPECIALISTS IN MOTION PICTURE SOUND

People in The News

Gene Tunick has been appointed United Artists branch manager in Philadelphia and will be supervised by **Milton E. Cohen**, eastern and southern division manager, and **John Turner**, eastern district manager.

Charles Demma has been named supervisor of Kogod-Burka Theatres, with eight houses in Washington, D. C., and Maryland. He had been manager for several theatres.

Roland Gammon, former editor of the magazine "See," and well known in motion picture circles, is co-author of a recently published book on religions of the world, "The Truth Is One."

Arthur L. Mayer was to speak at a luncheon of the Motion Picture Theatres Association of Ontario, Toronto, November 25.

Terry O'Neill has been appointed American representative for Associated British-Pathe, Ltd. This follows the recent appointment of **Noel Crickett** in Australasia.

Nick E. Brickates, manager of the Garde theatre, New London, Conn., has been promoted to Connecticut district manager of Stanley Warner theatres.

R. D. Fairbanks, engineering specialist with Altec Service Corporation, has been transferred from Boston to New York headquarters. He will carry out a special assignment with an electronics project in behalf of the Navy.

James Hardiman becomes director of advertising and publicity for Odeon Theatres (Canada) Ltd., replacing **Wannie Tyers**, who has returned to theatre operation as manager of the Odeon Hyland, Toronto.

The Most Rev. William A. Scully, who has served as chairman of the Catholic Bishops National Committee on Motion Pictures and who is a leader in National Legion of Decency councils, is the new bishop of the Albany, N. Y., Diocese.

Bernie Hickey, who has managed the Fulton theatre, Pittsburgh, recently, has joined the home office staff of the Shea circuit.

Elected Head Of Colosseum

CHICAGO: Glenn Haviland of Seattle was elected president of the Colosseum of Motion Picture Salesmen of America on the second day of the organization's annual two-day convention here Sunday and Monday. Other officers are Milton Simon, first vice-president; Robert Lightfoot, second vice-president; Jack Eckhardt, secretary; Leo Schauer, assistant secretary; Edgar E. Shinn, treasurer, and J. P. Mosley, assistant treasurer.

Regional officers are Charles Dortic, regional vice-president, Pittsburgh; W. G. Bugie, regional comitteeman, Albany; Kenneth Dotterer, regional vice-president, Indianapolis; Dave Chapman, regional committeeman, Milwaukee; Paul Weiss, regional vice-president, Minneapolis; Walter Walker, regional vice-president, Atlanta; Charles Turner, regional committeeman, Jacksonville; William Tomlinson, regional vice-president, San Francisco; Wayne Bateman, regional committeeman, Los Angeles.

The convention voted to reopen the contract which expires February 17, 1955. The provisions of the present agreement were given a thorough airing and suggested changes were submitted by the respective current loges to the bargaining committee. Los Angeles was set as the site for the organization's next annual convention.

Astor Exchange Heads Confer in New York

Four Astor exchange executives from Boston, Philadelphia and Pittsburgh were in New York this week for product conferences with R. M. Savini, president of Astor Pictures. Among the group were Irving Farber and Edward Ruff, Regal Pictures of New England; Edward Gabriel of Capital Film Exchange, Philadelphia, and Max Shulgold of Crown Film Co., Pittsburgh. The main topic was "The Sleeping Tiger" which opened for one week's run coast to coast Wednesday on the RKO, Loew's, Warner, Paramount and Skouras circuits.

Oklahoma TOA Unit Meets December 5-7

OKLAHOMA CITY: Several top industry figures will speak at the annual convention of Theatre Owners of Oklahoma here, December 5-7, it was announced last week by Morris Lowenstein, president. The keynote speaker will be Pat McGee, general manager of Cooper Foundation theatres. Other speakers include Robert J. O'Donnell, general manager of Interstate Circuit; E. D. Martin, president of TOA, and S. H. Fabian, president of Stanley Warner theatres.

Loew's Sets Dividend

Directors of Loew's, Inc., last week declared a regular quarterly dividend of 25 cents on common stock, payable December 24 to stockholders of record December 7.

RCA Sued on Monopoly in TV Patents

The U. S. Government has filed a major anti-trust suit against the Radio Corp. of America, charging it with having, since 1932, monopolized the radio-television patent licensing business.

The suit was filed November 19 in New York District Court. Named as co-conspirators, but not as defendants, were American Telephone and Telegraph Co., Western Electric, Bell Telephone Laboratories, General Electric Co. and Westinghouse Electric.

The complaint charged that RCA—through agreements with these and other firms—has restrained both the radio-television patent licensing business and the manufacture, sale and distribution of radio-TV products and devices, both in the black and white and color fields.

Says Competition Excluded

The radio-TV industry is in an actively developing stage, the complaint pointed out. It alleged that RCA, by amassing ownership of or rights to use and license some 10,000 U. S. patents in the radio-TV field, has achieved and exercised not only the power to control the introduction to commercial use of new radio and TV developments but also to exclude potential or actual competitors.

The complaint did not charge a direct monopoly over radio and TV manufacturing, but did maintain that RCA's controls over patents have limited the area in which RCA's manufacturing competitors can operate.

The Government asked the court to force RCA to liberalize its licensing policies.

The complaint also alleged that RCA licenses almost all manufacturers only under "package" licenses, requiring the licensees to accept licenses under all of RCA's patents and other tie-in provisions. Those named were also charged with having harassed actual and potential competitors by instituting patent suits.

RCA Answers Government

Among the effects of RCA's practices alleged in the complaint are: competing manufacturers have been discouraged from realizing their full research, manufacturing and profit potential, and have been forced into dependence on RCA for patent rights and technical know-how; new radio-TV developments have been barred unless originated and controlled by RCA; the public has been deprived of the benefit of these new developments; and the manufacture, sale and distribution of radio and television products have been unreasonably restrained.

In reply to the charges, RCA said that the agreements upon which the complaint is based were approved by the courts and the Government in 1932 and have since been upheld twice by the courts, in 1942 and 1954. The company also said it does not acquire exclusive patent licenses for itself, nor grant them to others.

The National Spotlight

ALBANY

The season of 1954 went into the records as the best experienced by many drive-ins. It would have been even more profitable, had there been fewer cool summer nights. The air is full of talk about possible new outdoor theatres. One taking shape is at the Delaware Ave. entrance to the new state thruway, near the Albany city line. . . . Variety Club hoped to raise between $2,500 and $3,000 from second annual Inter-City Boxing Championships, scheduled for Nov. 27, with a telecast over ABC network. The Club also expects Dr. Benjamin M. Volk to make substantial collections among physicians in the Big Brother end of Camp Thacher Drive—as he has in past years. . . . Charles A. Smakwitz, Stanley Warner zone manager, and Harry Lamont, of Lamont Theatres, joined the Motion Picture Pioneers at the annual dinner in New York, where S. H. Fabian was honored as "Pioneer of the Year.". . . Jack Hamilton, Berlo Vending Corp. branch manager, attended its annual meeting in Philadelphia.

ATLANTA

Miss Phyllis Hardin, National Screen Service will be married to Roy Williams in the spring. . . . Herman (Dusty) Rhodes, drive-in owner in Georgia and Alabama, is at home recuperating from a heart attack. . . . Jim Bolus, former booker at MGM, has been appointed sales representative for Republic Pictures. Dave Loden will replace him at MGM. . . . Sam McCook, booker at MGM, checked in after a vacation in Miami. . . . Mack Jackson, theatre owner in Alexander City, Ala., is in the hospital in Birmingham, Ala., for an eye opertaion. . . . J. E. Hobbs, branch manager of Allied Artists Southern Exchanges, and J. E. Martin, Grand, Montezuna, Ga., are back after the exhibitor meeting in Jacksonville. . . . Buford Stiles, branch manager for U-I at Jacksonville, and his wife are back there after a visit in Atlanta. . . . Charlie Simpson, theatre owner from Chattanooga, was on the row with William Richardson, president of Astor Pictures.

BALTIMORE

Bill Myers has reopened his neighborhood DeLuxe theatre. . . . Aaron Seidler is booking and buying for the Alpha while Oscar Coblents is on vacation. . . . Joe Brecheen, RKO branch manager, and salesman Al Grover were in town calling on accounts. . . . Herb Bennin, MGM branch manager, was visiting accounts with salesman Pete Prince. . . . Hank Howard, RKO publicist, was in town. . . . Toby Hartz, Uptown theatre, is recovering from surgery at Sinai Hospital. . . . Stanley Stern, former Town theatre manager, is now managing the Ritchie drive-in theatre. . . . CinemaScope has been installed at the Charles, La Plata, Md., and the Glymont, Indian Head, Md. . . . John Winn, Capitol theatre, is recuperating from an attack of virus.

BOSTON

Tom Morton, who has been with National Screen for several years, has joined the booking staff at Republic Pictures, replacing Arthur Fraser who has gone to Screen Guild as head booker and salesman. . . . The Newsreel theatre in the South Station Terminal has been taken over by the Catholic Archdiocese of Boston for use as a chapel to be called Our Lady Of The Railways. The first of its kind in a railway terminal, it will be open from early morning until midnight for devotions and masses. The Newsreel theatre was built into the South Station in 1933 and was leased to the Levenson circuit which operated it until 1951 when it was forced to close for lack of patronage. A year ago it was reopened by a group headed by Maynard Levin who played a similar policy of short subjects and newsreels. . . . Julian Blaustein, producer, and Daniel Tadarash, screen writer, of 20th-Fox's "Desiree" met the press and film critics at a luncheon here.

BUFFALO

The latest rumor says Cinerama will not begin work on the Teck until after Jan. 1. . . . Joe Levine, sales manager, Embassy Pictures Corp., was in town last weekend, working with Sylvan Leff, on "Gang Busters," which now has 150 dates in the New England territory where the picture will be given a saturation radio and TV campaign. . . . There has been a shift in the sales staff at WGR-TV that swings Pat Swift from local to national sales manager, with Ollie Howard taking the local sales post and Tony Rocco named local sales manager for WGR, the radio station. . . . The North Star drive-in, located inside the city limits of Rochester, is planning to keep open all winter and has ordered 700 car heaters. . . . The Allen theatre in Solvay re-opened last Friday after being closed several years. . . . The Riviera in Syracuse has re-opened and has installed a CinemaScope screen and has been entirely renovated. . . . The Lake, West End and State, all Schine houses in Rochester, have re-opened. They all were closed during the summer. . . . Retirement of Jay H. Cather, superintendent of the utilities division at Kodak Park, Rochester, has been announced by the Eastman Kodak Company. Cather will be replaced by his assistant, George V. Sprague.

CINCINNATI

The opinion of the smaller exhibitor, as seen both locally and throughout the area, appears to be pretty unanimous not to go along with the Allied proposal for Federal regulation. Rather, they seem to feel that the situation can be remedied by arbitration and other means. . . . The American Releasing Corporation has appointed Jay Goldberg distributor for the Cincinnati and Indiana areas. Mr. Goldberg also handles Realart and Lippert product in this territory. . . . Jim Levendusky, booker at the local MGM exchange, has been chosen business agent of Local F-37 to fill the unexpired term of Anthony Knollman. . . . James G. Grady, former Universal-International branch manager and more recently a salesman for that company, has joined radio station WCPO, local Mutual affiliate, in the advertising department. . . . Rube Shor, head of the S. & S. Amusement Company, has taken over the Hyde Park art theatre in nearby Hyde Park, formerly a Willis Vance operation. Mr. Shor recently converted the suburban Esquire theatre into an art house. . . . L. O. Davis is remodeling his Virginia theatre, a 34-year-old house, at Hazard, Ky. Installation of CinemaScope is included in the modernization program.

CLEVELAND

Starting about Dec. 12, 18 Greater Cleveland neighborhood theatres will show a series of four short subjects sponsored by the Knights of Columbus on a program to include a feature approved by the Legion of Decency. The K of C plan is to sell 125,000 theatre coupon books each containing four coupons each of which is redeemable at the theatre for 25 cents. Cover of the coupon book is worth $5.00 toward the purchase of an automobile tire of designated make. . . . Milton A. Mooney, president of Co-operative Theatres of Ohio and Mrs. Mooney leave here Nov. 27 for a 6-week cruise to the Orient. . . . William Lissner has been appointed representative of the Cleveland Colosseum, by local president Aaron Wayne, to the national Colosseum convention in Chicago, Dec. 20-21 at the Drake Hotel. . . . Mary Drews, Republic booker the past two and a half years, resigned to concentrate on the new home she and her husband are building in suburban Mayfield Village. Her successor is Gene Kenehan, promoted from shipper. . . . Edward Cutler has been added to the AA sales force. . . . Big business results in a 4th week holdover for "White Christmas" and a third week for "Sabrina."

COLUMBUS

Planned cutting of the running time of "A Star Is Born" for subsequent-run showings will set a "dangerous precedent," said Robert Wile, secretary of the Independent Theatre Owners of Ohio. He said business of subsequent-run houses would be hurt if other companies do the same thing. . . . Effective February 1, ad rates of the "Ohio State Journal" will be increased one cent to 22 cents per line. . . . Paul Sokol, 13-year-old son of manager Robert Sokol of Loew's Broad, is recovering in Children's Hospital from head and leg injuries sustained in an automobile accident. . . . Al Sugarman, who has given up active participation in local theatre interests, has gone to Miami Beach, Florida for the winter after spending several days in Arizona. . . . City officials still are interested in the proposal to build an underground garage under E. Broad Street and a portion of the adjoining

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State House yard. This location would benefit all downtown theatres. . . . "Weekend With Genevieve" was held for a fourth week at the World and "Drum Beat" went into a second week at the Grand after a big first week at the Palace. . . . Jack Stalling, Clinton theatre, Blanchester, and C. D. Clark, Howland drive-in, Warren, are two new members of the Independent Theatre Owners of Ohio, announced Robert Wile.

DENVER

Fox Inter-Mountain Theatres has sold the Rialto, formerly a first run, to Norman Probstein. With his State and Palace, this gives Probstein three houses on Curtis street. . . . Al Brandon, recently doing independent film distribution, has gone to work at RKO as salesman. Clarence Batter takes over Brandon's booking and buying. . . . Carl Mock, theatre appliance salesman, lost $150, his wallet and contents, to Chicago pickpockets. . . . Gem, Campo, Colo., owned by Bernard Newman, burned to ground. . . . Atlas Theatres will build 700-seat stadium-type theatre at Brighton, Colo., replacing the Rex, recently burned. It will cost about $150,000 and will contain the latest equipment. . . . Frank H. Ricketson, Jr., east on swing around additional theatres under his supervision, in Wisconsin, Detroit, Philadelphia, New York City. . . . Sygman Rhee, Korean president, writes he has selected title to his book "Korea Flaming High" from poem written by Milford Shields, Durango, Colo., projectionist, and poet laureate for Colorado.

DES MOINES

Uptown theatre, also in Des Moines, was entered one night recently but the burglars failed to get anything of value. No attempt was made to open the theatre safe. . . . Bill Farrell has purchased the Rex theatre at Scranton from the Security Savings Bank. . . . J. E. Montgomery, a Corydon businessman, has purchased the theatre at Eldon and will operate it himself. . . . An effort is being made to reopen the Nashua theatre at Nashua which was closed last month by Mrs. Opal Canty because of insufficient patronage. It is expected the local Legion post will take over the operation. . . . Mrs. Paul Swanson, attempting to operate the Collins theatre at Collins following the death of her husband, has closed the theatre. She told Collins residents that lack of business made it impossible for her to continue. Mrs. Swanson resides in Maxwell where she continues to operate another theatre. . . . A number of Film Row employees have been on hunting trips recently. Among them are Chuck Elder, Allied Artists; Ralph Olson and Pat Patrick, Universal, and Sam Rich, Paramount. . . . Rosemary Caligiuri, of Central States, was married in Des Moines to Donald J. Quinn, Jr. A church reception for 200 guests followed the ceremony. . . . Shirley Exferd is the new PBX operator at Warners.

DETROIT

Elmer Rice, the playwrite, in an address at Ann Arbor blasted commercial writing as practiced by television and film production. . . . Phil Wood, editor of the Bangor, Mich., "Advance," says the town really needs a theatre. There has been no outlet there since the Sun burned two and a half years ago. . . . The Mecca and Centre in Saginaw are being remodeled by Butterfield for commercial use. . . . Robert Newman has taken over another Butterfield house, the Strand at Sturgis. . . . James Donohue is installing seats in the new City-County building. . . . Getting even for the no-cut month of September, the Police Censorship Bureau cut a record of 8,500 feet in October. . . . Ted Levy is back at U-I after an operation. . . . Thirty years after he last worked for E. B. Dudley at the Koppin, Mortimer Fox is back, this time in the booth of the Garden.

FRENCH HAS DONE ABOUT EVERYTHING IN SHOW BUSINESS

Harry B. French

Harry B. French, president of Minnesota Amusement Co., Minneapolis, the largest circuit of theatres in the Upper Midwest and one of the largest in the United States, began his career in show business while a high school student in his teens. His first venture in the entertainment world was in his home town of Austin, Minn., when he began handling advertising and publicity for the local opera house there.

Except for service in World War I, Mr. French has continued in show business ever since then. He is one of the few living showmen who has done about everything in show business. From advertising in the old opera house, he has been successively stage hand, played in the orchestra and managed a legitimate house.

With the advent of motion pictures, French shifted his talent to the new medium. The early "illustrated song" type of films found French singing along with the slides. He also was found sitting at the drums of the early theatre orchestras. There wasn't much in the way of advertising for the first films, so he became an artist for theatre displays.

Moving to Mankato, Minn., he became manager of the Grand theatre, and in 1922 owner of the State theatre there. When the Finkelstein and Ruben circuit purchased the State, Mr. French was named southern Minnesota manager and continued his rise as an official with the circuit, later absorbed by and known as Publix Theatres. When the Publix circuit was dissolved and Minnesota Amusement Co. formed, he continued to rise, and in 1941 was named vice-president of the new company. In 1947 he was promoted to president.

HARTFORD

A. J. (Jack) Bronstein, president, Meadows Drive-In Theatre Corp., Hartford, is in Los Angeles. . . . Albert M. Pickus, owner of the Stratford theatre, Stratford, and a national TOA vice-president, has been elected a director of the Stratford Chamber of Commerce. . . . George E. Landers, Hartford division manager, E. M. Loew's Theatres, and Mrs. Landers are grandparents for the third time, with birth of a baby girl to their son-in-law and daughter, Dr. and Mrs. Ben Vicas, of San Francisco. . . . Mr. and Mrs. Marvin Koppel, son-in-law and daughter of Ted Harris of the State theatre, Hartford, and Mrs. Harris, have returned to Louisville, following an eastern stay. . . . The Middletown (Conn.) Municipal Employes' Association is planning a testimonial dinner next month, honoring Atty. Joseph A. Adorno, who will step down from the Middlesex County Judge of Probate post in January. Adorno is a son of Sal Adorno, Sr., general manager of the M. and D. Theatres.

INDIANAPOLIS

W. A. Brennan and George T. Landis of Amusement Enterprises, neighborhood circuit, will reopen the Vogue, northside house closed under its former management a month ago, next week. . . . The Allied Theatre Owners of Indiana will move their offices into the new Variety Club building at 512 North Illinois Street about December 1. . . . Al Hendricks, manager of the Indiana, had an audience of 1,300 for the Notre Dame-Iowa theatre football telecast, against strong sectional competition on home TV in the Michigan-Ohio State game. . . . Marc Wolf, general manager of Y & W and chairman of last year's highly successful Cerebral Palsy telethon, was to tell the public how the money is being spent in an hour and a half program on WFBM-TV November 26. The public of this area has always responded well in this cause.

JACKSONVILLE

One of the area's main first run houses, the Five Points, will undergo partial redecorating and will have a new CinemaScope screen designed by Ben Schlanger of New York. Manager Bill Beck said the theatre will be closed for two weeks or more and will re-open Christmas day with "20,000 Leagues Under The Sea." . . . J. V. Lawson, former Baton Rouge, La., exhibitor, has acquired the New theatre at Palatka from Harry Dale, the ex-owner. . . . Ed Claughton Sr., head of Claughton Theatres, was resting in a Miami hospital following an abdominal operation. . . . Carl Carter's Ribault drive-in attracted crowds with a surefire carnival attraction—Ella Carter making a nightly 90-foot plunge into a 6,000-gallon tank of water covered with flaming gaso-

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fine. . . . Thomas P. Tidwell, 20th-Fox branch manager, and Mrs. Tidwell, were off for an annual visit to their Texas homeland. . . . Exhibitors here were Bill Durkee and Courtney Mutter of the Orange Lake drive-in; R. C. Mullis, Cedar Keys; Harold Poppell, West Palm Beach; Jimmy Biddle, Jasper; Harry Dale, Lake Butler; and C. H. "Pete" Lucas, Kissimmee. . . . Ollie Williamson, Warner divisional manager, came in from Atlanta.

KANSAS CITY

The annual meeting of the Motion Picture Association of Greater Kansas City will be held December 6. Stanley Durwood, general manager of the Durwood circuit, has been president for the past year. . . . The Parent-Teachers Association council, having approved a social code for guiding conduct of students outside of school hours, is now sponsoring programs such as panels of students for study of the code, and inculcation of its principles. A recent curfew ordinance was defeated, largely on the ground that the responsibility for youth conduct is with parents and the young people themselves. . . . Nearly 50,000 fewer tickets were sold for attendance at the outdoor theatre in Swope Park in 1954, than in 1953, it was reported. Hot weather was one of the major factors. . . . Summer attendance at motion picture theatres was approximately 20 to 25 per cent greater in 1954 than 1953. . . . Of Kansas City's 13 drive-in theatres, seven are open on weekends, two through the week.

LOS ANGELES

Arizona drive-in operator Ted Karatz departed for Minneapolis on business. . . . Back at his desk after undergoing surgery was Dick Carnegie, genial branch manager of United Artists. . . . Ed Spritzer, one-time manager of Sid Pink's Center theatre in East L.A., has rejoined Pink and partner Joe Moritz in the capacity of supervisor. . . . Visiting here was William Hurlbut, former franchise owner of the Allied Artists office in Detroit. . . . In town on his buying and booking expedition was Lloyd Katz of Sperling Theatres, Las Vegas. . . . Off to Arizona on company business was Jack Sherriff of Realart Pictures. . . . Back from New York after attending a series of meetings in the home office, was Henry Herbel, western district manager for Warner Bros. . . . After undergoing surgery, Selby Carr was back at his post at the booking office of Earl Johnson. . . . Exhibitors seen on the Row were Hugh McKee, Montrose theatre, Montrose; Gordon West, Fillmore theatre, Fillmore; Bennie Bronstein, Palm Springs drive-in, Palm Springs, and Jack Feder, Roxy theatre, Long Beach.

MEMPHIS

Exhibitors from all parts of the Memphis trade territory will head for Memphis next weekend to attend the annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee. Sessions will be Dec. 6, 7 & 8 at Hotel Gayoso, National personalities in the TOA and representatives from major film companies are among the speakers. . . . Jack Katz, who recently leased the Ritz theatre at Memphis from David Flexer, announced that the Ritz on Thanksgiving Day returned to a policy of showing major art and foreign films. Katz announced at the time he took over Ritz that fewer foreign films would be shown but public demand has justified a return to Ritz's former policy, he said. . . . Women of the Motion Picture Industry—who call their organization WOMPI—have donated a large, useful blackboard to the Variety Club's Hospital for Convalescent children. . . . Memphis Variety elected 11 new directors for 1955: Fred Meyers, M. A. Lightman Jr., Nathan Reiss, Howard Nicholson, Tony Tedesco, Ben Bass, George Simpson, Conrad Bach, Fordyce Keiser, G. L. Brandon and Alton Sims. The directors elect officers later. Ben Bluestein, who has been ill for some time, was named an honorary director.

MIAMI

Dick Treccase recently concluded a three week yoyo contest at the Surf with an English bike being the prize for the winner. . . . An insurance claim of $62,061 for 1950 hurricane damage to the Rosetta theatre was settled in Federal court for $11,346 after a jury verdict. . . . Tom Capuzzi, manager of the Sheridan reports a new assistant, Allan Johnson. . . . At the Boulevard, where Earl Rowlands is manager, the new assistant is Fred Hughes. . . . Jacksonville was host to the convention of Motion Picture Exhibitors of Florida, November 21-23. Wometco executives in attendance included Roy Schechter Mark Chartrand, Elmer Chartrand, Elmer Hecht and Jack Fink. . . . Mack Herbert, manager of the Little River, reports his merchant sponsored Friday evening bills of vaudeville are being very favorably received and will continue. His assistant at the theatre is Jack Murray, old time vaudevillian. . . . At the Cameo on Miami Beach, manager Oran Cohen is busy planning for the eight-week of Yiddish vaudeville which will be on a seven day basis beginning Jan. 26.

MILWAUKEE

Mrs. Tony La Porte is on the sick list in Mercy Hospital here. . . . Mrs. Rosenband, wife of Mr. Rosenband of Standard Theatres, is ill in Mt. Sinai Hospital. . . . Every Friday night the Atlantic theatre shows movies all night long until 6:00 A.M. The purpose is to give night club patrons and performers a chance to go to the movies. . . . Upon return recently from California, where he attended the stockholders meeting of Allied Artists, Ray Trampe relates it took him only 5 hours to fly back to Chicago. . . . The Zenith theatre building, including the bowling alleys, was sold to Rev. Valdez, a faith healer. Valdez formerly held services at the State theatre which he rented before buying the 1,000 seat Zenith. . . . The Royal theatre here, on the south side, has reopened. CinemaScope was installed prior to the reopening. Bob Hoffmann is managing the Royal.

MINNEAPOLIS

Village council of Bloomington, a Minneapolis suburb, rescinded a drive-in theatre license it had granted to Minnesota Entertainment Enterprises. Residents in the area had vigorously opposed the theatre at a public hearing. The council also passed an ordinance prohibiting future building of any other drive-ins in the village. . . . Dick Kolling, booker at Columbia, is recovering from a recent operation. . . . Herman Frajola, operator of the Lyceum, Gilbert, Minn., suffered a heart attack recently and is recuperating at home. . . . Ray Pitts of Pitts Film Service, Hopkins, also suffered a heart attack and is hospitalized. . . . I. M. Brown, Ballantyne head engineer, was in making improvements in the CinemaScope equipment in the Fox screening room. . . . Deadline for the "Julius Caesar" promotional contest in the territory has been extended from Dec. 15 to Jan. 15, it was announced by Harry Sears, MGM Minneapolis press representative. . . . Gene Meredith, office manager at Warners, is sporting a new Oldsmobile. . . . 20th-Fox painted the front of the exchange and the recreation room and purchased new chairs for the recreation room.

NEW ORLEANS

Mr. and Mrs. Harold Cohen, Lippert, are back after a 10-day business and pleasure trip to Atlanta and Jacksonville and a Thanksgiving weekend visit with their son Harold, Jr. in Tampa. . . . Robert Bixler, Dallas, Paramount field representative, and Parker Sneider, of the "Times Picayune," visited with branch manager William Holiday. . . . Maurice Joseph has reopened the Lynne, Brandon, Miss., after a brief closing by George Pollitz. Joseph also operates the Grand, Jackson, Miss. . . . Charles Waterall opened his new Area drive-in, Grovehill, Ala. Miss Lucille Williamson is the manager. . . . Cinema Kenner, Inc., headed by Henry Raziano, has slated November 25 as the gala opening date of the rebuilt Cinema, Kenner, La. Miss Yvonne Montblanc will again be in the manager's post. . . . The McLendon Theatres will close the Starvue drive-in, McKenzie, Ala., December 4. Reopening is scheduled as soon as the weather permits. . . . Pat Downs, secretary to Larry and Barney Woolner; Woolner Bros. Theatres, resigned to take a position with a finance company. Marvel LeBlanc, formerly with Warner Bros. replaced her.

OKLAHOMA CITY

"White Christmas," now playing at the Criterion theatre, is next to "Shane" and "The Robe" in gross receipts, according to Gordon Leonard, manager of the theatre. . . . Ed Thorne, city manager for Cooper Foundation Theatres, was in Denver this week attending the city managers convention of Cooper Foundation in that city. . . . The Tinker drive-in theatre, Oklahoma City, has been closed for the season. Will re-open about March 1. . . . Mrs. Ethel Coxie, manager of the Skytrain theatre, Oklahoma City, is in Wesley Hospital, where she has been confined for the last week. . . . The Oklahoma Tax Commission's report for the month of September, 1954, for theatres, shows 300

(Continued on following page)

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE
First-American products inc.
1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)

returns and $39,345.19 tax, compared with 299 returns and $37,151.32 tax for September, 1953. This indicates an increase of 5.91 per cent. . . . "Black Shield of Falworth" is playing at four drive-ins in Oklahoma City this weekend.

OMAHA

The love bird hasn't hibernated as far as Omaha exchanges are concerned—Theatre Booking Service's Bud Marshall and Beverly Speer were married last week at the Fifth Avenue Methodist Church in Council Bluffs and headed for Kansas City on their honeymoon. Republic's cashier, Delores McKenney and Frank Maycock were married in a service at the Dunlap, Ia., Methodist Church, with several of Delores's friends from the film industry present. . . . Departure of salesman Paul Webster at United Artists brought a host of changes, with Jimmy Sparks moving up to salesman from a booking position and branch manager Don McLucas's secretary, Erma DeLand, going to the booking department. Donna Gray, contract clerk, is now in Miss DeLand's former position. . . . Warner Brothers added Joan Kantor to replace Rosemary Prucha, who went from stenographer to booker's clerk, succeeding Francis Thomas, now in California. . . . Reggie Gannon, son of Mrs. Neva Gannon, owner of the Sky theatre at Schuyler, was home for 10 days from his post in Alabama.

PHILADELPHIA

Apart from the foreign language houses, where German and Spanish films are featured, there are now eight playhouses on a regular "art and film classics" policy, including the Stanley Warner Lane and Commodore; the Green Hill, Studio, Hill, Locust, Wayne Avenue Playhouse and the Franklin Institute Playhouse. . . . Stanley Warner Theatres did not renew its lease on the Seltzer, Palmyra, Pa., with the operation returned to H. R. Seltzer and his wife, the owners. . . . Samuel D. Giacomo reopened his Hiway, Myerstown, Pa. . . . Stanley Peters now doing his own booking and buying for his Ritz houses in New Holland and in St. Clair, Pa. . . . Eugene Plank, who managed the Reading and Mount Penn drive-ins, Reading, Pa., moved indoors as assistant manager at the Embassy, Reading, Pa., for the winter months. . . . Schuylkill Haven, Pa., with one theatre, adopted a curfew barring youngsters from the streets after 9 P.M. . . . Another outdoor movie is in the planning stage for next season on the Absecon Boulevard near Atlantic City N. J., to be set up at Ezra Bell's Ranch Motel. . . . Managerial changes announced by the Comerford Theatres upstate has William Butler become Scranton city manager in charge of the Comerford and Capitol with Bud Irwin leaving the Comerford to manage the Hollywood in Pottsville. Lloyd Hause has been named Wilkes-Barre manager succeeding William Walsh, who resigned. James Reilly, former manager of the Penn, Scranton, takes the place of Mr. Hause as manager of the Comerford.

PORTLAND

"Oregonian" drama editor Herb Larson is still in the hospital. . . . Arnold Marks, "Journal" drama editor, is back from a weekend in Seattle. . . . Melvyn Douglas arrived in town a day ahead of his play "Time Out For Ginger" in order to appear in the Providence Hospital Carnival. . . . Russ Brown, Oregon district manager for the Evergreen chain, was off to Seattle for a day to confer with Evergreen boss William Thedford. . . . Louise Todd, Mr. Brown's secretary, is back from her vacation to Cottage Grove, Ore. . . . Frank Christy, Evergreen booker, was here for a few days. . . . The Irvington theatre is getting a new marquee. . . . National Screen Service manager Harry Lewis is back at his desk after a lengthy field trip.

PROVIDENCE

Veterans' Day, a full holiday in this state with all schools, business houses and manufacturing plants closed down, saw an exodus to motion picture houses. All downtown first runs were exceptionally well patronized. Most all surrounding cities and towns as well as Providence, celebrated with morning parades, following which the spectators repaired to their favorite theatres. . . . Over 9,000 persons, the largest audience ever to congregate at the R. I. Auditorium, gave Liberace a tremendous ovation as he made his first personal appearance in this section. Repeated demands for encores and request numbers resulted in 3½-hour program. . . . William J. Trambukis, Loew's State manager, recently took a much-needed rest at his home. . . . Seasonable fall weather, cool, crisp and clear, is working to the advantage of the drive-ins which are experiencing more-than-satisfactory houses. Present plans call for most all surrounding open-airers to remain in operation until real cold weather arrives, to offset setbacks occasioned by the twin hurricanes.

SAN FRANCISCO

Murray Lafayette, United Artists field man, was welcomed back to San Francisco following several weeks on the sick list. . . . "Ugetsu" at the Vogue has broken the house record there for the year. . . . Louis L. Williams, former manager of FWC Cinema, has been engaged by the New York office of Cinerama to take over management of the local Cinerama house. He was replaced at the Cinema by Wayne Glasgow, raised from assistant. . . . William Skaggs, manager of the Crown, resigned to go into the wholesale coffee business and was replaced by Charles Coovert. . . . Jack Schlafer, special sales representative, United Artists, has been here from New York. . . . The NewsVue, formerly owned by General Theatrical, went over to an independent exhibitor, William Captain, November 17. . . . Blumenfeld's Park, Lafayette, is set to close for an indefinite period, December 19, but will remain open for Saturday children matinees.

ST. LOUIS

Lester R. Krott of St. Louis was elected president of the Missouri-Illinois Theatre Owners at its meeting in St. Louis. . . . Next summer St. Louis theatres, and particularly drive-ins, may offer "a limited smorgasbord," according to an unconfirmed report. . . . At 19 special theatre matinees in St. Louis the other day about 10,000 toys were collected. The program was sponsored by the Better Film Council of St. Louis. The goal of the campaign is 100,000 toys. . . . The Empress theatre at Decatur, Ill., has installed a wide screen. . . . The Sharon theatre at Bunker Hill., Ill., was robbed recently and the intruders got almost $300 and a revolver. . . . The Canton theatre at Canton, Mo., has just installed CinemaScope equipment.

TORONTO

The movie column in the "Hamilton Spectator" has been taken over by June Baker, replacing John Robinson who is writing another column on the second front. . . . Al Hartshorn, manager of the Regent, Oshawa, is scheduled for another visit to the Hamilton Mountain Sanitorium. . . . The Granada, Hamilton, has been taken back from Twentieth Century Theatres by Famous Players, who plan renovations to be finished by Christmas. . . . Jack Proudlove, manager of the Empress, Edmonton, died following a lengthy illness. . . . Imperial, Montreal, is the first house in Canada to be equipped with Cinerama. The house was leased from Famous Players, with a year's option. . . . Seven houses of Odeon Theatres have been transferred from the supervision of Keith Wilson to that of Steve McManus. Keith assumes management of the Odeon, Bramption. . . . New members of the Motion Picture Theatres Association of Ontario includes the 400 drive-in, Woodbridge, and the Kingsway, which is located at Islington.

VANCOUVER

First run grosses have been down here for the past month but now are starting to perk with strong product. . . . Gerhard Stoll, formerly in film business in Germany, has joined the staff of Empire-Universal. . . . Herman Goldberg, of Warner Bros. purchasing and construction department in New York, was a visitor checking on progress of the new film building. . . . The Odeon theatre at V-I Duncan, was officially opened by Mayor Wragg and B. C. district manager for Odeon, Gerry Sutherland. The opening was a preview of the completely rebuilt theatre which cost $100,000, and took two months. The old building was widened and lengthened to take a CinemaScope screen. . . . Jeanne Bell, of Odeon's district office in Vancouver, was married to David Douglas of Nanaimo. . . . She will make her home on Vancouver Island after a honeymoon south of the border. . . . Mary Crompton, Strand, is away on a California vacation. . . . Irene Decker, formerly of the Cinema, is now making her home in New Zealand and post-cards to say "there are 40,000 more men than women in N. Z." . . . Cherry Pattenden, formerly with the Warner theatre in Leicester Square, London, England, is now on the operational staff of the Vogue theatre here.

WASHINGTON

Another big open house party will be held at the Variety Club November 27. . . . Stan Taylor, Universal, was recently promoted from office manager to salesman. . . . Loew's Capitol theatre had a complete sellout for the Metropolitan Opera telecast. . . . Joe Gins, Universal district manager in Boston, visited the local exchange and attended the Variety Club dinner dance. . . . John Hodiak was a recent Washington visitor, attending the groundbreaking celebration for a new B'nai B'rith building.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"Story Evaluation" is Key to Showman's Problems

LEONARD GOLDENSON'S plea for a closer liaison between producers and exhibitors, which he outlined to the Theatre Owners of North and South Carolina at their convention in Charlotte, last week, has in it the solution of many problems which face both the producer and the exhibitor, as accessories before and after the fact of motion picture merchandising. He told the theatre men that "with our background and experience in the exhibition field, we could be extremely helpful in the selection of what is 'box office'—and we could, by proper publicity and exploitation at the local level, help to establish new stars"—and new values.

A short time ago, George Seaton, who is associated with William Perlberg in the production of Paramount's "The Country Girl" and many other features, gave a press interview in New York in which he gave his formula, which is simple: It is "WHY"—and you can take that formula all the way to the box office. The eventual patron asks "WHY" when he digs down for the cash to buy tickets. If you, as a theatre manager, can provide a ready answer to that mental question—you will provide the reason why people should go out to the movies. The public may change their amusement habits, but they won't stop asking "WHY" when it becomes necessary to make a choice, which costs money, out of pocket. Ask yourself "WHY" when you book or sell any motion picture, and see if you have the proper answer.

Don't be fooled into thinking that the major distributors don't know these answers. A majority of Hollywood's top brains have had their basic training in theatre—before studio. The big value in pre-release runs is to find the bugs in what becomes basic pre-selling and subsequent advertising policy. And they know, because they have had the benefit of a hundred theatre engagements to try out policy, plan and procedure as it is eventually printed in the pressbook.

On the other hand, we have seen some films that we felt were made primarily, if not exclusively, for some small group who see their films in private projection rooms, to indulge in log-rolling and mutual admiration, without knowledge of how things are in Northwood, Iowa. You can spot such pictures a mile away—and it's good to keep them at that distance. The few enthusiasts for the queer, the quaint, the curious and slanted, do not properly represent the public.

OLD FOLKS' MATINEES

Stanley Summer, manager of the University theatre in Cambridge, Boston, and good member of this Round Table, lands on the newspages of *Motion Picture Daily* with his announcement of reduced prices for senior citizens, in cooperation with the local Community Services Committee. Residents who are 65 years of age or older and living in limited circumstances, will be offered admission on a special price basis. And this we can well applaud since many times we have suggested "Old Folks' Matinees" as an attraction.

They do this much better in England than we ever have here—and they have been doing it for a much longer time. They have more old age pensioners in England, and they are better organized to deal with, on a showmanship basis. Over there, they sometimes offer two-for-one tickets, i.e., one ticket for a couple, aged 65. They call them "Darby and Joan" Clubs—from the legend of an old-age couple of generations ago who were devoted to each other. And they serve tea and cake to the old folks, and encourage them to get acquainted, and with motion picture entertainment.

We have long believed that many, many theatres throughout America could profitably run a mid-week matinee for old folks—*no children admitted*—and give them a two-for-one ticket price, for programs that are mature, and which offer the old couples a chance to get away by themselves, away from the youngsters, on their own, for a brief period, as individuals.

¶ PEARCE PARKHURST, who developed a sideline to sell his many "gadgets" to theatre managers, under his own name, has had so much success as a result of his standing ad on The HERALD classified page, that he says he had to buy a Pitney-Bowes postal meter to handle his outgoing mail, and a check-writing machine, to pay commissions every week to more than 25 salesmen, whom he has appointed throughout the country. He says it is a terrific opportunity for indoor theatre managers to pick up some extra money in their territories.

Among the things at hand in his bundle of samples for our interest, and contained in his catalog folder, are a complete line of advertising balloons, pen and pencil combinations, including one ball-point pen twelve inches long! And a gift rain-hat for the ladies in a small enough package to go inside of a purse. There is a line of "Match-Pak" specialities, which not only have matches, but lipstick, golf tees, hosiery mending kits, manicure sets, styptic and bandage kits, facial tissues and a "Mr. and Mrs. Kit"—all in matchbook covers.

Also, a "Bake-O-Meter" for housewives, a sewing kit, key chains, pencils containing aspirin tablets (for computing the cause of headaches)—all kinds of advertising novelties—from "the Gadget King."

* * *

¶ CARL DICKERSON, manager of Schine's Colonial theatre, Norwich, N. Y., had a co-operative ad, on the complimentary side, congratulating the theatre—and the town—for having acquired CinemaScope, with the first showing of "The Egyptian." The seven sponsors, who footed the bill for the full-page, didn't even try to sell their own merchandise, in their approval of new dimensions at the local theatre. Notably, among the sponsors, were the industrial concerns who maintain Norwich payrolls, and topped the local merchants in their applause. Norwich Wire Works, and Norwich Mills, praised film industry for "big gains" and "vastly improved quality" in the production of good movies, this year. —*Walter Brooks*

STEEL CAGE
STEEL CAGE
LYRIC

Selling dollar bills on the street for less than face value is one of the oldest of showmen's stunts—but here it is, newly demonstrated in Indianapolis by United Artists' exploiteer, Colonel Bill Shirley, and Dean Brown, manager of the Lyric theatre, for "The Steel Cage." When the cops decided to spend 50c each for dollar bills, the local citizenry became interested. Not a thing wrong with the deal.

Models That Show You Methods

MARLON BRANDO IN ON THE WATERFRONT
MARLON BRANDO
On The Waterfront
NEXT ATTRACTION

Mike Stranger, manager of E. M. Loew's Plymouth theatre, Worcester, Mass., has the benefit of a hometown "model school"—and they love to work in ballyhoo. Above, is the entire class, with their teacher, in the lobby, and below, some very pretty ones who enjoy modeling with Marlon Brando, even if its only a poster display.

Just to show you the kind of talent Mike Stranger finds in a Worcester modeling school, take a look at Janet Lawson, who should be in the movies, as well as doing lobby and street ballyhoo for "Pushover," at the Plymouth theatre. Mike believes in displaying blowups from LIFE magazine.

KIM NOVAK
PUSHOVER
FRED MacMURRAY
PUSHOVER
PUSHOVER

FIRST RUN
THE GREATEST HOLLYWOOD STARS

And here is Mike Stranger and his nice family—born with show business in their veins. Helping Daddy in his office are twin daughters, Michelle and Marie Ann. At right, Mrs. Stranger, and standing, another daughter, Velma. The two gals in the background are working models of Marilyn Monroe, between pictures.

He Promoted 10,000 Gifts —Plus Costs

Murray Spector, manager of Skouras' Plaza theatre, Englewood, N. J., who has done it before, proves that he can do it again. This time, for his Thanksgiving Show, as he did before with "Back To School"—he promoted 10,000 gifts for children at a special morning show, plus all costs for the operation of the theatre on rental to 23 cooperating merchants, who were each allocated 65 guest tickets as participants in the plan. The publicity that accrued, by word-of-mouth was enormous.

The story of the 10,000 gifts requires some telling. First, you start with 800 Jumbo pencils, then add 1500 large balloons, 500 skip ropes, 500 rulers, 1500 whistles, 600 snappers, 600 comic books, and hundreds of other gadgets to fill the gaps, if any. Each child entering the theatre on Saturday, November 20th, received several gifts. Major prizes were also promoted, and these included twenty pieces of wearing apparel, exchangeable for size at the store, five cash certificates, 20 combination sled and ski sets, ten 15-pound turkeys, four flash cameras, and to top this off, 1400 cakes from the bakery. Also, one merchant bought a block of seats for the children of St. Joseph's Orphanage, and furnished transportation. Another, group of children paraded to the theatre, with their own band and drum majorettes, in Disney costumes.

All this was supported by exceptional publicity in the local *Evening Record* and the *Press Journal*, plus announcements and commentary on station WAAT, who enjoyed the proceedings from the air. The 23 merchants are still talking about this promotion and plans to participate in still bigger ones that are being planned for the future. We think Murray Spector holds a record for the size and scope of his promotional ability.

Special Applause for Two Different Situations

Sol Sorkin sends us a copy of "Ad Vision"—organ of the Advertising and Sales Club of Syracuse—in which the manager of RKO Keith's theatre is a contributing factor, and on the cover, as well as on display at their luncheon, is a "Hey There" picture of Rosemary Clooney, welcoming them to a "White Christmas."

▼

Bob and Melba Walker, who do everything with their hearts, heads and hands, for the Unitah theatre, Fruita, Colorado, send us samples of the little pixies they created out of cardboard as lobby hangers for "Peter Pan"—all cut-out and colored in crayon with more effect than most—which we will forward for the personal attention of Walt Disney. We believe he should be interested in what this very small theatre does for Disney.

Showmen in Action

Arnold Kirsch, manager of the De Luxe theatre in the Bronx, promoted 1,000 chocolate turkeys from Barton's which were given to the first 1,000 children attending his Thanksgiving day show, in return for running a special holiday trailer for the candy people. And he has signed up all the neighborhood merchants for a Christmas greeting trailer.

▼

From far away Malaya comes news of exploitation by Lim Keng Hor of the Cathay theatre, Kota Bahru, for "Mogambo." He had a ferocious looking 16-foot cut-out of a gorilla tour a seven-mile beach as well as the town.

▼

A juke box in the lobby of New York's Roxy theatre allowed patrons to select their favorite waxing of the title song from "Desiree" from the eight recorded versions of the song from this picture which opened Wednesday night of this week, to a distinguished invited audience.

▼

1955 is going to go down in film history as a year of collossal junkets in the fine interest of motion picture publicity and promotion. Universal is offering two tickets to Zanzibar (that's in Africa?) which will be a trip to remember for exhibitors in either small or large situations who turn in the best showmanship, on "West of Zanzibar"—a J. Arthur Rank production.

▼

NOBODY, but no body, ever landed on the cover of both LIFE and LOOK in the same week, until Gina Lollobrigdia did it—and no wonder I.F.E. are gloating about it. Gina is a cover girl, in any language.

▼

Through the cooperation of Harry Botwick, of Florida State Theatres, and MGM's branch office in Atlanta, the students of the 12B class in English history in Miami Senior High School, had a special screening of "Young Bess" for their thesis.

John Corbett of the Hippodrome theatre, Gloversville, N. Y., had a special afternoon kiddies' show on Veterans' Day and called it Donald Duck's Birthday Party with winners in a contest to guess Donald Duck's age admitted free.

▼

Ed Miller at the Madison theatre, Rochester recently had a high school football rally and promoted a trophy for the team from a local sport shop. If a neighborhood house can do it, it can be done anywhere.

▼

Harry Goldsmith, manager of the Palace theatre, Lockport, N. Y., had a full page of cooperative ads headed "We Join in Saluting Lockport's Earliest 'White Christmas.'" Opening day of the picture was proclaimed Irving Berlin Day by a local radio station with two hours devoted to Berlin recordings.

▼

Christmas came early to Providence when Albert Siner, manager of the Strand theatre, decorated his lobby and front of house with holly, wreaths, etc., for "White Christmas."

▼

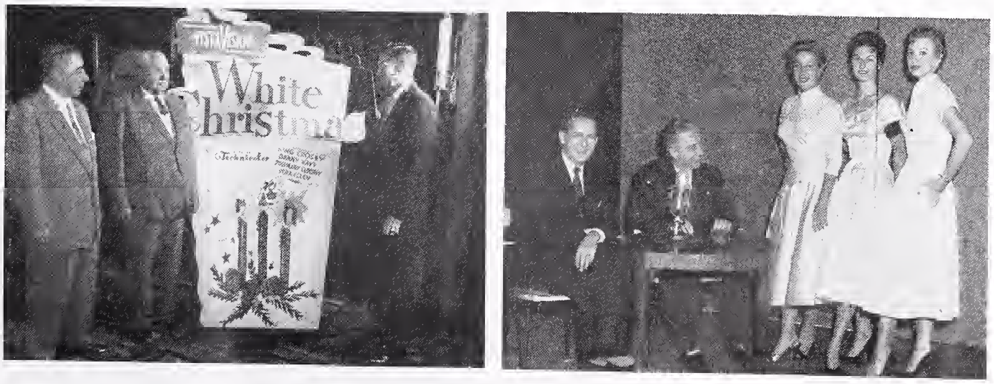
Dave Levin, EKO Albee manager in Providence, is pushing the sale of Gift Ticket Books for Christmas. The books come in units of $3, $5 and $10, and represent discounts on both tickets and refreshments.

▼

Ed Burrows, manager of the Odeon theatre of Brantford, Ont., and a new Round Table member, tied in with the Ancient Mystic Order of Samaritans to give each child in their Hallowe'en parade a ticket to the theatre. Winners for best costumes received prizes on stage.

▼

Bob Gloth, who manages the Drive-In theatre in Waterford, Conn., ran a two-evening benefit for the local fire company and had nine merchants participating in a four-column cooperative newspaper ad.



John and George Ganetakos, United Amusement Co. executives and Robert Murphy, Paramount branch manager in Montreal, see the VistaVision preview of "White Christmas" and approve lobby display at the York theatre. Some managers came 800 miles for the special screening. At right, Robert Emmett Dolan, producer of the Paramount picture, assists with promotion in New York on Herb Sheldon's NBC-TV show, for "White Christmas" gowns, modeled with original costumes designed by Paramount's fashion chief, Edith Head.

MGM PROMOTION PAVES THE WAY TOWARDS BETTER TICKET SALES

1. **THIRTY PRESS REPRESENTATIVES**—The largest staff of field men in the industry, to help all situations, large and small, with their ticket-selling problems. "Ask and you shall receive!"

2. **PRESS BOOKS**—Most carefully compiled, the result of serious and sincere staff effort, with more original ideas, better ticket selling practice, because this is no careless policy.

3. **ADVANCE PRESSBOOK PROOFS**—Available in pre-release and test runs, to try out promotional ideas in advance of your playdates and to prove the value of good planning and constructive thinking ahead.

4. **SERIAL STORIES**—Popular with newspapers in many situations—a newspaper serial version of the screen story, available for the asking from MGM branch offices.

5. **PUBLICITY MAT NEWS SERVICE**—A special release of publicity mats which will get free space if and when properly offered to your newspaper man. You must find out for yourself.

6. **TIE-UP STILL SERVICE**—Another special service provided with merchandising tieups for mutual aid and benefit, in cooperation with merchants and neighbors along Main Street.

7. **NATIONAL TIE-UPS**—Made on a national scale with manufacturers while a picture is still in production, and announced in the press book for all comers who will take advantage of the opportunity.

8. **BOOKING DATES** — A sincere effort to match the home office plan of national promotion with your playdates, a policy which pays off generously, in better timing and ticket sales.

9. **ADVANCE MANUALS** — Prepared for many films which have merchandising or perhaps, school tieups, in which there is a reasonably complete campaign of action, possible on your home grounds.

10. **RECORD TIE-UPS AND PROMOTIONS**—The basis of all music tieups to include all disc jockeys, radio and television programs, music shops, etc. and done with the benefit of MGM Records in the field.

11. **TEST ENGAGEMENTS**—Which prove the value of new ideas and test them for your eventual use. Ideas found in pressbooks have been tried out, successfully, before they are offered.

12. **NEWSREEL BULLETINS**—The opportunity to place promotional plugs in newsreels gives many theatres a chance to play up the national news value which contributes to "want to see."

13. **EDUCATIONAL AIDS** — Many films have school tieups and some of these are above and beyond the ordinary. So, special effort is made in advance to accomplish the best result.

14. **STORY-IN-PICTURES LAYOUT**—This is four-column mat, not very deep, which tells a story of a film in caption form against a layout of publicity stills. It works well in many important situations.

15. **SPECIAL ART LAYOUTS**—Planned for pre-release or preselling purposes, but generally adaptable for further use by managers who have access to publications agreeable to special publicity ideas.

16. **TIE-UPS WITH SAFETY GROUPS**—Often a popular promotional idea—and illustrated at the moment with the little booklet distributed by dealers for "Athena"—How to Ride a Bicycle Safely.

17. **KODACHROME COLOR SERVICE**—Planned for national magazines and/or others who can reproduce color from Kodachrome transparencies—which are usually expensive.

18. **MUSIC PROMOTION**—Since the beginning of film industry, producers have maintained direct contact with the music trades for promotion in music shops and stores.

19. **ADVANCE PLANTING**—Again, the studio publicity department starts a ball rolling when they start the cameras rolling, and this adds up to a public response with local playdates.

20. **COSTUMES**—Part of studio publicity cooperation, which makes the original costumes available for direct publicity in first-runs or promotes national fashion tieups.

21. **COLOR STILL SERVICE**—MGM was among the first to offer new color stills "to sell color with color" in special lobby displays. It remains one factor in the superiority of movies.

22. **MGM TOURS**—The Company has always been famous for taking its exploitation on tour, and they do it now, with increased vigor. Many tours, like the original "Seven Brides" succeed.

23. **NATIONAL COOPERATION CAMPAIGNS**—Every picture possibility is searched for the opportunity of national promotion on a cooperative basis, with advertisers who will share.

24. **SPECIAL ACCESSORIES** — The MGM pressbook is famous for many new and original accessories, as, for instance, the complete campaign mat which sells for 35c at National Screen.

25. **BOOK PROMOTIONS**—Another example of national promotion with a publisher who is cooperative because the Company is producing a best-seller, with the consequent following.

26. **PARTICIPATION IN CIRCUIT CONTESTS** — Much to be applauded, for it is in these circuit drives that the public becomes aware—that the movies are better than ever.

27. **TRADE PAPERS** — Every major company, including MGM, know that the exploitation pages, such as the Managers' Round Table, for instance, is the text-book for working theatre managers, around the world.

28. **NATIONAL MAGAZINE PUBLICITY**—Planned from the studio, and sometimes a long ways ahead of playdates, but it all adds up to national "Want to see" desire.

29. **ADVERTISING IN KEY CITIES** —Planned from the beginning to obtain a saturation of publicity and promotion in key-city areas. The subsequent runs benefit by logical application of such advertising.

30. **RADIO STATION SERVICES**—Direct contact with 1,800 disc jockeys, for example, is part of this national service for your benefit—and special recordings are made available.

31. **TELEVISION**—Newer, but in the same groove, of direct cooperation with a new medium, to properly merchandise new motion pictures in thirty million homes, with both paid and free time.

32. **NATIONAL MAGAZINE ADVERTISING**—Many examples to prove how very, very valuable are color covers, color pages, and interesting publicity stories, as valuable to the magazine as to film industry.

33. **TRAILERS**—Often referred to as the basic appeal from the screen in favor of ticket sales. MGM has several different trailers in addition to the usual, some are free and some on rental basis.

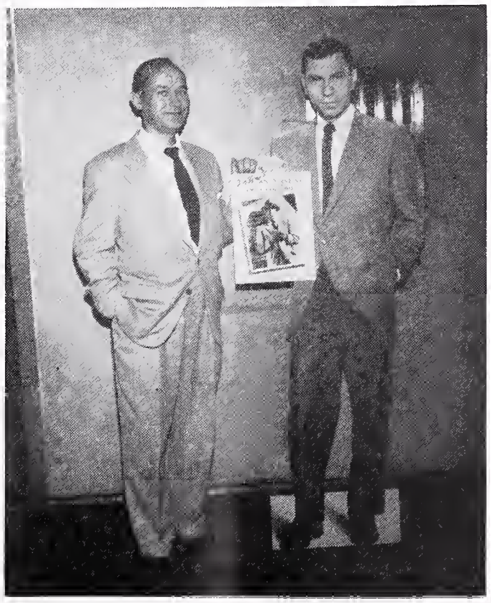
Selling Approach

A STAR IS BORN—Warner Bros. Color by Technicolor, in CinemaScope, with Stereophonic Sound. Judy Garland and James Mason in one of the most magnificent of movies. "In her eyes a wish, on her lips a song. For all of us, a performance and a drama-with-music with freshness and beauty impossible to compare."—"We're proud to say it's here. We know you'll say it's more than everything you hoped for. We believe there hasn't been before, even once, such a performance by a motion picture star, such perfection in motion picture entertainment." 24-sheet and all advertising has the appealing Judy Garland face and pose which is the trademark of this attraction. You can repeat this theme across your amusement pages, your theatre front and across town, for profitable use. Four-page herald keys the campaign. A set of 8x10's sells color with color. Newspaper ad mats in generous and inspired selection, from very large to tiny teasers. You have a wonderful opportunity as a showman to display your skill. The 35c special combination mat has six one- and two-column ad mats and two publicity mats, but this attraction deserves a splash beyond all minimums. There are plenty for choice, but use your showmanship as first consideration. Warners' will supply a 10-foot spectacular lobby standee for $24.50 and it is worth a month's display. An orchid giveaway (genuine flowers from Hawaii) will cost you $10 per hundred by air mail. Make a local girl "a star for a day" with sponsorship of cooperative advertisers. Four easy-to-manage stunts to fit any location are described in the pressbook. Picture has been most extravagantly pre-sold, and publicity pictures will get free space.

SUDDENLY—United Artists. Frank Sinatra as a savage, sensation-hungry killer! Sinatra sears the screen as a snarling mad-dog hoodlum. Moviegoers eagerly accept his first starring role, as a tough, terrifying killer, following his Oscar-winning performance in "From Here To Eternity." The song-and-dance man in a new role. No posters larger than the 6-sheet, but this keys the campaign, with the herald in small situations. Newspaper ad mats are strong medicine, like a gun in your ribs, and you'll be surprised at the dramatic performance. "Suddenly" is as simple and startling as a good scream! Costarring Sterling Hayden, with James Gleason and Nancy Gates (from J. P. Harrison's town of Denton, Texas) in a dramatic cast of characters. A 5-minute interview record is available in which your local disc jockey can ask-and-answer directly with the star.

GET ALL YOUR SPECIAL
HOLIDAY TRAILERS
ON TIME FROM DEPENDABLE
FILMACK
1327 S. WABASH
CHICAGO 5, ILL.
630 NINTH AVENUE
NEW YORK 36, N. Y.

WHITE CHRISTMAS—Paramount. VistaVision, in color by Technicolor, with Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen. And starring Irving Berlin's music, in the inspiring title-song and original score. It'll set sleigh bells tingling in your heart! Your dream of a White Christmas, come true. The greatest gift of entertainment in this holiday season. What a package of entertainment! Two kinds of 24-sheets—a pictorial, and a multi-color block, to provide all kinds of art materials for lobby and marquee display. All pictorial styles have the four stars in fine portrait poses from the picture. There are two kinds of posters in all sizes, including, the six, three and one-sheet. Big scale pre-selling assures you of "want-to-see" promotion in advance of play dates. The new Irving Berlin score, with nine new songs, is your original selling approach. Newspaper ad mats are well planned, in a good variety of sizes and shapes, and a nice combination of halftone and line. Special attention has been paid to small-space ads, and the complete campaign mat gives you twelve ad mats and slugs, plus three publicity mats, which is generous measure, for 35c at National Screen. One of the publicity mats No. 3A, is so good you better order it special and see what you can do with it. It would make a dandy Christmas card.



Arthur Morton, manager of the AB-Paramount theatre in Boston, poses with a realistic cut-out figure of Jack Webb, which was promotion for "Dragnet" with profitable results. We recently visited with Arthur on his home grounds, where this picture was taken.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

SOFT DRINK TRENDS

Soft drinks were the subject of recent major articles in business and financial publications, according to a recent report by *Bottling Industry*. *Forbes* magazine presented a study of Coca-Cola, Pepsi-Cola, Canada Dry and Nehi, and noted that "the booming birthrate gives promise of customers still uncounted."

Bottling Industry also quoted Canada Dry president, Roy Moore, as being convinced that dietetic drinks "may eventually account for 5% of total industry sales."

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ARIZONA CANADA DRY SOLD

Canada Dry Bottling Company of Arizona has been sold to a new corporation headed by K. W. Watters and his brother, G. F. Watters, vice-president of the Niagara-Mohawk Power Company, Syracuse, N. Y. The new firm has announced an expansion program, including construction of another Canada Dry plant in Tucson. K. W. Watters, president and treasurer, will operate the company with a nephew, Charles K. Watters.

•

"COKE" IN "FAMILY SIZE"

Four parent-owned Coca-Cola plants in the San Francisco Bay area are expected to test-market a new "family-size" bottle of Coca-Cola. Coca-Cola Company executives have not announced when production will begin, nor have they indicated the container size beyond saying it would be a "large" bottle. Present plans call for the "family size" to be sold individually rather than in multiple packs.

•

NEW SODASHOPPE UNITS

Mel Rapp, executive vice-president, Apco, Inc., New York, announces a new 1955 line of soft drink vending machines, each featuring an illuminated, multi-colored plastic front door designed to heighten eye appeal and attract patronage.

The SodaShoppe "Junior" line, for small situations, includes 1- and 2-drink, 720-cup units; and a 3-drink machine with 1,000-cup capacity.

SodaShoppe's "Special" models run from 3-drink to 8-drink machines, all of which have 1,200-cup capacity and serve both carbonated and non-carbonated beverages.

The "Theatre" model has 10 drink selections (6 carbonated, 4 non-carbonated), a 2400-cup capacity, plus dual cup stations, dual cup mechanisms and dual changemakers, so that it can serve two customers simultaneously.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

SPECIAL PURCHASE! FROM LARGE CIRCUIT quantity Simplex rear shutter double-bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only $99.75 each. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

FOR SALE 2 KEYSTONE A-82 16MM SILENT projectors with Wollensak *f*/1.6 lens, 750 watt lamps $80 each or $150 for both, in excellent condition, with one year guarantee. THOMAS POLEN, 110 Miller Ave., Dennison, Ohio.

VALUES UNSURPASSED! DEVRY DUAL SOUND projectors w/amplifier, speaker, excellent $595. Available on time. Holmes L25N amplifiers, rebuilt $95; used rewinds $6.95 set; automatic enclosed rewinds, excellent, $45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

NOW YOU CAN AFFORD TO GET C'SCOPE, anamorphic cylindrical lenses, adjustable to any throw, no extras to buy, screws into any series of two lenses, special discount price, $299.50 each. Try in one projector against any other make on a full refund basis. Forward $50 deposit on each C'Scope lens. Big discount on regular lenses. Free instructions for enlarging your present screen, send stamped envelope. DODGE EQUIPMENT CO., 2324 Beechmont Ave., Cincinnati 30, Ohio.

EVERYONE'S BUYING 'EM! MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; 17"—$1.75; 24"—$2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PRESENT CINEMASCOPE WITH ADJUSTABLE anamorphic lenses $695 pr. Mirroclaric metalized seamless screens $1 sq. ft. Prompt shipments, lowest prices all sizes projection lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

GO WIDE-SCREEN & CINEMASCOPE FOR bigger grosses. Adjustable anamorphic lenses $695, promptly available. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

ON BEAUTIFUL GULF COAST, 850 SEATS, HAS everything. Only 8 years old, store rentals $300 monthly, permanent military base. Will sell or lease with option to buy. Will consider any reasonable offer or terms. Box 2819, MOTION PICTURE HERALD.

FOR LEASE OR SALE: 400 CAR DRIVE-IN theatre, located in southwest Virginia, modern, doing excellent business, all year round showing. Simplex equipment, new. Excellent proposition and proven success. Terms arranged. Write Box 2817, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BUSINESS OPPORTUNITIES

LEVEL LAND FOR SALE OR RENT, AT CITY limits, good thriving community, has a drawing population of 125,000, ideal for outdoor theatre. Box 2821, MOTION PICTURE HERALD.

WANTED TO BUY

WURLITZER ORGAN, FOUR KEYBOARDS. FRED HERMES, Sixth St., Racine, Wis.

BUSINESS BOOSTERS

BINGO DIE-CUT CARTS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

PRIVATE "EYE" BADGES, PARTY FAVORS. Catalog on request. HECHT, 3074 Park Ave., New York 51, N. Y.

SEATING EQUIPMENT

NEED CHAIRS? S.O.S. HAS 'EM! SEND FOR Chair Bulletin showing our tremendous stock at knock down prices. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

BRIDGAMATIC 16/35MM DEVELOPING MAchine, $1795; Rolling stand multiple floodlites holding 12 bulbs, $180 value, $29.50; Cineflex 35mm reflex camera, magazines, lenses, motor, $695; Bell & Howell 35mm foot splicers, $595; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

LEADING DRIVE-IN CIRCUIT OPERATING IN East and Middle West requires an experienced district manager. Booking and buying experience preferred. Must be willing to travel. Excellent income, security and incentives for the right man. Write for personal interview stating experience and qualifications in full. Enclose photo. All replies will be treated as confidential. Address: SMITH MANAGEMENT CO., Attention Personnel Department, 82 Newbury St., Boston 16, Mass.

WANTED: MANAGER FOR FIRST-RUN THEAatre. Immediate position. Ability and exploitation required. Group insurance. Good starting salary. Opportunity for advancement. Box 2820, MOTION PICTURE HERALD.

Legion Approves Four Of Five New Films

The National Legion of Decency this week reviewed five pictures, putting one in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults, and one in Class C, condemned. In Section I is "Cannibal Attack"; in Section II are "Desiree," "Doctor in the House" and "The Last Time I Saw Paris"; in Class C is "Illicit Interlude" because "This picture, in the story it tells, condones immoral actions and by reason of gross suggestiveness offends Christian and traditional standards of morality and decency."

600 at Washington Club Annual Dinner-Dance

WASHINGTON: More than 600 attended the Variety Club of Washington 19th annual dinner-dance at the Statler Hotel last Saturday night. Eddie Fisher, singer and entertainer, received a plaque as the Personality of the Year in Show Business, with presentation by Major General John H. Stokes, Jr., of the Military District of Washington. At the head table were: Chief barker Jack Fruchtman, Alvin Q. Ehrlich, newly elected chief barker for 1955; Hirsh de La Viez, entertainment chairman; Nathan D. Golden, Variety Clubs International Heart chairman; Dr. Norman Gerstenfeld and Rev. Gilbert V. Hartke, chaplains; Jack Beresin, past international chief barker; Jake Flax, international representative of Variety Clubs International; George Hoover, Variety Clubs international chief barker; George Eby, second assistant international chief barker; Ezra Stern, international fixer. The entertainment was staged and arranged by Joel Margolis, of Loew's Capitol theatre.

RKO-Pathe Moves Offices

RKO-Pathe has moved its offices from 625 Madison Avenue to 1270 Avenue of the Americas, New York, it has been announced by Jay Bonafield, executive vice-president. Production will continue at their studios.

Plan Sudekum Memorial

NASHVILLE, TENN.: Work has begun on the Sudekum Memorial Chapel, First Lutheran Church, honoring the late Tony Sudekum, founder and president of Crescent Amusement Co. Witnessing the laying of the cornerstone were Mrs. Sudekum, and a daughter, Mrs. Kermit Stengel, wife of Kermit C. Stengel, Crescent head.

Steve Bennis Dies

Steve L. Bennis, 72, well known theatre owner and civic leader, died November 17 at his home in Lincoln, Ill., after an extended illness. Mr. Bennis owned the Lincoln and Vogue theatres, Lincoln, and State, Freeport and Comet drive-in theatres, Freeport. His wife and four children survive.

Herbert D. Hale

Herbert Dudley Hale, 62, writer and producer for RKO Pathe, died of a heart attack November 17. He joined RKO Pathe in 1940 and began producing in 1945.

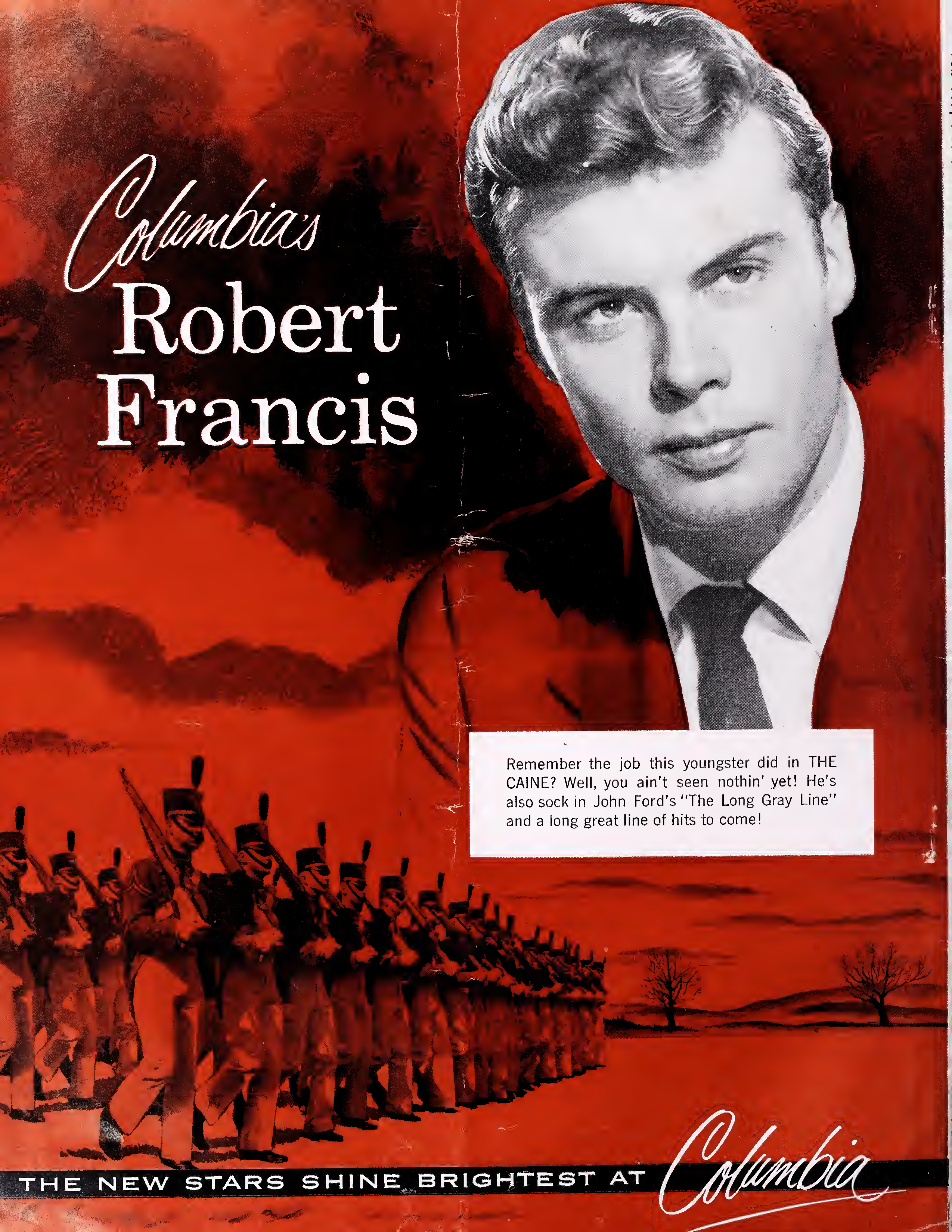
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 127 attractions, 6,154 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	9	14	18
Adventures of Hajji Baba (20th-Fox)	–	1	1	6	2
Adventures of Robinson Crusoe (U.A.)	4	16	16	4	3
Apache (U.A.)	5	17	17	18	3
*Beat the Devil (U.A.)	19	2	5	16	18
Beau Brummell (MGM)	–	4	3	4	–
Bengal Brigade (Univ.)	–	1	8	5	7
Betrayed (MGM)	2	23	32	12	1
Black Horse Canyon (U-I)	–	12	28	23	3
†Black Knight (Col.)	–	5	4	1	–
Black Shield of Falworth (U-I)	–	6	41	9	–
†Black Widow (20th-Fox)	–	5	–	–	–
Bounty Hunter, The (W.B.)	–	2	13	2	1
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
Brigadoon (MGM)	–	2	2	5	1
Broken Lance (20th-Fox)	20	20	8	7	–
Bullet Is Waiting, A (Col.)	–	4	8	10	8
Caine Mutiny, The (Col.)	26	22	16	2	–
Captain Kidd and the Slave Girl (U.A.)	–	–	4	2	6
Carnival Story, The (RKO)	7	31	32	31	17
Casanova's Big Night (Par.)	–	3	10	29	35
*Conquest of Mt. Everest (U.A.)	1	1	–	6	1
*Creature from the Black Lagoon (U-I)	7	27	33	14	4
*Crime Wave (W.B.)	–	–	5	7	8
Dangerous Mission (RKO)	–	10	15	20	7
Dawn at Socorro (U-I)	–	9	12	15	17
Demetrius and the Gladiators (20th-Fox)	28	18	11	3	1
Dial M for Murder (W.B.)	4	5	24	22	8
Dragnet (W.B.)	47	26	7	7	2
Drive a Crooked Road (Col.)	–	7	4	13	5
Drums Across the River (U-I)	–	15	35	7	3
Duel in the Jungle (W.B.)	13	3	25	1	1
Duel in the Sun (SRO) (Reissue)	–	11	13	24	5
Egg and I (U-I) (Reissue)	–	5	5	9	7
Egyptian, The (20th-Fox)	17	24	20	9	1
Elephant Walk (Par.)	15	52	28	7	3
Executive Suite (MGM)	10	36	45	25	7
Fireman, Save My Child (U-I)	–	2	5	9	17
Flame and the Flesh (MGM)	–	14	28	42	13
Francis Joins the Wacs (U-I)	17	49	20	–	1
Gambler from Natchez (20th-Fox)	–	1	25	17	1
Garden of Evil (20th-Fox)	15	27	8	8	4
Geraldine (Rep.)	–	–	–	2	10
Gone With the Wind (MGM) (Reissue)	47	22	9	6	3
Gorilla at Large (20th-Fox)	7	5	6	11	4
Greatest Show on Earth (Par.) (Reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	3	–	3	5	4
*Heidi (U.A.)	3	5	7	1	6
Hell Below Zero (Col.)	1	13	46	13	8
Hell's Half Acre (Rep.)	–	2	31	7	5
Her Twelve Men (MGM)	1	6	12	18	4
High and the Mighty (W.B.)	62	51	5	2	–
Human Desire (Col.)	–	–	–	5	3
Human Jungle (A.A.)	3	2	4	1	1
Iron Glove (Col.)	–	1	3	3	1
Indiscretion of an American Wife (Col.)	–	1	11	5	8
It Should Happen to You (Col.)	2	3	25	16	26
Jesse Jones' Women (U.A.)	–	3	4	–	–
Johnny Dark (U-I)	5	45	36	17	4
Johnny Guitar (Rep.)	27	46	29	4	4
Julius Caesar (MGM)	9	17	16	3	1
Jungle Man Eaters (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	7	12	12
Knock on Wood (Par.)	7	9	22	24	20
Laughing Anne (Rep.)	–	–	6	4	7
Law vs. Billy the Kid (Col.)	–	5	5	3	1
Living It Up (Par.)	27	35	14	8	2
Lone Gun, The (U.A.)	–	3	9	2	4
Long Wait, The (U.A.)	–	11	20	19	4
Lucky Me (W.B.)	2	10	23	35	8
Ma and Pa Kettle at Home (U-I)	42	59	26	5	6
Mad Magician, The (Col.)	–	1	6	9	4
Magnificent Obsession (U-I)	59	51	12	2	–
Man With a Million (U.A.)	–	6	14	36	9
Massacre Canyon (Col.)	–	–	3	6	8
Men of the Fighting Lady (MGM)	5	21	37	15	4
Miami Story, The (Col.)	1	5	15	17	5
Naked Alibi (U-I)	–	2	2	6	8
On the Waterfront (Col.)	4	7	10	6	–
Outcast, The (Rep.)	–	12	6	2	5
Outlaw Stallion, The (Col.)	–	–	3	4	1
Phantom of the Rue Morgue (W.B.)	17	12	26	15	9
Pinocchio (Disney-RKO) (Reissue)	27	19	17	10	1
Playgirl (U-I)	–	–	10	19	28
Pride of the Blue Grass (A.A.)	–	1	–	8	7
Prince Valiant (20th-Fox)	14	18	18	9	10
Princess of the Nile (20th-Fox)	–	1	13	6	10
Prisoner of War (MGM)	1	13	20	7	6
Pushover (Col.)	–	–	3	10	10
Raid, The (20th-Fox)	–	5	13	15	15
Rails Into Laramie (U-I)	1	1	20	20	11
Rear Window (Par.)	8	19	2	1	–
Return to Treasure Island (U.A.)	–	1	1	4	7
Rhapsody (MGM)	1	21	17	25	13
Ride Clear of Diablo (U-I)	12	9	34	11	5
Riding Shotgun (W.B.)	–	11	23	28	6
Ring of Fear (W.B.)	2	5	15	6	13
River of No Return (20th-Fox)	68	22	22	2	3
Rocket Man, The (20th-Fox)	–	–	1	10	7
Rogue Cop (MGM)	–	7	8	2	–
Rose Marie (MGM)	24	14	19	8	2
Sabrina (Par.)	6	5	5	–	–
Saracen Blade, The (Col.)	1	–	3	8	4
*Saskatchewan (U-I)	21	59	62	9	7
Secret of the Incas (Par.)	1	10	21	29	15
Seven Brides for Seven Brothers (MGM)	51	25	5	1	2
Shanghai Story, The (Rep.)	–	–	9	2	5
Siege at Red River (20th-Fox)	1	6	24	17	5
Silver Lode (RKO)	1	7	23	15	3
Sitting Bull (U.A.)	–	4	1	2	–
Southwest Passage (U.A.)	–	1	13	16	7
Star Is Born, A (W.B.)	7	–	2	2	2
Student Prince, The (MGM)	6	15	22	19	1
Suddenly (U.A.)	–	4	13	6	4
Susan Slept Here (RKO)	11	45	3	3	1
Tanganyika (U-I)	1	7	31	12	17
Them (W.B.)	3	16	16	22	15
Three Coins in the Fountain (20th-Fox)	45	34	9	3	1
Three Hours to Kill (Col.)	–	–	4	2	2
Untamed Heiress (Rep.)	–	2	1	13	1
Valley of the Kings (MGM)	–	10	37	18	9
Weak and the Wicked, The (A.A.)	5	7	5	1	4
†White Christmas (Par.)	3	1	–	–	1
Witness to Murder (U.A.)	–	4	15	8	8
Woman's World, A (20th-Fox)	8	12	7	4	1
Yankee Pasha (U-I)	2	17	38	20	7
Yellow Tomahawk (U.A.)	–	3	21	3	2


Columbia's
Robert Francis
THE NEW STARS SHINE BRIGHTEST AT Columbia

Remember the job this youngster did in THE CAINE? Well, you ain't seen nothin' yet! He's also sock in John Ford's "The Long Gray Line" and a long great line of hits to come!

DECEMBER 4, 1954

MOTION PICTURE HERALD

Sales Managers Press For Industry Talks on Terms and Arbitration

BETTER REFRESHMENT MERCHANDISING:

Suggestions for Increasing Sales from the IPA Convention

INCLUDING

Better Theatres

for DECEMBER

A New Theatre with a Reverse Plan for Wide-Screen

Data for Determining New Picture Sizes at Drive-Ins

The Urgency of Management-Projectionist Co-operation

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March [illegible]. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription [illegible] $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1951 by Quigley Publishing Company, Inc.*

CHEERFUL EARFUL!

GOOD NEWS FROM M-G-M!

M-G-M's STAR-HIT LINE-UP!

The tentative line-up of Big M-G-M attractions below is just a sample of what's to come. They've been screened in various stages of completion and are assured hits! Following right after "THE LAST TIME I SAW PARIS" and the great Christmas-New Years musical "DEEP IN MY HEART," showmen may happily depend on a consistent flow of top product from M-G-M. THRIVE IN '55!

JANUARY

"BAD DAY AT BLACK ROCK"

(CinemaScope—Color)

A stranger comes to a guilt-ridden town and the suspense is terrific!

M-G-M presents in CinemaScope • Spencer Tracy • Robert Ryan in "BAD DAY AT BLACK ROCK" • co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine • Lee Marvin • Russell Collins Screen Play by Millard Kaufman • Adaptation by Don McGuire • Based on a Story by Howard Breslin • Photographed in Eastman Color • Directed by John Sturges • Produced by Dore Schary

JANUARY

"GREEN FIRE"

(CinemaScope—Color)

A flaming beauty . . . fabulous gems . . . high adventure filmed in South American jungles!

M-G-M presents in CinemaScope • Stewart Granger • Grace Kelly • Paul Douglas in "GREEN FIRE" • co-starring John Ericson • with Murvyn Vye • Written for the Screen by Ivan Goff and Ben Roberts • Photographed in Eastman Color • Directed by Andrew Marton • Produced by Armand Deutsch

★

FEBRUARY

"MANY RIVERS TO CROSS"

(CinemaScope—Color)

A fighting frontiersman . . . but a red-headed beauty made him surrender! Loaded with danger and delight!

M-G-M presents in CinemaScope "MANY RIVERS TO CROSS" starring Robert Taylor • Eleanor Parker • with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness • Screen Play by Harry Brown and Guy Trosper Based on a Story by Steve Frazee • Photographed in Eastman Color • Directed by Roy Rowland • Produced by Jack Cummings

THRIVE IN '55!

FEBRUARY

"JUPITER'S DARLING"

(CinemaScope—Color)

Biggest of all M-G-M musicals . . . about the beauty and the barbarian! Song hits! Spectacular glory! Cast of thousands!

M-G-M presents in CinemaScope "JUPITER'S DARLING" starring Esther Williams • Howard Keel • Marge and Gower Champion • George Sanders • with Richard Haydn • William Demarest • Screen Play by Dorothy Kingsley • Based on the Play "Road to Rome" by Robert E. Sherwood • Songs: Burton Lane and Harold Adamson • Photographed in Eastman Color • Directed by George Sidney • Produced by George Wells

★

MARCH

"HIT THE DECK"

(CinemaScope—Color)

Three sailors on the loose in 'Frisco . . . it's hilarious song-dance-and-love entertainment!

M-G-M presents in CinemaScope "HIT THE DECK" starring Jane Powell • Tony Martin • Debbie Reynolds Walter Pidgeon • Vic Damone • Gene Raymond • Ann Miller Russ Tamblyn • with Kay Armen • J. Carrol Naish • Richard Anderson • Jane Darwell • Written by Sonya Levien and William Ludwig • Based On the Musical Play "Hit the Deck" by Herbert Fields • Presented On the Stage by Vincent Youmans • From "Shore Leave" by Hubert Osborne • Music by Vincent Youmans • Lyrics by Leo Robin, Clifford Grey and Irving Caesar • Choreography by Hermes Pan • Photographed in Eastman Color • Directed by Roy Rowland Produced by Joe Pasternak

MARCH

"INTERRUPTED MELODY"

(CinemaScope—Color)

The singing and sock of another "Great Caruso". Beautiful singer overcomes Fate, finds love and joy!

M-G-M presents in CinemaScope "INTERRUPTED MELODY" starring Glenn Ford • Eleanor Parker • with Roger Moore • Cecil Kellaway • Screen Play by William Ludwig and Sonya Levien • Based On Her Life Story by Marjorie Lawrence • Photographed in Eastman Color Directed by Curtis Bernhardt • Produced by Jack Cummings

★

APRIL

"THE GLASS SLIPPER" *(Color)*

The same star, producer, director and writer of enchanting "Lili" in a brilliant new triumph!

M-G-M presents "THE GLASS SLIPPER" starring Leslie Caron • Michael Wilding • with Keenan Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones • Written for the Screen by Helen Deutsch • Ballets by Roland Petit • Featuring Ballet de Paris • Photographed in Eastman Color • Directed by Charles Walters • Produced by Edwin H. Knopf

★

APRIL

"BEDEVILLED"

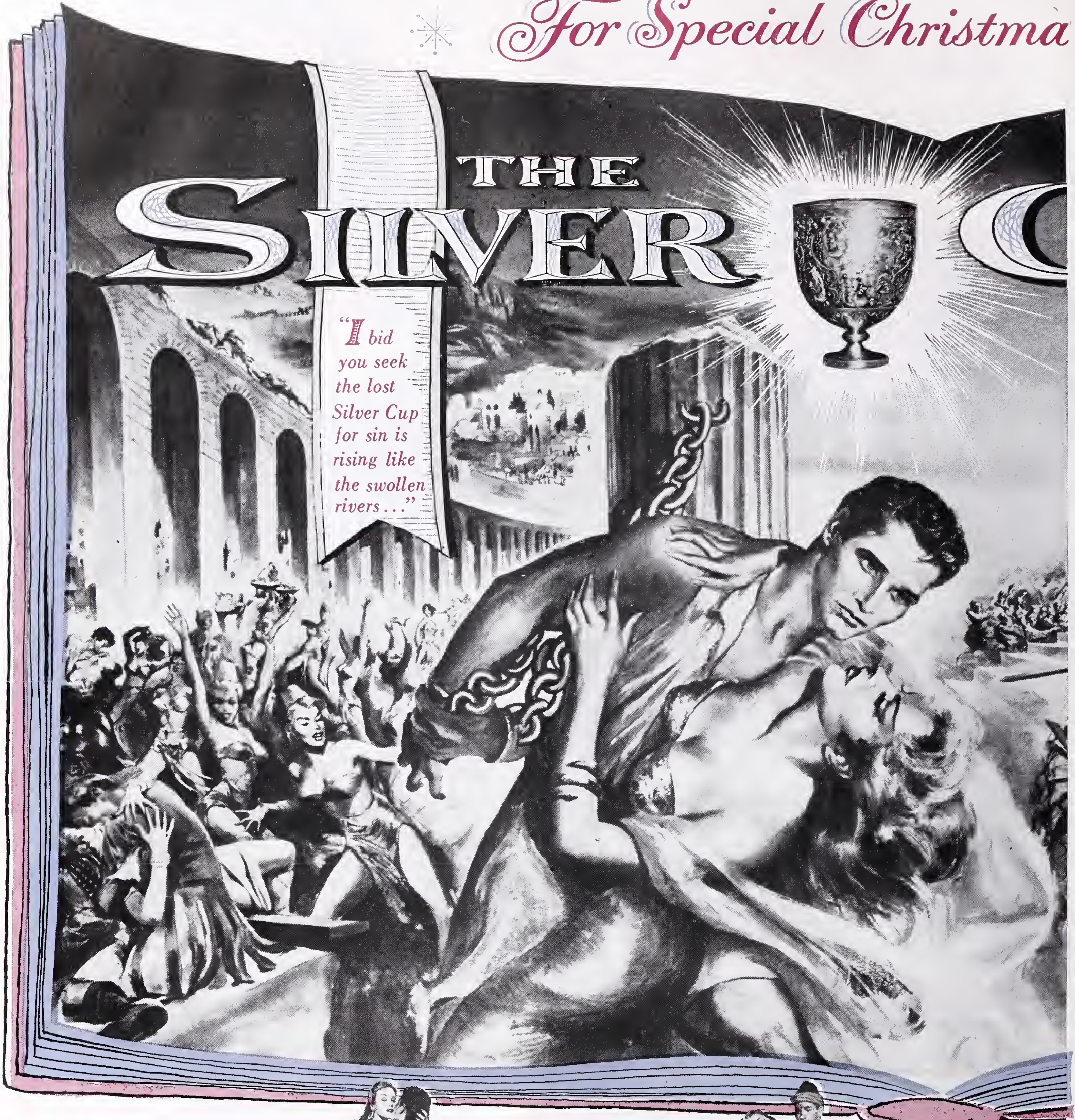
(CinemaScope—Color)

A girl sacrifices everything for love . . . in an intrigue-packed adventure filmed entirely in exciting Paris!

M-G-M presents "BEDEVILLED" in CinemaScope • starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac • Robert Christopher • Joseph Tomelty and Victor Francen • Based on an Original Story and Screen Play by Jo Eisinger • Photographed in Eastman Color • Directed by Mitchell Leisen • Produced by Henry Berman

1955—THE YEAR OF M-G-M's "THE PRODIGAL"

For Special Christma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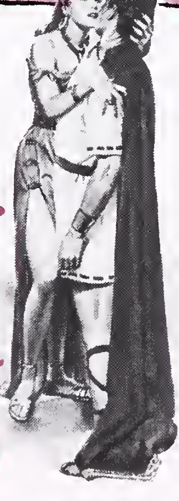
SILVER C
"I bid you seek the lost Silver Cup for sin is rising like the swollen rivers..."

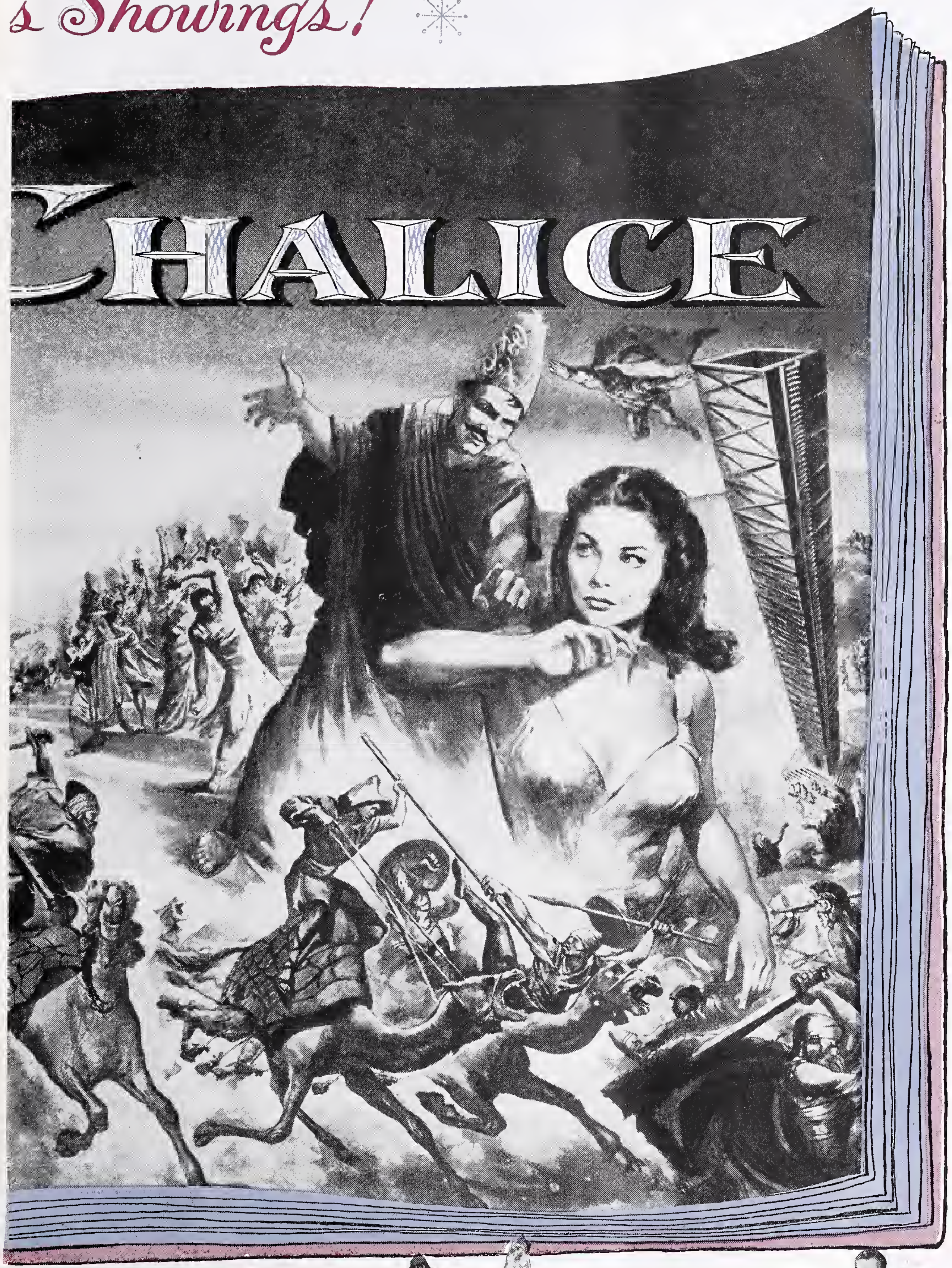


Proudly Warner Bros. present the Mightiest Story of Truth and Temptation Ever Told—Ever Lived—Ever Made into a Motion Picture!

OVER 25 MILLION PEOPLE
HAVE READ
THOMAS B. COSTAIN'S
RECORD BEST-SELLER
AND EVERY BREATHLESS MOMENT
OF IT IS IN
CINEMASCOPE
WARNERCOLOR
STEREOPHONIC SOUND

A VICT
WITH A CAST OF T
as HELENA, *the Sed*
VIRGINIA
as SIMON, *the Magician*
JACK PALAI

s Showings!



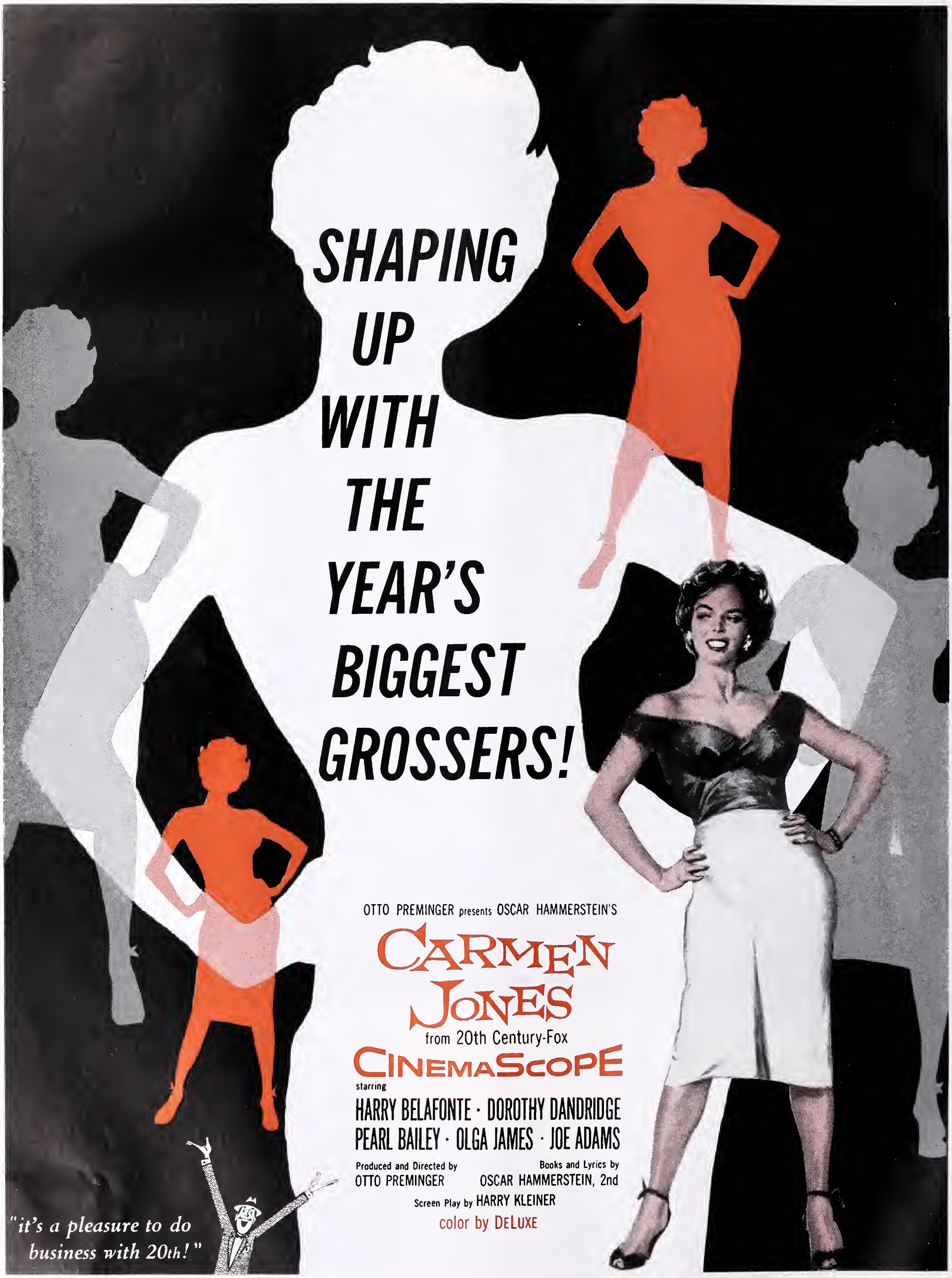
OR SAVILLE PRODUCTION
HRONGING THOUSANDS, STARRING
uctress *as DEBORRA, the Innocent*
MAYO · PIER ANGELI
as BASIL, the Defender
NCE AND INTRODUCING **PAUL NEWMAN**

WITH
WALTER HAMPDEN
WRITTEN FOR THE SCREEN BY
LESSER SAMUELS
Associate Producer
MUSIC COMPOSED AND CONDUCTED
BY FRANZ WAXMAN
DIRECTED BY
VICTOR SAVILLE
PRESENTED BY
WARNER BROS.

Today

America will know which city, large or small, wins the World Premiere of 'The Silver Chalice"! This is the day, after three weeks of spearheading the national sale of Christmas Seals, Art Linkletter on his famous CBS "House Party" announces on 69 TV stations and 203 radio stations the name of the American community which has led the nation in the first three days of Christmas Seal sales—and the first theatre in the world to show this mighty attraction on

The Night Of December 17th!



SHAPING UP WITH THE YEAR'S BIGGEST GROSSERS!

OTTO PREMINGER presents OSCAR HAMMERSTEIN'S

CARMEN JONES

from 20th Century-Fox

CINEMASCOPE

starring

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Produced and Directed by
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Screen Play by HARRY KLEINER

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"it's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 10

December 4, 1954

Fee TV—FCC's Headache

PRESSURES on the Federal Communications Commission for a decision concerning subscription television have been mounting so rapidly that signs point to some form of action in the near future. Zenith, which filed the first petition for fee-TV on behalf of its Phonevision system in February, 1952, this week requested the FCC to authorize immediate commercial operation of subscription television. Altogether the FCC has received a dozen petitions advocating the establishment of subscriber-fee television.

Although the FCC's powers are broad, it would be imprudent for that agency to authorize such a revolutionary service as toll television without holding hearings or otherwise giving opponents—including motion picture theatre operators—an opportunity to present fully their views. Word from Washington is that the Commission has never authorized a new service without first affording some opportunity for the pros and cons to be expressed.

No one really knows whether the American public would accept fee-TV to a degree to make it economically practical no matter what action the FCC might take. A few years ago the FCC established an "incompatible" system of color television. It died a-borning and the FCC had to reverse itself. There are more imponderables in the toll television situation than there ever were in color television.

LAST week Herbert Barnett, president of the Society of Motion Picture and Television Engineers, at an exhibitor convention in Jacksonville said, "It may be wise for theatre owners to secure local franchises for distribution of such programs (fee-TV shows). It may prove possible to supplement network programs with film product from your theatre." With this statement Mr. Barnett lines up with the spokesmen for some of the fee television systems who have suggested that exhibitors might somehow benefit by toll-television. How this can be done to the profit of the exhibitor and his theatre operation has not been made clear. It would seem to confound the laws of economics. If fee-TV is authorized the distributing agencies for programs to the homes obviously must be the television broadcasters. Television equipment makers and servicing organizations are the logical ones to take care of making and installing the devices. How or why either broadcasters, manufacturers or service companies would "cut in" motion picture exhibitors for a share of the profits is a mystery.

The "New York Times" television writer, Jack Gould, recently summed up some of the "knotty questions" that the FCC must decide: "Can channels on the air, theoretically the property of all the people be reserved for only those able to pay? Will the FCC regulate admission prices for entertainment. . . ? Must the FCC standardize on one system of pay-as-you-go or ask the public to invest in two or three systems?"

The motion picture industry has some questions of its own about fee-TV such as:—"What would happen to the theatres? Would fee-TV be an adequate substitute for theatrical release of top budget product? Would one or a few organizations monopolize fee-TV and then dictate terms both to Hollywood and to the consumers?

■ ■ ■

Research for Survival

THIS industry's attitude towards research has long been like Mark Twain's comment about the weather—"Everyone talks about it. No one does anything about it."

The motion picture industry's general attitude in this respect is almost unique among the great American industries. Research has been the cornerstone of progress. Without considering what research has done for other industries in the past, it is interesting to note some of the things the electronics industry is working on now. Based on previous records it is certain that in time these problems will all be solved. Electronic companies now are giving high priority to research that will make color television inexpensive, make it possible to have TV screens of any size hung on the wall with the set and controls located elsewhere and also a system of electronically amplifying light so that TV pictures in the homes may be as bright as any theatrical screens. Each of these impending developments will have a bearing on motion pictures.

Elmer C. Rhoden long has been an advocate of research. One of his first actions after being elected president of National Theatres was to set up a half million dollar advertising research fund. Mr. Rhoden seeks data on the relative value of advertising media, pulling power of premiums, recreation habits of the public, admission prices and public tastes in screen entertainment. Every circuit and every individual operator could be better informed on those topics. The fine start made by Mr. Rhoden should be followed elsewhere to the advantage of the whole industry.

Up to now research projects in the industry have broken down because disputes arose over who should pay what. If individual organizations undertake specific research and make the results generally available the way would soon be smoothed for the establishment of all-industry projects under COMPO or some other sponsorship.

The question is not—to research or not. It is—Will the correct answers be found in time?

—*Martin Quigley, Jr.*

Letters to the Herald

Crisis

To the Editor:

I have been a small town exhibitor for twenty years and have depended upon my theatre entirely for my living. Now, due to the unreasonable sales policies of the major companies, the death seal is, slowly but surely, being forged for my theatre. This statement, justified and unjustified, has been repeated so often that it has developed the reputation of the lad who cried "Wolf" too many times. However, allow me to reminisce a little.

In 1934 when I entered the motion picture business, the industry was fighting its way out of the worst depression in the history of this country. The distributors were encouraging the reopening of closed theatres and new situations where no theatre existed. This I know from my own experience. The market for their product, of which they had plenty, steadily grew. The dividends to their stockholders were small it is true, but the salaries and wages went to fantastic figures. The salesman, their life line and incidentally, the poorest paid of the lot, truly earned his expense account. I have signed many contracts at three and four o'clock in the A.M. (The point here is that an exhibitor could always get a fair deal providing he had the stamina to stay with these rugged salesmen.)

The small town situations plowed back their profits into new sound systems, projectors, new seats, and air conditioning, and many went into debt to rebuild. The industry grew rapidly with the improvements in the small towns and the increased number of small situations. (Remember that the large cities were adequately seated and controlled so that new exhibitors there were comparatively small.)

By 1938 the industry had hit its stride. The producers, the distributors, and the exhibitors were all making a fair profit. In the meantime, a new trend in selling policies gradually began showing its ugly head. Such things as stop pictures, road shows, must percentage pictures, advanced admissions, and of course, recently CinemaScope. These things increased from year to year. There is no more dickering and bargaining until four a.m. Now, the small exhibitor is told in effect, "It is the sales policy of the company. Take it or leave it."

If he takes it, he either loses, makes nothing, or his percentage of profit is too small for the gross. (Incidentally, I have *never* made a profit on a percentage picture.) The result is, in my case, that I am forced to pass up all the better product, gradually losing my patrons to my larger neighbors. This is true, I am sure, with thousands of other small town exhibitors as is attested to by Mr. Pat McGee in his statement that 5,000 to 8,000 theatres are expected to close and that the distributors themselves are reconciled to the loss of 5,000. (The HERALD, Nov. 6, 1954, TOA meeting.) Also COMPO reports in 1954 that from Jan. 1, 1946, to March 1, 1954, 6,280 have already closed.

According to predictions then, there will be approximately 12,000 theatres closed, representing several hundred million dollars in investments and approximately $60,000,000 in salaries and wages, discounting any profit whatsoever. The great majority of these will be small towns. Let's do a little fast figuring here. . . .

Grant that 25% of these 12,000 theatres were due to close because some of them should never have existed anyway and others were in boom towns of military personnel and defense workers, leaving a balance of 9,000. Using my 1953 figures on film rental, which I am sure is below the average small town, $4,280 times 9,000 amounts to $38,520,000. I am not trained in big business, but it is awfully hard for me to believe that the distributors will allow this revenue to be lost without making some effort to salvage it. It would be interesting to know what explanation the policy makers will give when this loss is felt at the top.

It is obvious that as more theatres close, the stiffer the terms for product will become until eventually there will be a dead end.

My prescription for the cure of this cancerous condition is simple. Probably too simple for the powers-that-be to grasp, for their minds work with complexities. Make all product available to the small exhibitor at his agreed terms for the various allocations. Give him the opportunity to make enough profit on the important pictures to offset his losses on the lesser product which he has to have to fill out his playing time. Allow him to play the bigger attractions in the order of his regular run that he holds. Remember, the small town takes nothing from the cities, but the cities raid the towns.

If conditions do not improve quickly, I will be among the 12,000 closed situations by March, 1955, after twenty years of conscientious service to this community and my contribution to the welfare and growth of this industry.—*I. M. GAUTHIER, Owner-Manager, Castle Theatre, White Castle, La.*

Admission Prices

To the Editor:

Regarding the average admission price in motion picture theatres in the United States, I believe that the average price of 47 cents is much too low for today. However, theatre owners must be very careful not to set admission prices too high in today's market.

Our policy throughout the circuit has been to raise our admission price to 60 cents or 65 cents for adults from our regular admission of 50 cents and to 25 cents for children from our regular admission of 15 cents on so-called super attractions such as "The Robe," "The High and the Mighty," "The Caine Mutiny" and so forth. The public pays more for extra quality pictures and no kicks. Our standard price of 50 cents for adults and 15 cents for children is standard throughout our circuit of indoor houses and I believe is plenty high for today.

In our drive-ins we are now getting 70 cents in one, 65 cents in two and 50 cents in three. We believe these prices to be too low and will probably raise them next season.—*GLENN ASHMUN, Strand Theatre Building, Caro, Michigan.*

More Pictures

To the Editor:

We need more pictures. When are the distributors going to do something about this pressing problem?—*G. ALBERT ROY, Orpheum Theatre, New Bedford, Mass.*

WHEN AND WHERE

December 5-7: Theatre Owners of Oklahoma, the annual state convention, which is scheduled for the Biltmore Hotel, Oklahoma City.

December 6: Annual meeting of the Motion Picture Association of Greater Kansas City, Kansas City, Missouri.

December 6: MGM's Ticket Selling Workshop, in Boston.

December 6-8: Annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

December 6-8: Associated Screen News, Ltd., Workshop, at company headquarters in Montreal.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

December 9-10: Annual convention, South Dakota Motion Picture Exhibitors, Cataract Hotel, Sioux Falls, S. D.

December 16: San Francisco Variety Club's annual blind babies' Christmas party, Hotel Richelieu, San Francisco.

January 14-31: International Film Festival, Punta del Este, Uruguay.

January 18: Annual dinner of the Motion Picture Associates of Philadelphia, Bellevue-Stratford Hotel, Philadelphia.

February 8-10: Allied States Association national drive-in convention, Chase Hotel, St. Louis, Mo.

March 1-2: Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

On the Horizon

ODLUM AND HUGHES

Floyd B. Odlum, president of Atlas Corporation, told his stockholders Tuesday in New York the status of his negotiations with Howard Hughes. He said he hoped to reach an agreement with him "before the end of the year" on control and management of RKO Pictures Corporation from which Mr. Hughes bought RKO Radio Pictures last April and which now possesses some $15,000,000 cash as its only asset. Atlas owns slightly less than half the outstanding RKO Pictures Corp. stock. Concerning Mr. Hughes Mr. Odlum said, "I like him in spite of and perhaps in part because of his foibles and we have spent many hours together in odd places at odd hours discussing and negotiating. . . . As to TWA and the (Hughes-owned) brewery we have never negotiated or discussed. As to the Hughes Tool Company we have discussed but never negotiated. I have told him that if and when he decides to sell this major unit I will be helpful if I can but that . . . I do not wish to buy it. . . ."

NO CONFLICT

As television settles into its own particular sphere in the American scene it will conflict less and less with the habits of the picture-going public. Walt Disney expressed that view Tuesday night in New York at the annual Sylvania TV Awards dinner. The producer said this would be advantageous to both media and added that he believed motion pictures would continue to "occupy a very warm and special place in the hearts of the American people."

INVESTIGATION

The staff of the Federal Trade Commission has just about concluded its work on its investigation of the Motion Picture Export Association, and the staff report and recommendations will be placed shortly before the full Commission for action.

INCREASE

Directors of the Motion Picture Export Association meeting in New York Tuesday were told that negotiations are under way in Italy to procure for American companies 60 per cent in remittances over the present $4,500,000 yearly ceiling. Representing the MPEA in talks with Italian officials in Rome is Eugene Van Dee, Italian MPEA representative.

KINEMINS

At least one Kinemin film (made with mobile puppets) will be produced every year, Michael Myerberg, producer of the successful "Hansel and Gretel," now being distributed by RKO, said in New York Monday. His next feature will be selected from among "Aladdin's Lamp" with music by Rimsky-Korsakof; "The Pied Piper," and a science fiction story. At the moment he favors "Aladdin."

EIDOPHOR COMING

A commercial prototype of the Eidophor theatre television equipment is expected to be ready before the end of the year. Renewed talk of the Swiss built equipment at the 20th-Fox home office in New York this week indicated that developments may be expected when Spyros Skouras returns from his present trip to Europe.

UNDERWATER

The RKO-Howard Hughes production "Underwater," starring Jane Russell, will have its premiere, oddly enough, under water. RKO currently plans to show the picture to a specially selected audience, flown by TWA from Hollywood and New York to Silver Springs, Fla., where they will be equipped with aqua lungs and seated 20 feet below the surface of the crystal clear water.

ARMISTICE

MPAA officials, incidentally, are not disposed to open up any new legislative battles for repeal of state censorship laws after the recent setback in Maryland, where lawmakers decided to continue the state censorship law despite an MPAA plea for repeal.

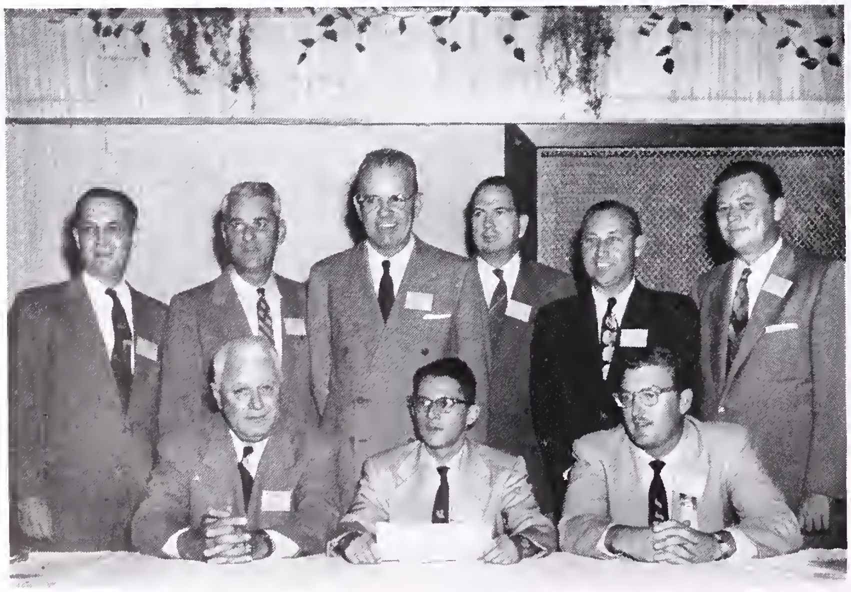
Vincent Canby--James D. Ivers--J. A. Otten

This week in pictures

NEW YORK'S Annual Thanksgiving Day Parade marking the advent of Santa Claus to Macy's department store is watched by thousands on the streets and millions more in the TV audience. This year three film producers were prominently represented. Above, left, Virginia Mayo, star of Warner's "Silver Chalice," leads the parade as queen; above, a float represents MGM's "The Glass Slipper," and, left, DCA's "Long John Silver" rides in oriental splendor.

LONG JOHN SILVER

AT A TESTIMONIAL luncheon to Samuel Pinanski in Boston last week are Arthur Lockwood, toastmaster; Edward S. Canter, with a watch he presented to Mr. Pinanski; the guest of honor, and Nathan Yamins, co-chairman with Mr. Lockwood of the affair.



NEW officers of the Motion Picture Exhibitors of Florida are: seated, B. B. Garner, treasurer; Jerry Gold, president, and Bill Beck, secretary. Standing: Mark Chartrand, TOA representative; Jimmy Biddle, Pete Sones, Bob Daugherty and Mark DuPree, all vice-presidents, and Horace Denning, former president now chairman of the board.

VISITORS. Leonard Moonblatt of the Clifton theatre, Clifton Heights, Pa., and Mrs. Moonblatt meet director Norman Taurog on the set of Paramount's Martin and Lewis picture "You're Never Too Young."

HOLLYWOOD last week entertained Prince Axel of Denmark, guest of honor on the first Scandinavian Airlines flight from Copenhagen to Los Angeles, via the North Pole. Above on the "Kiss of Fire" set at the Universal-International studio are Y. Frank Freeman, chairman of the AMPP; Barbara Rush; His Highness; Martha Hyer; Alfred E. Daff, Universal executive vice-president, and Jack Palance.

DISCUSSING in New York the premiere of 20th-Fox's "There's No Business Like Show Business" for the benefit of the Actors' Fund of America are Warren Munsel, Al Lichtman, Mitzi Gaynor, star of the picture; Walter Vincent, Actors' Fund president, and William Moclair, Roxy theatre executive director.

CINEMA LODGE of B'nai B'rith honored its past presidents last week in New York. Below, seated, are past presidents Saul Rogers and Adolph Shimel. Standing: Burton E. Robbins, president; Irving Greenfield, Jack H. Levin, Martin Levine, Max E. Youngstein, chairman for the evening; Albert A. Senff; A. W. Schwalberg, first and honorary president; Max Blackman and S. Arthur Glixon.

CECIL B. DEMILLE, below, back from shooting "The Ten Commandments" in Egypt, talked to Paramount executives in New York last week. In the first row are Charlton Heston, starred in the picture, Jerry Pickman, Hugh Owen and Sidney Deneau. Second row: Barney Balaban, Adolph Zukor, A. W. Schwalberg and E. K. O'Shea.

FOUR BRITISH stars, currently in Columbia pictures, at the recent Command Performance in London: left to right, Jack Hawkins of "The Prisoner"; Jean Simmons and her husband Stewart Granger, co-starring in "Deadlock," and Peter Finch of "The Detective."

ZENITH PUSHES TOLL TV PLEA

Asks FCC Grant Approval of Immediate Operation by Any TV Stations

by J. A. OTTEN

WASHINGTON: The Zenith Radio Corporation Monday requested the Federal Communications Commission to authorize immediate commercial operation of subscription television by properly equipped TV stations.

The request took the form of a petition substituting for one filed in February, 1952. It pointed out that the Commission has legal authority to expedite subscription operation by granting a simple modification of existing TV station licenses without prolonged formal hearings.

Opportunity to Oppose

Asked to comment on the petition shortly after it was filed, FCC officials said that the Commission had never authorized a new service without first according some opportunity for adverse comment, if any, to be expressed. This has taken the form of the scheduling of public hearings or the inviting of written comments by interested parties. Should the latter show sufficient opposition to the new service, then the Commission would proceed to schedule a hearing.

In response to Zenith's request, Trueman T. Rembusch, co-chairman with Alfred Starr, of the exhibitors' joint defense committee against toll TV, expressed confidence that the Commission will not accede to the company's petition. He said, "It is my opinion that the Commission, faced with so many complex legal and engineering questions in the toll television matter, will not be stampeded into a snap judgment decision by Zenith or any other minority group seeking selfish advantages."

Reports that the Commission would take some action within the next month or so in the way of calling for expressions on the subject of toll TV have been published recently. Some observers here feel that Zenith's petition prodding the FCC for immediate action anticipates the reported move by the Commission.

In its new petition, Zenith asserted that public interest would best be served by eliminating prolonged hearings which might delay introduction of subscription television and cited instances of matters which were not settled until after years of consideration. It then outlined three alternative procedures by which the Commission could take this action within the scope of its present authority.

Zenith indicated that on an historic basis, the FCC would be following the spirit in which the Radio Act of 1927 was framed. At the time this legislation was formed, Congress considered the possible prohibition of fees for program service, and then specifically rejected such prohibition. Framers of the act declared that there was no more reason to prevent a station from charging fees for special program service than there was reason to prohibit a theatre or a telephone company from charging for service. It was the Radio Act of 1927 which formed the basis for the present Communications Act, according to Zenith.

Top Events Could Be Seen

Zenith said that establishment of subscription television would make possible a new and better kind of programming that will not duplicate or interfere with present commercial programs. It would also restore to home TV many important events, such as grand opera and championship fights, which have been lost to theatre TV or blacked out altogether, it stated.

The company said that subscription TV would not replace present programs or equipment. Instead, it would put first run movies, heavyweight championship fights, the Metropolitan Opera, Broadway openings, a variety of top sports events, and other major box office entertainment into subscriber homes on the same TV receivers with which they watch commercially sponsored programs. In particular, subscription television would make possible the showing of top Hollywood movies. These, and other important box office events are now denied to the home television audience because their production costs are too high for advertising sponsorship, it added.

Sees Big Box Office

According to Zenith, if subscription TV is approved the public will be able to see box office events in the home at a fraction of the cost of attending them in person, or of seeing them in a TV-equipped theatre. From the standpoint of the producers of fine entertainment, the payment of only a few cents per person in millions of homes would provide a box office to finance those fine and costly productions which cannot now be seen in the home, it said.

The company said that subscription TV would thus make possible the extension of television service to small towns and many other areas that are unlikely to get service otherwise. However, Zenith recognized the fact that the financial troubles of TV stations are not confined to less populous areas, but that they also apply to many stations in major markets, and are being experienced by both UHF and VHF stations.

Zenith, therefore, asked that a subscription service be made available for both types of stations and not confined to UHF alone as has been suggested elsewhere. Increasing the number of stations in existing markets, and establishing new stations in areas not now served by television, would make available to millions of people many advertising-sponsored network programs not now available to them, Zenith said.

Because subscription television is a totally new service, Zenith recommended that detailed rules for its operation be avoided until such time as experience indicates what rules should be made. In the interim, the company said, the FCC has ample power to cope with any abuses that may develop, and can exercise its authority to prevent these abuses on a case-to-case basis. The petition noted that the FCC has proceeded along similar lines in its decision to permit satellite TV stations, and that this action allows the service to start at once.

Perspecta in 1,500 Spots Worldwide

Some 1,500 exhibitors throughout the world already have installed Perspecta stereophonic sound equipment, it was revealed this week by Arthur M. Loew, president of Loew's International. Having recently returned from a five-week tour of England, France, Belgium, Germany, Italy and Spain, he said that "about 4,000 orders for Perspecta equipment will be filled shortly."

Mr. Loew disclosed that 15 companies throughout the world are licensed to manufacture and distribute Perspecta equipment but that 11 firms are now doing so. These include two in Italy, one in Japan, one in Germany, one in France, two in England and four in the U. S.

He said that as soon as more companies begin manufacturing, it is expected that import restrictions in many foreign countries will be eliminated.

Mr. Loew also revealed that world-wide business of Loew's International has increased about 15 per cent this year as compared to 1953. He added that "about five per cent of the picture company's overseas gross is from the 16mm market."

Says Telemeter Can Aid Minor League Finances

HOUSTON: Telemeter offers organized baseball the best means of promoting its own financial interests and of protecting minor leagues against attendance losses caused by telecasts of major league games, Paul MacNamara, vice-president of International Telemeter Corporation, said here this week in an address before the annual convention of the National Association of Professional Baseball Leagues. Mr. MacNamara said that with such a system as Telemeter "an unprecedented era of prosperity for all professional baseball leagues, major and minor, would be experienced."

INDUSTRY PARLEY WINS FAVOR OF SALES HEADS

Round Table Conference Now Needs Only Date to Begin Full Scale Talks

All that remains before the realization of Al Lichtman's proposal for an all-industry round table conference on trade problems is the setting of the date. This was the opinion of one distribution company sales manager following a meeting of the sales managers committee of the Motion Picture Association of America Monday in New York.

The initial reaction of sales managers to the plan, put forth by the director of distribution of 20th Century-Fox several weeks ago, was described as very favorable. The sales managers meeting convened Monday, one day ahead of schedule, and heard Mr. Lichtman outline his proposal. However, since a good part of the meeting was devoted to the arbitration issue, it was thought that one more meeting of the same group would be necessary before calling exhibition leaders to the round table.

Indications are that although some distribution company presidents may not attend the projected conference, their respective representatives would be appointed to act as delegates. Further indications are that following the conference on general trade problems, exhibition leaders will be asked to confer with individual film companies on problems relating to specific companies.

An official spokesman for the Motion Picture Association said Monday that "a later meeting" on the round table conference proposal will be held. From other quarters, it was learned that the sales managers committee is not expected to meet again for a couple of weeks.

The reason given for the delay was that quite a number of sales managers are expected to be out of town the next week or so on business. The next meeting of the sales managers is expected not only to discuss more fully the Lichtman plan, but also to explore a possible agenda for the conference, slated to be held in New York.

Lichtman TOA Speech Is Reprinted for Exhibitors

Not so incidentally, the address made by Mr. Lichtman at the annual convention of the Theatre Owners of America in Chicago early in November has been reprinted for circulation to every theatre owner in the country, 20th-Fox has announced. The speech, in which Mr. Lichtman spoke in the combined capacities as 20th-Fox executive, co-chairman of the Council of Motion Picture Organizations, chairman of the Distributors' Committee on Arbitration and as a veteran of 44 years in the motion picture industry, has been widely acclaimed by leaders of both TOA and Allied States Association, who asked that copies be distributed to all theatre men.

Twenty thousand copies of the talk, dealing with industry problems and their solutions, emphasizing the need for cooperation and unity for the mutual welfare of exhibitors and distributor, will be distributed by the two exhibitor organizations to their respective memberships and through the 20th Century-Fox branch offices across the country.

ARBITRATION DRAFT CLOSER AS NEW MEETINGS ARE SET

Following a meeting Monday in New York of the sales managers committee of the Motion Picture Association of America, initially called to discuss the Al Lichtman round table conference plan, it was announced that a meeting between the distribution and exhibition arbitration committees "to settle the one remaining problem on arbitration" was being arranged for the near future.

The Monday meeting, according to a report, became so engrossed on the arbitration issue, that a further meeting, as yet unscheduled on the Lichtman plan, had to be planned. The official announcement did not state what the one remaining problem on arbitration dividing exhibition and distribution is, but, according to an earlier statement by Mr. Lichtman, who is director of distribution for 20th-Fox, the question of damages in an industry-wide arbitration system remains in dispute.

Among those attending Monday's meeting were Arthur Schimel, counsel for the distributors' arbitration committee, and Austin Keough, Paramount vice-president and general counsel. Mr. Schimel was to confer Friday in New York with Herman Levy, general counsel for Theatre Owners of America, resuming talks on arbitration which have been in abeyance for the last two months. The Friday meeting was described as one of a series scheduled between Mr. Schimel and Mr. Levy, indicating a stepped-up program to write an arbitration draft.

Oklahoma's Unit Meeting

OKLAHOMA CITY: Top officials of Theatre Owners of America will be on hand here Monday and Tuesday for the 37th annual convention of the Theatre Owners of Oklahoma at the Biltmore Hotel. S. H. Fabian, president of Stanley Warner Corporation, will be saluted at the "star showmanship" banquet Tuesday night and will make the only banquet address.

Also sparking the meeting will be Pat McGee, vice-president of TOA, who will deliver the keynote talk at the Monday luncheon. Senator Kerr (D., Okla.) will be a special guest at this event, at which Morris Loewenstein, TOA president and convention general chairman, will preside. E. D. Martin, new TOA president, will be honored at the president's luncheon Tuesday, with Paul Stonum, TOA board chairman, presiding.

Special guests will include Burton Robbins, vice-president of National Screen Service; Ray Colvin, executive director of the Theatre Equipment Dealers Association; John Rowley, TOA vice-president and first assistant chief barker of Variety Clubs International, and R. J. O'Donnell, Interstate circuit executive.

Also meeting at convention time will be Allied of Oklahoma, the baby organization in Oklahoma. Earl Snider, Jr., president, said the regular session of the board will go ahead as scheduled because many of the Allied members are affiliated with TOA. This meeting is set for noon Monday at the Biltmore. The group will plan further on its 1955 convention at the Skirvin Tower Hotel here, scheduled for February 28-March 1.

RKO Suit Against Pimstein Dismissed

RKO Radio Pictures' suit against Harry Pimstein, former company attorney, which charged he had disclosed confidential information to Albert List who ultimately acquired Howard Hughes' stock in RKO Theatres, has been dismissed. Mr. Pimstein said an agreement had been "amicably worked out." However, his $250,000 suit against Mr. List for money allegedly due him still is pending.

ZANUCK SAYS BRITISH ARE EAGER; CINEMASCOPE GAINS

by VINCENT CANBY

Darryl F. Zanuck, the articulate and well-traveled studio chief of 20th Century-Fox, paused in New York Tuesday afternoon for an upbeat press conference on his way back to Hollywood after a quick, one-week air trip to Great Britain to check the CinemaScope situation. Speaking first in general terms, he said that he had found the British public "just as eager for a new look in motion pictures as the public is here."

Getting down to specifics he estimated the 20th-Fox world gross for the year, excluding the United States and Canada, at between $32,000,000 and $40,000,000. The British gross will be down "slightly" (about $2,500,000) from last year, but he explained that this was rather phenomenal considering that the company did this year's business with only eight pictures in "far fewer houses" than last year's 24 20th-Fox releases played.

Expected to Pass Last Year

With the equipment situation in Britain now eased, and installations going at the rate of about 40 per month, the production executive estimated that business would be up to last year's figure by next March and would then go on quickly to surpass it.

As an example of CinemaScope's draw, Mr. Zanuck said that in a study of houses throughout Britain covering 16 weeks of CinemaScope product against 16 weeks of standard product the year before, it had been found that all the houses have increased their total grosses with CinemaScope by "at least 50 per cent and in one case by 80 per cent." And, he added, the increases included "Robe" figures "in only a couple of the situations."

Two measures are being studied, said Mr. Zanuck, with a view to alleviating the slow flow of CinemaScope prints into Britain. The company now is working with Eastman in experiments to make "near-perfect" dupes, which could be shipped immediately to England for the making of prints, and the company also is toying with the idea of cutting a second negative "at very great cost" which, nevertheless, would allow the simultaneous making of prints abroad and in the U. S.

The 20th-Fox executive said he had also found a very definite change in the attitude of foreign producers to CinemaScope. Six months ago, he said, they were definitely cool, now there is "a great warmth." Some of this warmth was generated by the fact that in France, where there are 400 CinemaScope installations, 20th-Fox pictures had done bigger business in grosses and attendance than had been done with 2,000 outlets, he said.

Requests from Producers

He reported that the company has received 22 written requests from producers in West Germany for CinemaScope camera lenses, 18 in England, seven in France and nine in Italy. "We cannot begin to fill the requests at this time," he added, "because the various types of cameras have to be adjusted to take the lenses." In any case, he indicated, 20th-Fox no longer is in the position of having to "sell" the idea of CinemaScope: by performance, it's selling itself.

On the domestic production front, Mr. Zanuck hesitated to set a number for the total 20th-Fox studio output next year, but estimated it to be "not less than 20," which he said would be the equivalent to double that number of standard films. As an aside on the product shortage subject, he said laconically, "I'm not doing a service to the exhibitor or the public by making pictures by the number." It was added that the "studio-made" product would be augmented by independently-made product on the order of Otto Preminger's "Carmen Jones" and British-made CinemaScope pictures.

Paramount Calls Special Sales Meet

A special meeting of Paramount's divisional sales managers has been called by A. W. Schwalberg, president of Paramount Film Distributing Corporation, to start Monday, December 6, at the company's Hollywood Studio.

Purpose of the meeting is to lay the groundwork for the marketing of "the unprecedentedly strong Paramount product lineup for 1955." The executives in attendance, including officials from the home office, will view several of the 1955 releases that have been completed and "rushes" on films currently in production and scheduled for release next year.

Jerry Pickman, vice-president in charge of advertising, publicity and exploitation, will address the division managers and outline to them the merchandising of the product to be released in 1955. Mr. Pickman will also preside over the international promotion coordination meeting to be held at the studio the week of December 6.

Indiana Area Premiere For "Seven Bad Men"

HOLLYWOOD: A 100-theatre premiere of "Seven Bad Men" in Indiana next spring is being set up by Nat Holt, producer of the film, and James R. Grainger, president of RKO Pictures, it was announced this week by the company. The picture stars Randolph Scott and was filmed in color by Technicolor for release in Superscope.

$5,732,063 Fox Net For 39 Weeks

Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries Tuesday reported consolidated net earnings of $5,732,063 for the 39 weeks ended September 25, 1954. This amounted to $2.17 per share on the 2,644,486 shares of common stock outstanding.

Comparable operations for the 39 weeks of 1953 showed net earnings of $1,433,037 which amounted to $.52 on the 2,769,486 shares of common stock then outstanding.

The net earnings for the third quarter ended September 25, 1954 amounted to $2,635,518 as compared with net earnings of $1,274,728 for the third quarter of 1953. The net earnings for the second quarter of 1954 were $1,048,515. Amortization of film costs has been taken on the same basis as in previous years.

A quarterly cash dividend of 40 cents per share and an extra cash dividend of 10 cents per share on the outstanding common stock of the company was declared payable December 24, 1954 to stockholders of record December 10.

Salt Lake Meeting Gives Nod to New TOA Unit

More than 70 exhibitors from Utah, Idaho, eastern Nevada and western Wyoming voted Wednesday to become affiliated with Theatre Owners of America. Meeting in Salt Lake City, they approved the appointment of a committee to take care of organizational problems and report at a future meeting on plans for the TOA unit. Roger Mendenhall of Boise, Idaho, was named chairman, with David K. Edwards, Hal Hawk and O. J. Hazen of Salt Lake and Irving H. Harris of Burley, Idaho, as members. At the all-day sessions at the Hotel Utah, the exhibitors also heard a report from TOA leaders E. D. Martin, Walter Reade, Jr., Joe Rosenfield and Carl Anderson on the plan to finance independent production of films.

Alabama Supreme Court Upholds Ticket Tax

BESSEMER, ALA.: The Alabama Supreme Court has upheld the constitutionality of a municipal tax on theatre admissions which Bessemer Theatres, Inc., had challenged. The company, which operates the State and Grand theatres here, was told by the court that the tax was not discriminatory against theatre owners.

Kazan to Warners

Jack L. Warner, executive producer, has announced the completion of a deal with Elia Kazan to produce and direct a series of important pictures over a long term period for Warner Bros. presentation.

KNOCK ON WOOD
LIVING IT UP
SABRINA

1954

REAR WINDOW

First engagements of
WHITE CHRISTMAS

YOUR BUSINESS WILL CONTINUE TO THRIVE IN 'FIFTY-FIVE WITH MORE BLOCKBUSTERS FROM PARAMOUNT

1955 →

IN 1955

PARAMOUNT'S NEW BLOCKBUSTERS WILL INCREASE THE PROFITS YOU MADE FROM PARAMOUNT IN 1954 . . .

Paramount is the industry's leading source of boxoffice pictures as, at year's end, exhibitors look back at 1954. In 1955 Paramount will continue in this dominant position.

Last spring's business upsurge was markedly influenced by Danny Kaye's record-stunning comedy, KNOCK ON WOOD. Paramount followed this with Martin & Lewis' strongest grosser, LIVING IT UP. Then came REAR WINDOW – followed at once by SABRINA – and soon climaxed by WHITE CHRISTMAS.

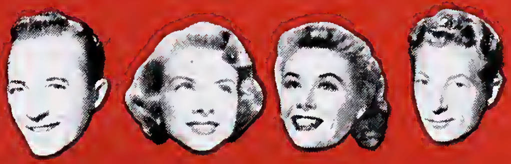
With WHITE CHRISTMAS, Paramount brought to successful fruition the ultimate in big screen presentation – VistaVision, now unanimously hailed by press and public, now unanimously recognized by exhibitors as a potent boxoffice asset.

As the industry looks to the New Year, Paramount has amassed the most impressive wealth of completed product ever made available to theatre operators. From these pictures will come the great new boxoffice records of 1955 . . .

White Christmas

VISTAVISION
Motion Picture High-Fidelity
Color by TECHNICOLOR

Irving Berlin's WHITE CHRISTMAS
In VistaVision · starring Bing Crosby · Danny Kaye
Rosemary Clooney · Vera-Ellen · with
Dean Jagger · Color by Technicolor · Lyrics
and Music by Irving Berlin · Produced by
Robert Emmett Dolan · Directed by Michael
Curtiz · Dances and Musical Numbers
Staged by Robert Alton
Written for the screen by Norman Krasna,
Norman Panama and Melvin Frank



3 RING CIRCUS · A Hal Wallis
Production · In VistaVision · starring
Dean Martin and Jerry Lewis
co-starring Joanne Dru · Zsa Zsa Gabor
with Wallace Ford and Elsa Lanchester
Color by Technicolor
Directed by Joseph Pevney
Story and Screenplay by Don McGuire

3 RING CIRCUS

VISTAVISION
Motion Picture High-Fidelity
Color by TECHNICOLOR

MORE MORE AND MORE

THE BRIDGES AT TOKO-RI

Color by TECHNICOLOR

James A. Michener's
THE BRIDGES AT TOKO-RI
A Perlberg-Seaton Production · starring
William Holden · Grace Kelly · Fredric March
Mickey Rooney · with Robert Strauss
Charles McGraw · Keiko Awaji · Color by
Technicolor · Produced by William Perlberg
and George Seaton · Directed by Mark Robson
Screenplay by Valentine Davies
From the Novel by James A. Michener

MAMBO

Robert Rossen's MAMBO
starring Silvana Mangano · Michael Rennie
Vittorio Gassman · Shelley Winters
with Katherine Dunham · Produced by
Dino DeLaurentiis and Carlo Ponti
Directed by Robert Rossen
Story and Screenplay by Guido Piovene,
Ivo Perilli, Enio de Concini and Robert Rossen

THE COUNTRY GIRL

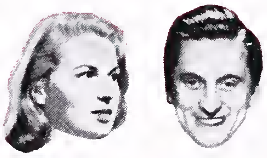
THE COUNTRY GIRL
A Perlberg-Seaton Production
starring Bing Crosby
Grace Kelly • William Holden
Produced by William Perlberg
Written for the Screen and Directed
by George Seaton
From the play by Clifford Odets

CONQUEST OF SPACE • Color by
Technicolor • Produced by George Pal
Directed by Byron Haskin
Screenplay by James O'Hanlon
Adaptation by Philip Yordan, Barre
Lyndon and George Worthington Yates
Based on the Book by
Chesley Bonestell and Willy Ley

CONQUEST OF SPACE

Color by TECHNICOLOR

MORE **MORE**



Color by TECHNICOLOR

ULYSSES

Kirk Douglas • Silvana Mangano
in ULYSSES • co-starring
Anthony Quinn • with Rossana Podesta
Color by Technicolor • Directed by Mario
Camerini • Screenplay by Ennio de Concini,
Ben Hecht, Ivo Perilli and Irwin Shaw
Based on Homer's Odyssey • A Lux Film
Produced by Dino DeLaurentiis and Carlo Ponti
in association with William W. Schorr

RUN FOR COVER

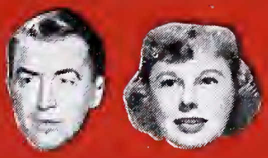
VISTAVISION Motion Picture High-Fidelity
Color by TECHNICOLOR

RUN FOR COVER • In VistaVision
starring James Cagney
Viveca Lindfors • John Derek
with Jean Hersholt • Grant Withers
Color by Technicolor • Produced by
William H. Pine and William C. Thomas
Directed by Nicholas Ray • Screenplay
by Winston Miller • From a story by
Harriet Frank, Jr. and Irving Ravetch

STRATEGIC AIR COMMAND

VISTAVISION
Motion Picture High-Fidelity
Color by TECHNICOLOR

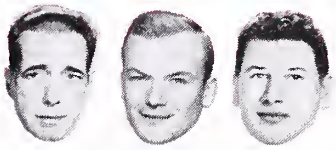
James Stewart and June Allyson in
STRATEGIC AIR COMMAND In VistaVision
co-starring Frank Lovejoy • Alex Nicol
Barry Sullivan • Bruce Bennett • Color by
Technicolor • Produced by Samuel J. Briskin
Directed by Anthony Mann
Screenplay by Valentine Davies and
Beirne Lay, Jr. • Story by Beirne Lay, Jr.



Humphrey Bogart • Aldo Ray • Peter Ustinov
in WE'RE NO ANGELS In VistaVision
co-starring Joan Bennett • Basil Rathbone
Leo G. Carroll • Color by Technicolor
Produced by Pat Duggan
Directed by Michael Curtiz
Screenplay by Ranald MacDougall
Based on a play by Albert Husson

WE'RE NO ANGELS

VISTAVISION
Motion Picture High-Fidelity
Color by TECHNICOLOR



AND MORE

LOVE IS A WEAPON

VISTAVISION
Motion Picture High-Fidelity
Color by TECHNICOLOR

LOVE IS A WEAPON
In VistaVision • starring John Payne
Mary Murphy • with Francis L. Sullivan
Eduardo Noriega • Arnold Moss
Color by Technicolor • Produced by
William H. Pine and William C. Thomas
Directed by Phil Karlson • Written for the
screen by Maxwell Shane • From a story
by Jack Leonard and Martin M. Goldsmith

VISTAVISION
Motion Picture High-Fidelity
Color by TECHNICOLOR

THE TROUBLE WITH HARRY

Alfred Hitchcock's
THE TROUBLE WITH HARRY
In VistaVision • Color by Technicolor
starring Edmund Gwenn • John Forsythe
with Mildred Natwick • Mildred Dunnock
and introducing Shirley MacLaine
Produced and Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on a novel by John Trevor Story

Cary Grant and Grace Kelly in
Alfred Hitchcock's TO CATCH A THIEF
In VistaVision · with Jessie Royce Landis
John Williams · Color by Technicolor
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on the novel by David Dodge

TO CATCH A THIEF

VISTAVISION Motion Picture High-Fidelity
Color by TECHNICOLOR

THE SEVEN LITTLE FOYS

VISTAVISION Motion Picture High-Fidelity
Color by TECHNICOLOR

THE SEVEN LITTLE FOYS
In VistaVision · Color by Technicolor
Starring Bob Hope as Eddie Foy · co-starring
Milly Vitale · with George Tobias and
Angela Clarke · Produced by Jack Rose
Directed by Melville Shavelson · Written for
the screen by Melville Shavelson and Jack Rose

MORE MORE

The Rose Tattoo

VISTAVISION Motion Picture High-Fidelity

Burt Lancaster · Anna Magnani in
Hal Wallis' THE ROSE TATTOO
In VistaVision · with Marisa Pavan
and Ben Cooper · Produced by Hal Wallis
Directed by Daniel Mann · From the famous
Broadway play by Tennessee Williams

Fred MacMurray · Charlton Heston
Donna Reed · Barbara Hale in
THE FAR HORIZONS
The story of the Lewis and Clark expedition
in VistaVision · with William Demarest
Alan Reed · Eduardo Noriega · Color by
Technicolor · Produced by William H. Pine and
William C. Thomas · Directed by Rudolph Maté
Written for the screen by Winston Miller and
Edmund H. North · From the novel "Sacajawea
of the Shoshones" by Della Gould Emmons

THE FAR HORIZONS

VISTAVISION Motion Picture High-Fidelity
Color by TECHNICOLOR

THE COURT JESTER

VISTAVISION Motion Picture High-Fidelity
Color by TECHNICOLOR

Danny Kaye in THE COURT JESTER
In VistaVision • Color by Technicolor
co-starring Glynis Johns • Angela Lansbury
Basil Rathbone • Cecil Parker • Written,
Produced and Directed by Norman Panama
and Melvin Frank • Words and music by
Sylvia Fine and Sammy Cahn

Dean Martin and Jerry Lewis in
YOU'RE NEVER TOO YOUNG
In VistaVision • Color by Technicolor
with Diana Lynn and Nina Foch
Produced by Paul Jones
Directed by Norman Taurog

YOU'RE NEVER TOO YOUNG

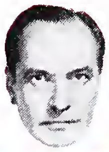
VISTAVISION Motion Picture High-Fidelity
Color by TECHNICOLOR

AND MORE

Jane Wyman • Charlton Heston in
LUCY GALLANT In VistaVision
Color by Technicolor • co-starring Claire
Trevor • Thelma Ritter • with William
Demarest • Wallace Ford • Tom Helmore
Produced by William H. Pine and
William C. Thomas • Directed by Robert
Parrish • Screenplay by John Lee Mahin and
Winston Miller • From the novel "The
Life of Lucy Gallant" by Margaret Cousins

LUCY GALLANT

VISTAVISION Motion Picture High-Fidelity
Color by TECHNICOLOR



THE DESPERATE HOURS

VISTAVISION Motion Picture High-Fidelity

Humphrey Bogart • Fredric March in
William Wyler's THE DESPERATE HOURS
In VistaVision • co-starring
Arthur Kennedy • Martha Scott and Dewey Martin
Produced and Directed by William Wyler
From the best selling novel by Joseph Hayes

With every great Paramount feature, play

PARAMOUNT NEWS AND SHORTS

VISTAVISION
MOTION PICTURE HIGH FIDELITY

—first seen by the public on October 14th, 1954, at the Radio City Music Hall's world premiere of "White Christmas" —has now proved itself a boxoffice plus in hundreds of engagements. Life Magazine reported that "it projects an enormous image with remarkable clarity." "Wonderful!" said Los Angeles Times. "Spectacular!" said Detroit News. "Better than anything yet!" said New York Post.

Paramount's second VistaVision picture, "3 Ring Circus," a Hal Wallis Production starring Martin & Lewis, will play Christmas and New Year dates across the nation.

In 1955, with the Paramount Studio converted exclusively to VistaVision cameras, the importance of VistaVision will be further extended toward increasing theatre attendance. In addition to the VistaVision productions presented in the foregoing pages, VistaVision's unparalleled realism and full-stage scope will dramatize the most eagerly awaited motion picture in production today:

CECIL B. DEMILLE'S
THE TEN COMMANDMENTS

IN VISTAVISION AND COLOR BY TECHNICOLOR
WITH THE GREATEST CAST EVER ASSEMBLED

PRINTED IN U.S.A.

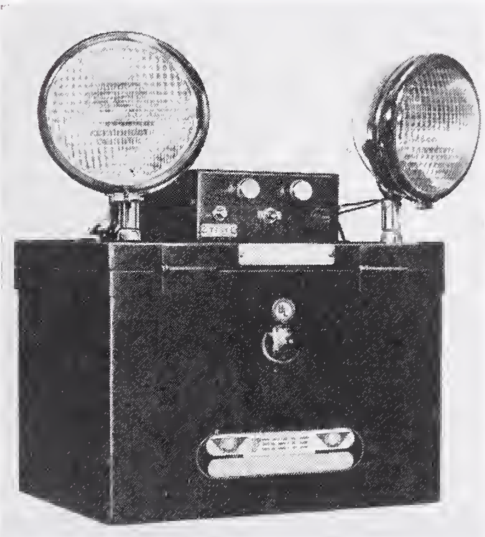
about Products . .

★ news and views of the market and its sources of supply

Plug-In Type Battery Light for Emergencies

EMERGENCY lighting for the auditorium and other public areas can be supplied by a portable unit that plugs into a regular 110-120-volt power line. A new unit of this type has been announced by the General Scientific Equipment Company, Philadelphia, with two sealed beam reflector lamps of 100 candle-power each.

For readiness in case of an emergency, the unit is plugged into a line outlet in a position permitting the two lamps, which can be adjusted directionally, to flood the desired area. Line current operates a trickle charger as necessary to keep up to charge a storage battery. In the event the regular lighting system goes off due to line failure, a relay throws the emergency unit into operation, with the reflector lamps powered by the storage battery. A hydrometer is built in for checking the battery at any time.



New Aperture Plates For Simplex Models

A NEW type aperture plate, available for both standard and CinemaScope prints, has been announced by Lavezzi Machine Works, Chicago, for either the Standard or Super models of Simplex projectors. It is referred to as a Spring Loaded Aperture Plate in the SP-672-E series, and replaces both the regular P-672-E removable plate, and the P445-E sliding piece.

The new plate is described as an assembly of aperture plate and a blue tempered spring steel wedge which holds the plate firmly in place in the film trap. This, according to the manufacturer, eliminates the need of two plates when the aperture is changed, thus making changes faster and easier. Change is also facilitated by a finger grip bend of the plate.

Bodde Adds Seamless Screen of Lighter Weight

THE SEAMLESS screen manufactured by the Bodde Screen Company, Los Angeles, is being made available in a "single weight," the company announces, to include a screen of generally competitive price.

The announcement states that the new screen will have a surface finish and perforation specifications like those of the Bodde seamless screens of greater base thickness, which latter follow the specifications of screens which have long been supplied to major Hollywood studios. The smaller gauge type will be similar in light gain factors, it is pointed out.

The company also announces that it has

RCA DISTRIBUTING GRIGGS THEATRE CHAIRS

Executives of Griggs Equipment Co., Belton, Tex., and of RCA, shown during the presentation of a new line of auditorium chairs at a special meeting of RCA dealers during the Tesma trade show last month in Chicago, at which time it was announced that RCA had taken over distribution of Griggs chairs, including the Push-Back line. Pictured are Ray Gibson, Vice-President of Griggs Equipment Co.; J. F. O'Brien, RCA Theatre Equipment dealer; and Frank Butler, Griggs Sales Manager.

5

EASY STEPS

... and you're on your way!

The CINEMASCOPE, WIDE SCREEN and VISTA VISION product is winning greater favor every day. Knowing the multiple equipment improvements they require, National Theatre Supply has devised a simple "5 Step" program whereby even the smallest theatre can gradually progress along the road to complete wide screen projection.

Your National man will be glad to advise you on this new "5 Step" program. Being familiar with theatres of every size, his judgement will prove invaluable in guiding you towards modern theatre improvement.

NATIONAL'S DEFERRED PAYMENT PLAN

... makes it *easy-stepping,* too! For if it's terms you want to help in equipping your theatre, National has a time-tested plan that will meet your every need.

For details — contact your nearest
NATIONAL THEATRE SUPPLY Branch today!

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

obtained additional matrices for the supply of custom-made seamless projection screens on a production basis "without sacrificing quality or longevity of the finish product." These screens, used in studio process projection, are cast in one piece in sizes up to 35 x 90 feet.

Exit Signs Equipped for Switchover in Emergency

EXIT SIGNS for operation on regular line voltage and from batteries in event of power failure, with switchover automatic, have been marketed by the Electric Cord Company, New York. A metal box in a hammertone finish contains two 115-volt lamps of 15 watts each, and two 6-volt bulbs of 6 candle power for emergency operation.

These may be supplied by either dry or wet cell batteries. In models employing the latter, provisions are made for keeping the batteries up to charge. Emergency burning time is rated at 4 hours continuous.

Sign letters in standard models are red, 6 inches high, set against a white translucent ground. Other sizes and colors are available in the wet battery type.

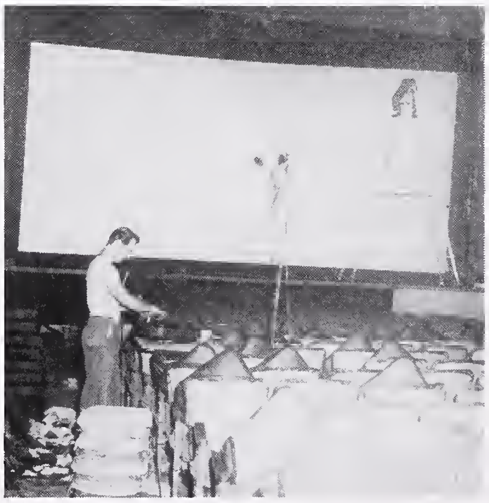
•

GLOWMETER REORGANIZES

In a reorganization of the Glowmeter Corporation, North Tonawanda, N. Y., developers of the "Astrolite" screen manufactured and distributed by the Radiant Manufacturing Corporation, Chicago, Harold A. Tracy of Norwich, N. Y., has been named executive vice-president. President Agist I. Mahalakis has announced his resignation but will remain in an advisory capacity. George M. Rynader has resigned as executive vice-president but will continue his duties as treasurer.

•

WIDER SCREEN, BETTER SEATS



The auditorium of the Ritz theatre in Cullman, Ala., as it recently presented a busy scene with installation of equipment for wide-screen presentation plus complete rehabilitation of the seating, the latter work being done by the Theatre Seat Service Company, Nashville, Tenn.

From Exhibitors Everywhere

comes the STAMP of APPROVAL for

RAYTONE PRODUCTS

RAYTONE HILUX SCREENS

Raytone HILUX Screens meet the most exacting requirements of every projection system... CinemaScope and all wide-screen systems, 3-D, color or black and white. They are seamless in construction, have perfect uniformity of surface and are unconditionally guaranteed to live up to all claims or the exhibitor pays *nothing!*

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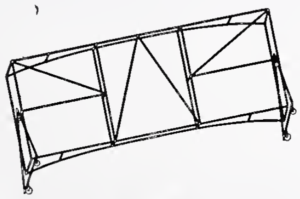


RAYTONE-THOMPSON SCREEN FRAMES

Still the greatest of them all. Lighter, sturdier, easier to erect, adjustable, movable.

RAYTONE SCREEN PAINT

The outdoor theatre screen paint that sticks to the job! The job of providing maximum reflection at minimum expense. Get astounding results with amazing ease. A single coat can do the job you didn't know was possible . . . a second coat positively guarantees it!

Raytone
WHITE DRIVE-IN SCREEN PAINT

RAYTONE SCREEN BRUSHES

Made of rare, hard-to-get bristles, this unique brush is especially designed to rid your screen of dulling dust and dirt. Simple to use, it's a low-cost investment in high-quality reflectance. For new screens.

HILUX LENSES

Made by Projection Optics Co.
Rochester, N. Y.

Hilux Objective Lenses fill your screen with a brighter, clearer picture. Designed as a primary lens for every wide-screen system used today . . . a *true* anastigmat lens. They're absolutely your best buy for maximum light transmission, razor-edge definition.

THE NEW HILUX VAL

is a **V**ariable **A**namorphic **L**ens of superior design. Instantly adjustable for any aspect ratio from 2.66 to 1 down to 1.33 to 1. Sharp definition. Maximum light transmission. The ideal lens for CinemaScope because of its extreme flexibility. $750. per pair.

RAYTONE SCREEN CORP.

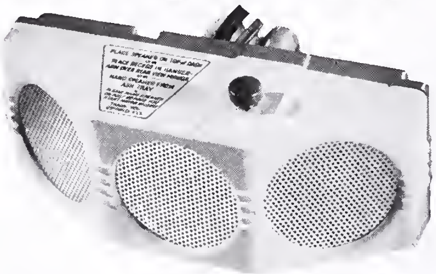
165 CLERMONT AVENUE
BROOKLYN 5, NEW YORK

MIDWEST REPRESENTATIVE: L. E. COOLEY, 408 SOUTH OAK PARK AVENUE, OAK PARK, ILLINOIS

THE ASHCRAFT
HYDRO-ARC
designed to produce
MORE LIGHT at LESS COST
than any Suprex Lamp. It is the most economical and high-powered lamp for
SMALL and MEDIUM
DRIVE-INS
We recommend the HYDRO-ARC for drive-in screens from 40 to 57 feet wide.

C. S. ASHCRAFT MANUFACTURING COMPANY
36-32 Thirty-Eighth Street Long Island City 1, N. Y.

THE FINEST IN-THE-CAR STEREOPHONIC SOUND!



UNSURPASSED EPRAD "STEREO 3"–Only $14.75

Only with "Stereo 3" can true Stereophonic Sound be produced. Three driver units, each connected with the proper channel amplifier, bring sound from the left side of the screen through the left speaker, from the right through the right speaker and that from the center through the center speaker, giving full rounded tones.

A "MUST" FOR WIDE SCREEN

Wide-screen, multi-channel sound needs "Stereo 3" for the glorious, awe-inspiring dynamic range of Stereophonic Sound production.

Also available: "The Star" **$5.50;** "Universal" **$7.60;** "Stereo 2" **$12,** and the famous "Glow-Top" illuminated junction box.

EPRAD
1207 Cherry Street Toledo 4, Ohio
"Ask The Man Who Owns Some"

Development of the New Fluorescent Signs

THE NEW fluorescent attraction advertising letters recently marketed by the Wagner Sign Service, Chicago, represent the outcome of long and intensive effort to compound a suitable sign material with fluorescent powders. Called the Neviol sign, the technique was developed in Holland. As applied to Wagner attraction advertising equipment, it employs translucent letters cast in plastic containing fluorescent material which glows in color, according to the material used, when the letters are ranged in front of a panel lighted from the rear by lamps emitting ultra-violet light.

Another manufacturer in the sign field using the Neviol technique is the Artkraft Sign Company of Lima, Ohio, which uses it for its line of point-of-sale and outdoor display signs.

Patented in 48 countries by International Neviol, Ltd., the technique, according to the Wagner Sign Service, was originated in Holland by Leo Meijer toward the end of World War II, when the Dutch had to burn little oil lamps or tap German field telephone lines to operate 4-volt electric lamps. After the war, the story goes—

"Meijer continued his work, but the first Neviol signs were cumbersome affairs. The fluorescent black-light tube had not as yet been developed, and the ultra-violet light was obtained from a high-pressure mercury lamp in combination with a 'choke' type of special transformer.

"The sign itself was made by hand from copper wire covered with a luminescent material and lighted from the front using a metal casing coated with a highly reflective material. While the effect was good, the luminescence was too weak to compete with surrounding light and the entire sign was too large to be practicable.

"First improvement came with the development of the fluorescent black-light tube which stepped up the efficiency of the lamps and provided a more even spreading of illumination. However, two important problems still remained—the durability of the luminescent powders and the intensity of the light they converted.

"With true Dutch tenacity, Meijer tackled the problem of the luminescent materials first. With the aid of the laboratory of a prominent manufacturer, he succeeded in developing an entirely new luminescent powder that was weather-resistant and could be incorporated in almost every type of plastic, or impregnated in the sign face rather than just covering the surface of it.

"The final and logical step toward an entirely new type of illuminated sign—conversion into a rear-lighted display which combines the brilliance of neon with the versatility of plastic—followed.

"As a result of Miejer's advanced thinking and determination, Europe, which first gave us the neon sign, has again made an outstanding contribution to American advertising.

"The advantages of Neviol signs over those that have been and are still being used, according to the inventor and the two companies now manufacturing them, are greater legibility, more distance visibility, uniformity of brilliance over the entire sign face, imperviousness to the elements, and a wide range of extremely brilliant colors"

SIGN FOR RCA SERVICE

RCA service and maintenance contracts have been signed by the Balaban & Katz circuit, Chicago, and Sterling Theatres, Seattle, according to W. L. Jones, vice-president of the technical products department of the RCA Service Company, Camden, N. J. The B & K contract covers all their theatres in Illinois, Indiana and Ohio, and the Sterling theatres are in California, Oregon and Washington.

INTEGRATORS INSTALLED

Perspecta Sound Integrators manufactured by the Fairchild Theatre Equipment Division have been installed in Warner Bros.' screening room in New York, and the Montauk theatre, Passaic, N. J.

Extinguishers on Cart For All Types of Fires

THREE TYPES of fire extinguishers on a lightweight push-cart designed for carrying them make up equipment added to the line of theatre products offered by Norpat Sales, Inc., New York. Included in the Norpat display at the Tesma trade show in Chicago last month, the equipment, called the Crest Fire Enginette, provides for rapid carriage of chemicals for all types of fires by a single person.

On the platform of the cart are mounted, for ready removal, a 10-lb. carbon dioxide extinguisher, and another containing pressurized dry chemical, while a handle bracket holds a vaporizing liquid gun. When stored the cart is stood upright, resting on the platform, requiring floor space 14 x 21½ inches, and a height of 46 inches.

With chemicals for both electrical and petroleum fires, the equipment notably provides for protection of cars at drive-ins.

RCA Distributing Plastic Drive-In Screen Coatings

DISTRIBUTION of Cinemaplastic drive-in screen coatings (described in BETTER THEATRES for August 1954) has been acquired by the Engineering Products Division of RCA. Developed by Protective Coatings, Inc., Tampa, Fla., producers of plastic weatherproofing for buildings, the Government's "mothball fleet," etc., Cinemaplastic combines a plastic material with aluminum and pigment. The reflectance rating, according to J. F. O'Brien, manager of the RCA theatre equipment section, is 93%.

NEW...
BETTER... for '55

FAIRCHILD
**MODEL 330
PERSPECTA
INTEGRATOR**
DESIGNED FOR
EASY COMPLETE INSTALLATION

NEW...
BETTER... at $885

Including all these features...

- Equalization control
- Channel balance controls
- System gain control
- Preamplification
- Complete power supply

PLUS...
FAIRCHILD'S EXCLUSIVE BAND PASS FILTERS FOR CLEANEST SEPARATION BETWEEN CHANNELS

■ ■ ■

Only Fairchild's 20 years of experience in sound recording . . . Fairchild leadership in design can bring such a superb Perspecta Integrator at so low a price!

MORE THAN 700 THEATRES ARE ALREADY USING FAIRCHILD PERSPECTA INTEGRATORS FOR SINGLE OPTICAL TRACK STEREOPHONIC SOUND!

For full information see your theatre equipment dealer or call, write or wire us!

FAIRCHILD RECORDING EQUIPMENT
THEATRE EQUIPMENT DIVISION • WHITESTONE 57, NEW YORK

BALLANTYNE ADDS ANAMORPHIC LENS TO LINE

BALLANTYNE PACKAGED
SOUND AND PROJECTION EQUIPMENT
Complete
PROJECTION ROOM
IN ONE PACKAGE

The anamorphic attachment was a feature of the display of The Ballantyne Co., Omaha, at the 1954 Tesma trade show in Chicago last month. Pictured above holding the lens George Sivertsen, of the General Scientific Corp., Chicago, manufacturers of the lens for Ballantyne distribution. Shown at left are R. S. Ballantyne, president, and J. Robert Hoff, secretary and sales manager of The Ballantyne Co. The girls assisted in exploitation of the lens during the trade show. The lens is of the prismatic type, and supplementary lenses are available according to variations in projection throws. Both primary and supplementary lenses are coated, and prisms are cemented with high temperature adhesive by means of a pivot at the rear of the lens, center line adjustment can be made without moving the projector. The mechanical parts are lubricated for light. Cleaning is accomplished by turning two thumb screws so as to remove the entire case, which exposes all prism surfaces for cleaning without removal of the unit from the projector. For mounting, only one holding bracket is necessary for all types of projectors. The bracket has adjustments in both planes.

DIRECT-O-LITE FLASHLIGHT EXTENSIONS

Designed to fit the Standard 2-Cell Eveready Flashlight Molded in one piece of strong Tenite—will not crack, chip, or peel—will withstand long, hard usage in any kind of weather.

Primarily designed for Theatre and Drive-In Ushers the Direct-O-Lite also makes an ideal accessory for the Flashlight in the glove compartment of your car.

Produced in red or green, and in lengths of 3½" or 2", with colors permanently molded-in.

Available from your Theatre Equipment Dealer
Manufactured by
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FOR THEATRES OUTSIDE U. S. A. AND CANADA—
FOR STUDIOS EVERYWHERE—

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HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Research, Distribution and Service for the Motion Picture Industry

Sound System Unified For All Track Systems

A THEATRE sound system capable of reproducing CinemaScope magnetic stereophonic sound, single track magnetic sound, single track optical sound, and PerspectaSound is now being marketed by Ampex Corporation, Redwood City, Calif.

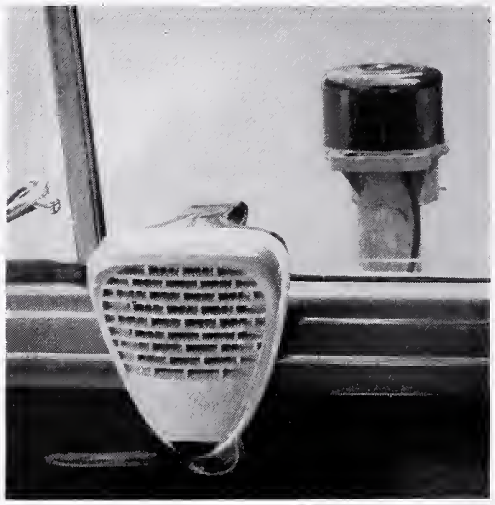
In announcing the availability of the new combined optical-magnetic system, Jim Mahon, theatre equipment sales manager, said the price for a complete system, including all facilities for three-track CinemaScope sound, was about equal to the cost of simply replacing the aging single track optical sound systems still used.

"For little more than what he spends in replacing worn-out optical sound equipment with modern high fidelity amplifiers and speakers, the theatre owner can now have facilities for playing every type sound track in existence," Mahon said. "The new Ampex optical-magnetic system replaces all sound equipment currently in the booth except the optical soundheads and the power supplies for the photo-electric cells."

As supplied by Ampex, unless specially ordered, the system does not include the Integrator needed for PerspectaSound. However, complete switching facilities for Perspecta are provided so that only the addition of the Integrator is necessary should the theatre owner wish to use that medium. The integrator is available at extra cost.

A single box mounted on the front wall of the projection booth provides facilities for selecting magnetic, optical, Perspecta or phonograph sound, for change-over between projectors, and for controlling volume.

TOUGH — WITH COLOR BUILT IN



The latest model Bevelite in-car speaker manufactured by Theatre Specialties, Inc., Los Angeles, shown in position in an automobile at a drive-in. The unit has a 4-inch speaker housed in gray and black Tenite butyrate plastic with the colors integral with the plastic matrix. Tenite butyrate is highly rated in its resistance to corrosion and impact. This material is also employed for a translucent green cap on the Bevelite junction box; lighted from within, the cap marks the speaker location readily in the dark.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Alta.

Dominion Sound Equipments, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 820 Cambie St., Vancouver, B. C.; 712 Eighth Avenue, West, Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 5 Pisch Block, 1651 11th Avenue, Regina, Sask.; 10705 106th Street, Vancouver, B. C.; Edmonton, Alta., 386 Victoria Street, Toronto, Ont.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B. C.; 185 Portage, Winnipeg, Man.; 86 Charlotte Street, St. John, N. B.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 2027 Bleury Street, Montreal, Que.; 277 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

●

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th Street, New York 19, N. Y.

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 113 West 42d Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E., 267 Rhode Island Avenue, East Orange, N. J.

S. O. S. Cinema Supply Corporation, Export Division, 602 West 42nd Street, New York 19, N. Y.

K. Streuber & La Chicotte, 250 West 57th Street, New York, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

AMPEX SOUND FOR ARMY

The Ampex Corporation, Redwood City, Calif., has announced the completion of its first contract to furnish stereophonic sound systems for the Army and Air Force Motion Picture Service. Under the contract, Ampex supplied complete sound systems from its Redwood City plant to 104 military posts throughout the world, according to Jim Mahon, theatre equipment sales manager.

Bodde SCREEN COMPANY *announces* **PRICE REDUCTIONS**

in their World Famous

Truly Seamless **Screens**

'Tops' in Quality

- ★ Here's good news!
- ★ Bodde Seamless aluminum or matte white cast-plastic screens now competitively priced
- ★ No welded seams ★ No streaks
- ★ Hard aluminum surface does not mar when touched or cleaned, and truly washable
- ★ "New" screen brightness LASTS!
- ★ Plus double-weight screen for added strength
- ★ Three gain factors to choose from

See your Local Supply Dealer (or contact us direct for further information)

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YOU'LL SAVE TIME

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 19.

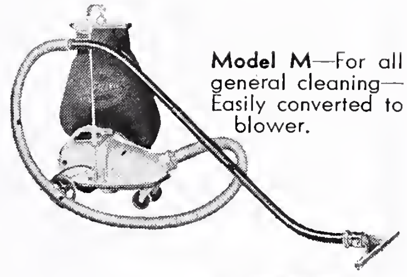
STANDARDIZE With Super Cleaning

Replace outmoded mops, brooms, domestic type vacs and other miscellaneous hard-to-use cleaning aids with a Super Heavy Duty Suction Cleaner. Standardize with the Super and especially designed Super Tools that squarely meet your individual problems of theater cleaning. Do the job better, faster, for less money.

Everybody's doing it. A recent letter to a Super Distributor is typical. **"We are now planning to standardize on the National Super Service Cleaner Model M. Kindly send us 4 additional copies of the parts list for this unit."** (Name on request)

Theaters all over the country are standardizing their cleaning job with a Super. Let your Super dealer show you how to get the best job for the least money. Or write.

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th St., Toledo 2, Ohio



Model M—For all general cleaning—Easily converted to blower.

Super Model BP-1—Quiet, double duty cleaner for both wet and dry pickup.

Sales and Service in Principal Cities

In Canada: Plant Maintenance Equipment Co.
Toronto, Montreal, Vancouver

"Once Over Does It"

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

℞ just what the doctor ordered for
VISTAVISION
CINEMASCOPE
"Brilliant Light"
FOR DRIVE-INS & THEATRES
using huge, wide-area screens

Lorraine
ORLUX SUPER-CHARGED
Carbons
LARGE✱CORED
Larger cored crater area makes possible equal brilliance on sides as well as center of screen

- COOLER BURNING
- UNIFORM DISTRIBUTION

Amp.	Pos.	Grade	Neg.	Grade
50AC	6x7	541-01C	6x7	541-01C
40	7x14	541C	6x9	545-20C
40-53	7x14	544C	6x9	545C
50-70	8x14	544C	7x9	545C
68-75	8x14	544-10C	7x9	545C
65-75	9x14	544C	7x9	545C
75-85	9x14	544C	8x9	545C
80-90	9x20	552-09	5/16x9	557C
95-110	10x20	552-09	11/32x9	557C
115	10x20	552-09	3/8x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
140-170	13.6x22	523	1/2x9	555C
170-190	13.6x22	583-08	1/2x9	555CN

Free! Write for your new "Lorraine Carbon Chart of recommended amperages, voltage and arc gaps."

CARBONS, Inc.
Boonton, N. J.

New Picture Sizes For the Drive-In

(*Continued from page 9*)

pictures do not coincide. With the single-track CinemaScope film, this offsetting will not take place because the picture center lines are identical in both the CinemaScope and standard film frames.

Another and rather important factor in the choice of screen size and type of projector and sound equipment, is the availability of four-track and one-track prints. Having considered all of the above factors, the exhibitor should make his choice, and we hope that the tables included here will assist him or his engineer.

AVAILABLE LIGHT

Another consideration in determining the new screen size is the availability of screen illumination. It stands to reason that the highest light sources must be used in order to illuminate a picture 43 x 110 feet. Lamp manufacturers are continuously striving to increase the light output of their products. At the recent trade show in Chicago, the C. S. Ashcraft Manufacturing Company announced a new projection lamp, the Cinex 170, which is equipped with a reflector having a speed of f/1.7 and a diameter of 18 inches.

The manufacturer reports that where this lamp is used in conjunction with the new Kollmorgen f/1.7 lenses, it can develop 27,000 lumens through a standard .600 x .825 aperture. For this output the lamp uses high-intensity 10mm carbons operating at 103 to 105 amperes. When 10mm Hitex carbons, or their equivalent, are used, operating at 130 amperes, the light output through a standard aperture can be increased to 31,000 lumens.

For drive-in theatres most new projectors are provided with special high-transmission shutters which have an efficiency of *over* 60%. This will counteract the necessity of using special heat filters to prevent film buckling. Allowing for all these factors, with 31,000 lumens, it should be possible to obtain a center screen light intensity of 4.5 foot-candles with a standard print 82.5 feet wide.

For a CinemaScope picture 42.9 by 109.5 feet in a 2.55-to-1 ratio, a 5-inch lens must be used and these lenses are not available in f/1.7 speed. Therefore the output of the lamp using 10mm Hitex carbons at 130 amperes will be approximately 25,500 lumens for a standard aperture, and 33,500 lumens for the CinemaScope aperture. Using this last value, and allowing for heat filter and anamorphic attachment losses, it should be possible to obtain a center screen light intensity of 4.5 foot-candles for a CinemaScope picture 42.9 x 109.5 feet.

'ROBIN-ARC'
3-Phase Selenium
RECTIFIER

Engineered for
WIDE SCREEN
PROJECTION SYSTEMS

IMMEDIATE DELIVERY

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for wide-screen projection.

Model K 150
100 Amps.

Model K 100X40
60 & 100 Amps.

Model K 100
135 Amps.

NEW "RO-RO"
for single-phase current
A newly patented attachment now permits satisfactory operation of 3-phase rectifiers off single-phase lines. Send for details.

ROBIN-ESCO Super-Power
MOTOR GENERATORS
A quality product built especially for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

Write, Wire or phone for details

Sold through independent supply dealers

J. E. ROBIN, INC. MARK OF QUALITY

J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

Co-Operation of Management and Projection Staff

(*Continued from page* 10)

screen constantly checked for consistency of brightness during projection.

The attitude of the management often determines that of the projectionists. Men who are not respected by their employers are not going to give their best—it is going against human nature to expect it.

To get the utmost co-operation out of his men, the manager must take an interest in them and their problems, their equipment, their work, their difficulties and their accomplishments.

The manager's office should be open to the projectionists. If they need parts or equipment, or are getting poor prints, or erratic voltage, or have any of a hundred other problems in which they need help in doing the best possible job, the door to that help should be open whenever they knock.

The manager should inspect the projection room personally. Service companies do a valuable job, contributing skill that goes beyond that of most projectionists. But the manager is the captain of the ship. He may delegate technical responsibility, but he still should supervise.

MANAGEMENT INTERESTS

In his inspections the manager properly may look for cleanliness, orderliness and systematized work procedures. His is an officer's inspection and is directed not toward mechanical details but toward the attitude of the men, the way they carry themselves, and their feeling for the expensive equipment trusted to their care. Technical details are in the province of the service man, the manufacturers' or dealers' engineers, and above all the projectionists themselves. The manager is responsible for morale and over-all results in the performance.

Co-operative management should supervise the delegation of duties among the projectionists. There must be complete understanding among the men as to the work each is to perform. Otherwise duties may be neglected under the misimpression that someone else is attending to them; or several men may try to do the same work.

With further reference to helping the projectionists put on the best possible show, it is vitally important to give them observation from the floor. There are projection faults the men upstairs cannot see or hear, but the audience can. Unless someone tells them what the audience is experiencing, the projectionists won't know. Co-operative management arranges some form of mon-

CASH IN NOW!

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B&L
CINEPHOR EF 4.50 in. (114.3 mm)

Clearest, brightest, truest-to-life screen image means more paid admissions—audiences eager to come back again—and it all begins with the Bausch & Lomb lens on your projector.

- Advance lens design—full, uniform light; no blur, no fading at edges.
- All-B&L manufacture, from special-formula "white" glass (for truer color, richer contrast) to finished lens.
- Matched for finest rendition of movies filmed with Academy-Award-winning B&L Baltar Lenses.
- Anti-reflection Balcote—delivers maximum light to screen, resulting in crisper, brighter pictures.
- Complete line for all projectors—for 2-D, VistaVision, CinemaScope.

Enjoy full profit from CinemaScope shown in its full appeal! Use only B&L cylindrical anamorphic attachments, created specially for CinemaScope—first in sales, first in comparison tests.

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SINCE B&L 1853

America's only complete optical source . . . from glass to finished product

You Can Save $400 a Year

if you have Ashcraft "D" or "E", Brenkert-Enarc, Peerless Magnarc, or Strong Mogul projection lamps, by using the

CRON-O-MATIC

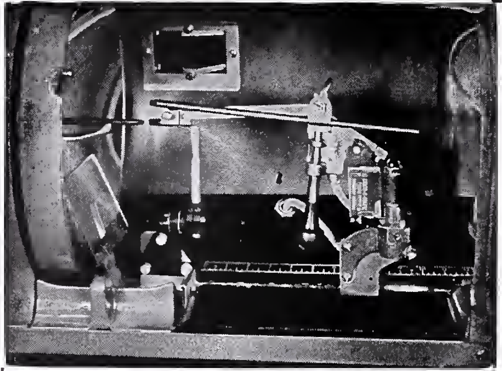
Fully Automatic

CARBON SAVER

Uses positive carbon stubs of any length, without preparation. . . . When entirely consumed, the new carbon goes into use without losing the light, or otherwise affecting lamp operation. Burns average lengths (3¼") down to ¾", saving 2½" or 22.2% of carbon costs. . . . Average saving $400.00 annually.

Only **$42.50**

If your dealer can't supply you, order direct.



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- ☐ Ship Cron-O-Matic.
- ☐ C.O.D. including postage.
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EXPORT: Frazar & Hansen, Ltd.
San Francisco, New York, Los Angeles

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Bluebook of Projection

The standard textbook on motion picture projection and sound reproduction. . . . Extensively revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference, the Bluebook with this edition includes a practical discussion of Television, especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture.

$7.25 postpaid

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Superior construction gives years of service.

Comfort — the minute they're occupied!

Their **Beauty** sparkles!

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For The Best Signs You'll See . . .

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ADLER GLASS-IN-FRAME DISPLAYS — "REMOVA-PANEL" — "THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

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ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

itoring from the floor to advise the projectionists *promptly* of any defects in presentation. If they are to put on the best possible show, they should have this help.

EQUIPMENT MAINTENANCE

The role of the co-operative projectionist in getting the utmost value and longest possible life out of the investment in equipment is largely a matter of diligent watchfulness. A conscientious man does not ignore a little trouble until it becomes larger. He repairs or reports it, as the case may require, before it has a chance to grow serious.

As a skilled craftsman who is familiar particularly with his own projection room, the projectionist knows what to watch and listen for and is alert to any indication of developing faults. A new noise or vibration will catch his attention at once. A visiting service inspector or manufacturer's engineer, for all their skill, will not necessarily know the sounds or other small indications of good or poor performance in every projection room. The man who lives with the equipment daily is more sensitive to its peculiarities.

Some symptoms of trouble are not constant; they come and go, they give only irregular warning. They may not happen to be present during a formal inspection. But the alert projectionist will detect those symptoms whenever they appear. He will take appropriate steps, or at least report them for attention. By such co-operative diligence he prevents a breakdown or minimizes costs of maintenance.

Co-operative management sees to it that spare parts inventories and similar records are kept. Whether these are kept by the projectionists or other personnel is a matter of preference in a particular organization, so long as the facts are on hand and consulted.

Co-operative management orders or authorizes purchases of replacement and repair parts a little before they are really needed as insurance against delays in shipment or other mishaps.

The alert manager keeps keen watch on the quality of his show; he knows that his screen reflectance must deteriorate with time, that the quality of his sound may fall off; that competitive theatres may install later and better equipment than his. He checks the entertainment he offers periodically with that provided by competing enterprises. He does not allow his standards of entertainment to fall behind those of the competition, but tries if possible to keep his theatre ahead.

KEEPING INFORMED

To obtain the utmost out of the new entertainment techniques it is necessary to have technical information about them.

(*Continued on page* 35)

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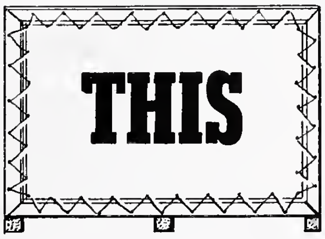
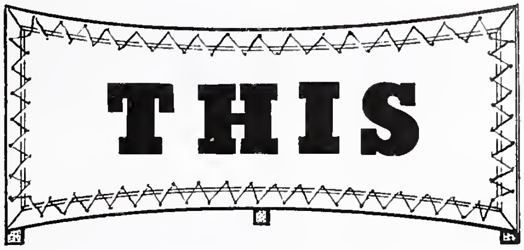


INTO



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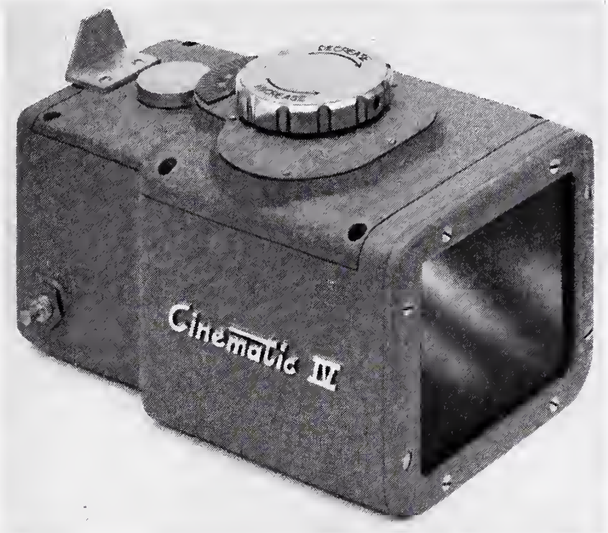

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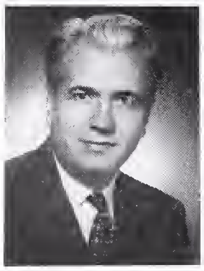
The Physical Property and Operating Setup

The 22nd installment of a series on Motion Picture Theatre Management

By **CURTIS MEES**



THE CONCEPT of a bulky building, square and gaudy, has disappeared from motion picture theatre design. Theatres have tended toward smaller seating capacities, running from 600 to 1,000, and the plan has become essentially functional, based on motion picture engineering, safety, comfort and efficient handling of traffic.

Decentralization that has characterized urban planning for many years, and is going on more intensively than ever today, has provided more and more outlying locations for theatres, and this too has affected their design, in styling and plan as well as in size.

In more recent years, the centrally located theatres in cities of considerable population, have suffered from a lack of convenient parking facilities. Ample provisions for parking are a basic requirement in selecting a site for a new theatre in the outskirts of a city or its suburbs. In such locations the theatre can also be set back from the street so as to remove it from traffic and give it an atmosphere of leisure, with a bit of landscaping—a little foundation planting, perhaps, or a terrace effect—to emphasize the recreational character of the building, as distinguished from adjoining stores.

Inside, too, great changes have come about, as the motion picture theatre has got farther and farther away from the stage theatre from which its architecture sprung. For example, in some cases we find that the box-office no longer a box affair stuck out in the center of the outer lobby, but a neat counter-type arrangement (much as in an air lines office, or today's neighborhood bank) where patron and cashier may clearly hear one another and achieve more of a feeling of intimacy. Such ticket sales counters can be an integral part of the architectural scheme of the inner lobby, too, being built along a wall.

In case the thought of holdups might occur to you in connection with such a counter arrangement, it might be noted that the rail is too high to permit a bandit to leap over it readily, and anyone sticking a gun under the nose of the cashier should be given the contents of the money till regardless of glass walls. Furthermore, such arrangements place the cashier under closer observation than is possible when she is remotely located outside the storm doors in a closed box-office. So, here, too, modern thinking is gradually changing old practices.

Refreshment stands are also changing. The box-like "candy" stand, which was added to the theatre lobby as an afterthought, has been replaced by new designs which incorporate this feature into the building itself.

Much time and study has been devoted to an examination of all the desirable features which should be included in such an arrangement, for it is understandable that once built there is no simple method of moving the counter to a more desirable area from the standpoint of patron traffic. Each theatre presents its own problems, in this respect, which must be answered through joint consultation between theatre operator and architect.

Another important change has been effected in the office arrangements. In most of the older theatres little or no thought wase given to the offices, resulting in a last minute decision to give the manager a carefully scheduled broom closet or storage room for his working area! Nowadays the theatre architects are somewhat more considerate, and many structures now include a manager's office located so a picture window makes it possible for him to observe floor operations while at his desk.

SERVICE AREAS

Television has suggested another change—lounges where patrons may watch special telecasts. Space is sometimes made in these areas for exhibitions of local arts and crafts. Here, too, may be found recreational areas for children under competent supervision, permitting parents more freedom to enjoy the show.

Rest rooms have been improved to the extent they now offer something more than the bare necessities to meet the situation. There may be an ante-room with comfortable lounge furniture; usually the ladies' section has attractive makeup tables with well-lighted mirrors in such a room. Here, too, we find service rendered by the installation of vending equipment for sanitary napkins, bobby pins, combs, etc.

Plumbing specifications have been scaled upwards so there is rarely the sanitary problem formerly met with as fixtures were stopped up and difficult to repair. Also, architects now design rest rooms to care for the number of patrons on a percentage basis of total seating capacity.

The two primary problems of toilet rooms have long been that of objectionable odors and cleanliness. The odor situation is met (to a reasonable degree) in new theatres by improved ventilation while cleanliness is facilitated by the installation of tile flooring and walls, and bright lights to banish shadows and encourage proper treatment of the facilities by both patrons and cleaning personnel.

SAFETY PROVISIONS

Throughout the theatre changes in design can be obeserved which relate to the important question of patron safety and accident prevention. These include modernization of the electrical system for improved lighting on stairs, of aisles, at exits, etc. Stairs receive more attention now to see that their slope is not too steep, that a firm footing is provided, that they are wide enough for emergency use in a stampede, and that adequate hand rails are provided.

Fire hazards have been reduced to a lower point by using fire-resistant materials in place of inflammable materials (as in draperies, and in wall materials), by increasing the number of exits and the installation of emergency fire fighting equipment and automatic sprinkler systems.

Most of these items are rather rigidly covered in local or state building codes. While it is not always practicable to make changes in old structures to meet these increased requirements, it is essential that they be given fullest consideration in planning new theatres.

Particularly above the auditorium, roofing should be designed to minimize the danger of snow piling up and causing the roof to cave in. Exterior fixtures have been designed to eliminate falling (as in exit stairs), or blowing down (roof signs, etc.).

Air-conditioning systems so vital to theatres are constantly being studied and improved. The ideal installation offers draft-free conditioned air both summer and winter. Humidity must be controlled both

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winter and summer if conditions are to be completely comfortable to patrons, who should enjoy air-conditioning without being in the least aware of it.

Adequate space for heating and cooling equipment must be provided, as well as storage space, and rooms in which employees can change clothes. More and more it is realized that improved facilities for the employees, to encourage their regular attendance and to boost their morale, are important adjuncts to the public rooms. Working space for an engineer, maintenance personnel, perhaps an electrician and an artist, are planned better than in the past.

THEATRE LEASES

Should one lease or buy outright the theatre which he wishes to operate? The question is complicated and depends upon many elements which must be decided for each specific theatre under discussion. It might be pointed out at the outset, however, that the trend at the moment is for theatre owners to sell their property to a holding corporation (for a neat capital gains profit) and lease it back on a rental basis. Some of the reasons for that are immediately apparent, and others will come to light as we progress with our discussion.

One of the greatest shocks to come to the uninitiated as they begin scanning theatre problems is that experienced when the subject of rentals arises. Sometimes the figures seem fantastically high, far out of line with those paid by any other commercial enterprise occupying similar locations of approximately the same size. That is not true solely in metropolitan areas; even the smaller cities and towns present the same problem.

How the landlords arrive at their figure has always been something of a mystery, but it is well known they operate on the premise that the theatre is built for a specific purpose and is not readily alterable for other purposes. This is true enough, but the difference in rental rates far exceeds what would generally be expected by disinterested parties.

Some leases are executed on the basis that rentals will be made on a proportionate share of the gross receipts, but by far the greater number are simply for flat amounts, and extend over a number of years (generally ten to twenty). Needless to say, adjustments are made from time to time and leases are frequently re-negotiated to allow for major changes which might be made in the theatre, or to meet economic changes in the business or in operating policy.

For the protection of the theatre operator, who will be the lessee in the event of a rental arrangement, it is definitely advisable that he engage a competent lawyer to study the lease offered for suggestions as to clauses which might be inserted to afford him protection, as well as to attempt to eliminate any unfair or unduly restrictive clauses previously written in by the lessor, or landlord. By consulting a lawyer *before* a lease is entered into, losses may be avoided as a result of concessions gained, and through greater freedom of operation.

Normally, the lessor will furnish only a building consisting of four walls and a roof, maintenance of which is generally the landlord's responsibility. Maintenance and furnishings *within* the building generally devolve upon the lessee.

There is also the question of liability in the event of accidents. The general policy is that the theatre operator will provide this insurance. So, for his own protection, when any physical deterioration becomes evident in those building items which must be maintained by the landlord, he should promptly notify the landlord *in writing* of this need. If repairs are not promptly made in accordance with the provisions of the lease, then, in the event of a serious accident not entirely covered by insurance, the landlord might be held jointly liable, or even solely liable.

Aside from liability as a result of bodily injury (as from falling bricks), there is a question of damages to the lessee's properties inside the theatre as a result of lack of proper maintenance by the landlord (such as water on walls or equipment from roof leaks).

Every lease will carry clauses defining the course of action and the protection (or lack of protection) afforded all parties concerned through "Acts of God," fire, windstorms, etc. In the event of such a catastrophe, there should be spelled out in the lease the action open, whether the landlord will promptly rebuild the theatre (if it is destroyed), whether the lease is automatically cancelled, whether rentals are suspended until such time as repairs are completed, and similar questions.

To protect the lessee in those unforeseen circumstances, it is also advisable to have some clause in the lease defining the monetary compensation to be paid the landlord in the event of default on the lease.

OPERATING ORGANIZATION

This raises the point as to the type of legal organization the theatre owner wishes to set up for his business. There are three categories from which he may elect a choice: sole ownership, a partnership, or a corporation.

One person operating a business under his own name, limited to his own direction and financial responsibility, is said to have a sole ownership. He and he alone, or his duly appointed agent, can be held liable for any and all financial obligations.

In the event of default on his business obligations, as through bankruptcy, his personal possessions can be levied upon according to law to make good these payments. He could, therefore in many state courts, lose his home, his car and other possessions as well as his entire business.

On the other hand, in a profitable operation he alone benefits financially. Income tax is paid only once, on the net income after all legitimate business expense has been deducted.

In the next article we shall deal with partnerships and corporations.

WEDDING GOWN STUNT

(*Continued from page* 18)

(or same aisle if you only have one), and you're through with her.

Step 12: Sandwich this program between first and second shows. Keep picture running time down and select a little more adult type shorts to accompany it.

Step 13: After show, count money.

Step 14: Spend same, paying overage on last percentage picture.

And that's it. If it misses, I'm a monkey's uncle. If you don't use it, you are the monkey.

Sorry, no press books.

Charlie

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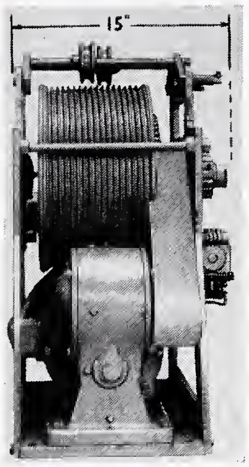

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SEE SPECIAL OFFER
ON PAGE 31

Projection Co-operation

(*Continued from page* 30)

Management on the one hand, and projectionists on the other, each has its own channels for obtaining such information. All channels should be used and the results pooled.

The industry is developing higher standards of screen performance, if not for survival, at least for a return to something like its old prosperity. For this, co-operation is needed between all groups of the business, and nowhere is it needed more, in my opinion, than between the men who run the theatres and those who put on the show.

The Empire Theatre

(*Continued from page* 14)

as the ladies' except that the tile is grey.

Also off the lounge is a manager's office. It has a green carpet, with walls and ceiling painted a paler green. Two storage rooms are entered from the lounge—one for general service equipment, the other for rfreshment stock.

AUDITORIUM TREATMENT

A plastic railing 6 feet high extends to about the middle of the auditorium to separate the entrance ramps from the seating area. Stairways to balcony are steel.

The screen curtain and side drapes are Swedish hand-blocked damask in a modern pattern. Elliptical light fixtures are hung in front of the side drapes, two on one side, and a single large one on the other, suspended by wire which blends in with the drapes, giving an illusion of floating lights when illuminated during intermission. Seating is upholstered in red mohair.

Walls at sides and rear of the auditorium are fabric over 12 x 12-inch perforated acoustic tiles set at random—the rear wall in beige, the side walls in green. The ceiling is sand-finished hard plaster.

Auditorium lighting is by downlighting supplemented by neon cove edging of the auditorium ceiling, plus partially recessed spotlights at the front rim of the ceiling to illuminate the screen curtain.

PROJECTION AND SOUND

The projection room is 12 feet deep and 35 feet wide. Mechanisms are Simplex X-L, lamps Strong Super-135. Anamorphic attachments are Bausch & Lomb.

The Empire is equipped with a Simplex sound system including magnetic heads and four channels of amplification serving Altec-Lansing screen speakers, plus effects speakers ranged around the auditorium.

The Empire is fully air-conditioned, with ceiling Anemostat diffusers and return ducts run in the wall construction.

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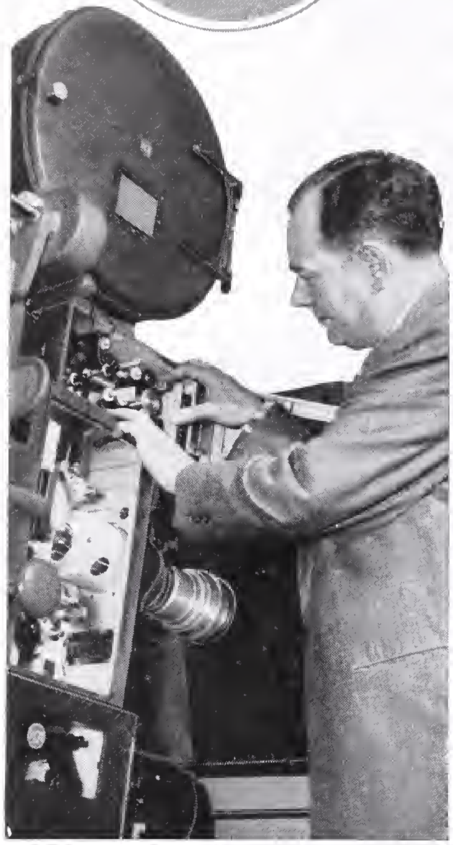

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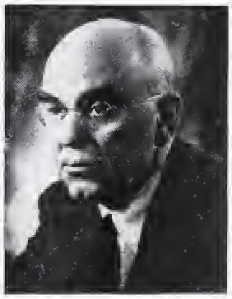
ABOUT PEOPLE OF THE THEATRE

Carl S. Hallauer has been elected president of the Bausch & Lomb Optical Company, Rochester, N. Y. Executive vice-president of the company since 1952, he succeeds *Joseph F. Taylor*, who was named chairman of the board. *M. Herbert Eisenhart*, formerly board chairman, was named honorary chairman. Mr. Hallauer continues as president of Bausch & Lomb Optical Company, Ltd., of Canada.

Carl S. Hallauer



Joseph F. Taylor

Mr. Taylor began his career with the company in 1910, as an errand boy.

Forrest J. Beard has been named assistant advertising manager of the Ampex corporation, Redwood City, Calif., manufacturer of magnetic sound equipment. Mr. Beard was formerly advertising manager of the Ray Oil Burner Company, and sales promotion manager of Pabco Products, both in San Francisco.

LADIES
HOSPITALITY
LOUNGE
TESMA

The ladies hospitality lounge of the 1954 Tesma Trade Show in Chicago, with its tables laden with door prizes donated by scores of manufacturers. Winners of the prizes are listed below:

Mrs. John Balaban, Balaban & Katz, Chicago; Mrs. Lawson Rankin, Standard Theatre Supply, Greensboro, N. C.; Mrs. Sam L. Irwin, Darlington Theatres, Inc.; Mrs. James J. Dempsey, American Theatres Co., Boston; Mrs. Jesse E. Jones, St. Johns Theatre, Portland, Ore.; Betty Bishop, Rochester, N. Y.; Mrs. W. R. Howell, Oklahoma City.

Mrs. James C. Ansell, St. Louis; Mrs. Louis Higdon, Frontier theatre, Dallas; Mrs. B. M. Kern, New York City; Mrs. Paul W. Humphries, Dallas; Mrs. George McCormick, Canon City, Colo.; Mrs. Hazel R. Ashcraft, New York; Mrs. Al Mortenson, Houston.

Miss Carola Ayala, Catomex, S. A., Mexico City, D. F.; Mrs. Victoria Stoia, Circle theatre, Dearborn, Mich.; Mrs. Fred Morey, Jr., Yakima, Wash.; Hazel Sherman, Chicago, Ill.; Mrs. LeRoy Roberts, Chetek, Wis.; Mrs. A. J. Oaken, Jr., Jackson, Miss.; Mrs. W. G. Shart, Calgary, Alta., Canada; Mrs. L. J. Kimbreil, Kansas City; Mrs. Hylma Green, Florence, Ala.

Mrs. Jack O'Brien, New York; Edna Anthony, Omaha, Nebr.; Mrs. L. R. Langwith, Denver, Colo.; Mrs. Harold James, Toledo; Mrs. George B. Marchev, Chicago; Mrs. Ann Hornstein, New York City; Mrs. Benjamin Conviser, Boston, Mass.; Mrs. Thomas LaVezzi, Chicago; Mrs. Harvey Elliott, Westbury, N. Y.; Mrs. Can Davies, Norwood theatre, Florence, Ala.; Mrs. C. A. Callender, Toledo; Mrs. Morton Tuke, Princess theatre, Shelbyville, Tenn.; Mrs. Elsie Blumberg, Philadelphia.

Evelyn D. Shaver, Henry theatre, Henry, Ill.; Mrs. Paul Fine, Omaha, Nebr.; Mrs. Frank Bloomer, Bloomer Amusement Company, Belleville, Ill.; Mrs. A. Pernetti, Los Angeles; Mrs. Joseph Hendren, Capitol Amusements, Erwin, Tenn.; Mrs. Ray Culley, Medicine Lodge, Kans.; Mrs. Ernest Forbes, Detroit, Mich.; Mrs. C. B. Trexler, Stewart & Everett Theatres, Charlotte, N. C.; Elisabeth D. Wagner, Chicago.

Mrs. Will J. Conner, John Hamricks Theatres, Seattle; Mrs. H. Eichorn, Roxy theatre, Cairo, Ill.; Mrs. Louis Fasparini, Albuquerque, N. M.; Marjorie Malin, Augusta, Ark.; Mrs. Jack Kennedy, Rialto theatre, Adel, Ia.; Mrs. Doris Strange, Charlotte, N. C.; Mrs. Harry E. Thomas, McComb, Miss.; Mrs. Dave Lebowitz, Memphis; Mrs. Edna Koeneman, St. Louis.

Mrs. J. M. Force, Lakemont Drive-In, Alcoa, Tenn.; Mrs. W. R. Saunders, Wooster, Ohio; Mrs. O. J. Howell, Atlanta, Ga.; Mrs. Ira Kirshbaum, Favorite theatre, Spokane, Wash.; Mrs. J. Weinberg, New York City; Mrs. Theodore Lending, Kirkwood Amusement Company, Kirkwood, Mo.; Mrs. Florence Pallay, Jefferson theatre, Portland, Ore.; Mrs. Eldon Peek, Oklahoma City; Mrs. Luther Smith, Jr., Summerville, Ga.

Mrs. Bob Fellers, Mid-Central Theatres, Manhattan, Kans.; Mrs. J. M. Rice, Winnipeg, Man., Canada; Mrs. Mildred Goldman, Chicago; Mrs. Lura Malin, Lura theatre, Augusta, Ark.; Mrs. Ada B. Swanson, Salt Lake City; Mrs. J. M. Treadwell, Dalton, Ga.; Mrs. Kroger Babb, Wilmington, Ohio; Mrs. Georgia Raisley, Royal theatre, O'Neal, Nebr.

Mrs. Dave Jones, Kerasotes Theatres, Springfield, Ill.; Mrs. K. Hansen, Minneapolis; Mrs. Floyd Bennett, Schaller, Ia.; Mrs. Clyde Metcalf, Lux theatre, Edwardsville, Ill.

CANADA TRADE TACKLES ITS PRESSING PROBLEMS

Council Meeting Decides on Institute; Advances Are Cited in Promotion

by HARRY ALLEN

TORONTO: The week-long series of various Canadian organizational meetings and conventions were held last week, November 22-26. The groups and their meeting dates were: National Committee of Motion Picture Exhibitors Associations of Canada, November 22; Motion Picture Industry Council of Canada, November 23-24; Motion Picture Theatres Association of Ontario, November 25; Motion Picture Industry Trade Show, November 23-25, and Canadian Picture Pioneers annual meeting and Pioneer of the Year Award Dinner, November 26.

Compromise Solution Set On Institute Formula

A compromise solution for the organization of a Motion Picture Institute was worked out at the annual meeting of the Motion Picture Industry Council here. A report recommended the immediate setting up of the Institute. However, the meeting decided that an executive secretary be appointed to serve under a different top industry leader each month.

This proposal is the one that will go out to exhibitors across the country asking them how much they would pledge to the establishment of such an organization. The committee which investigated the problem decided that the exhibitors should pledge five cents a seat, while the distributors were to be asked for $15,000.

The Council elected David Griesdorf, general manager of Odeon Theatres (Canada) Ltd., chairman for next year's council succeeding Archie J. Mason, of Springhill, N. S.

Appel Reports Good Progress in Publicity

A report was presented by Clare Appel, chairman of the public relations committee of the MPIC of Canada, who pointed with pride to a special edition of *The Telegram,* Toronto, which featured the meetings held during the week.

He pointed out that the two well-known writers, Clyde Gilmour and Stan Helleur, would be appointed to the amusement section of the newspaper, a section which would be remade. This remaking follows considerable discussions with Mr. Appel and other industry leaders by Bas Mason, promotion director, *The Telegram.*

The result of this new promotion is that it has pushed other papers of the country into action. *The Star, The Telegram's* main opposition, has pushed a number of ads off the amusement pages "that should have never been there," Mr. Appel said.

Starting December 1, the Distributors Association will be host at monthly luncheons which will be attended by representatives of the motion picture industry and personnel of *The Telegram* to thrash out problems.

Mr. Appel also reported on the arrangements with a group of women representing many prominent organizations in the country who are to screen the various films to be released in Canada. These women will make a report to their respective organizations—which have chapters all over the country—on the various films they see

Another report to the MPIC was that of A. J. Mason, retiring chairman, who said he was optimistic "because new life had been injected into this fascinating industry over the past two years, through engineering and scientific developments."

He noted the product shortage and the danger to the existence of little exhibitors if present terms and policies are continued, saying that they will be "forced to close their doors and deprive communities of the greatest entertainment medium known to the masses of people."

John J. Fitzgibbons, president of Famous Players Canadian Corp., complimented the "lifeblood of the industry . . . the small town exhibitor."

Mr. Fitzgibbons also commented on the development of Telemeter, for which his company holds the franchise in Canada, saying that the toll systems will not seriously weaken the place of the theatre in the community. "We've made a substantial investment so that we can maintain our position as exhibitors without standing in the way of progress," he said.

Other officers elected by the MPIC besides Mr. Griesdorf, were: Rube Bolstad and C. S. Chaplin, vice-presidents; William Lester, secretary-treasurer, and Arch Jolley, executive secretary.

The National Committee of Exhibitors' Associations, which began the week-long

(Continued on following page, column 1)

ARTHUR MAYER HITS TRADE FOR SHORT SIGHTED POLICY

TORONTO: At the convention of the Motion Picture Theatres Association of Ontario last week, Arthur Mayer talked on industry problems, their causes and their possible solutions. He was critical of production, distribution and exhibition.

Concerning the latter, he mentioned the group of exhibitors currently proposing government regulation of film rentals. He likened it to summoning the fire department —"by the time the boys with the hoses and axes were finished everything in his entire house was ruined." He said excessive government interference is a large cause of "what we are suffering from at present."

He also blasted distribution for its lack of far-sighted, enlightened management. He said that relief for some 3,000 small situations in the United States "would not be a matter of philanthropy but of elementary common sense." He added that if distribution and exhibition could not get together on arbitration of film rentals, then at least it should be done on other matters such as clearances, playdates and prints.

While he admitted that producers had done wonders for the industry with the addition of depth and width (with a special nod to Spyros Skouras), he said that "they cannot afford to overlook the fourth dimension of self-restraint and good taste. . . . I am not among those who glibly attribute to the movies the responsibility for increased juvenile delinquency or adult crime but I do say that an excessive diet of the violent, the vicious and the vulgar is offensive to the family audiences which constitute the backbone of our business."

He also commented that the industry did a poor public relations job. "It is an incredible paradox that we who are the world's master showmen, do the world's worst job of selling ourselves to the public," he said.

His concluding criticism concerned the lack of coordinated scientific research in the industry. Saying that every other major industry in America spends millions for research, he added, "When we make vast strides forward as we did with sound and recently with the wide screen it is invariably under the compulsion of economic forces that drive us to action rather than as a result of careful study and advance planning."

He concluded by saying, "If we can be a little less overbearing and a lot more forebearing we can at one and the same time be peaceful, prosperous and progressive."

4-POINT PROGRESS FORMULA OFFERED BY ELMER RHODEN

HOLLYWOOD: Elmer C. Rhoden, newly-elected president of National Theatres, this week outlined a four-point business program stressing a research fund, to 89 company members attending the circuit's first divisional convention since 1952.

He first emphasized a half-million dollar advertising-research fund allocated to finance research to determine relative values of advertising media now in use, value of premiums, recreation habits, admission prices, advertising budgets and public tastes.

Point two provides for a traveling cavalcade through principal cities dramatizing the industry's first half-century, with cooperation from the studios.

Point three covers a proposed incentive plan for theatre managers, district managers and department heads, which would supercede the present campaign-bonus system.

The final point contemplates completing the circuit's compliance with the consent decree by January 1, and the application thereafter for Justice Department approval to acquire additional theatres.

John Bertero, vice-president and general counsel, then told the delegates the circuit has only eight theatres and one theatre property still to be divested by the year's end. He also said that drive-ins would be built in areas where they will not conflict with conventional houses operated by the circuit.

Other speakers at the first session included Alan May, treasurer; Andrew Krappman, candy department head, and Bert Pirosh, film buyer.

A resolution in memory of the late Charles P. Skouras, president, adopted at the meeting, reads in part: "He was a great man, but most of all he was our friend, and through his great heart, his thoughtfulness and his generosity the future welfare of all of us and our families is secure and assured."

The second session stressed the use of advertising and publicity. Thornton Sargent, advertising-publicity director of the circuit said that any curtailment of advertising appropriations by exhibitors at this time would be damaging to their interests. Mr. Rhoden reiterated the point by saying, "Advertising and selling is the heart of show business."

Martin Aims: Unification, Arbitration

JACKSONVILLE: In an address last week at the annual convention of the Motion Picture Exhibitors of Florida, E. D. Martin, TOA president, said he was dedicating his administration to three major objectives: unification of exhibition; conciliation and arbitration, and increase in production.

Regarding unification of exhibition, he said "we must unite to be effective and if we are to obtain an equal bargaining position within the industry." He cited the elimination of the excise tax as an example.

Commenting on conciliation and arbitration, he felt internal differences could be settled short of the courts and government control. "TOA will continue to work for a system of industry arbitration," he added.

He also discussed the problems created by the shortage of good pictures and how to alleviate them. He said independent producers must be encouraged to make additional pictures, for the major companies "tell us it is impossible." He mentioned that foreign producers are asked to make more pictures for the American market.

He concluded with a description of Exhibitors Film Financial Group, which TOA is sponsoring. "The purpose of the company will be to finance capable and responsible producers—not to produce pictures itself," Mr. Martin said. Exhibitors were invited to participate in the financing and, he added, if sufficient funds were not raised from this source, "we will go to others within the industry, excepting distribution, and to the public."

IN CANADA

(Continued from preceding page)

industry meetings in Toronto, reelected its same officer-panel headed by Morris Stein.

It discussed the matter of advanced prices for films, and this is to be studied further with the distributors. A subject for considerable discussion was the action of the various associations in dealing with the hospital tax.

A new member of the executive board of the Motion Picture Theatres Association of Ontario was Russell Simpson, Ottawa Valley Amusement Co. Other members include Morris Berlin, Jack Clarke, Lou Consky, E. G. Forsythe, Angus Jewel, Lionel Lester, Richard Main and Harry Mandell.

Highlight of the week was the award as Pioneer of the Year to Jack Arthur along with Charles Stephenson and Will McLaughlin "by their contribution to the advancement of motion pictures as a popular medium they have earned our gratitude," so read the citation.

Mr. Fitzgibbons presented Mr. Arthur his award "for happiness brought to others," while Mr. McLaughlin, writer for the Ottawa *Journal,* received his "in appreciation . . . friend and critic . . ." and Mr. Stephenson as "showman extraordinary who has won this honor in every respect."

Art Theatre in Cleveland

CLEVELAND: The Heights Art theatre, said to be the only neighborhod house here with an exclusive foreign and art feature policy, opened recently.

New England Trust Suit Seeks $10,000,000

BOSTON: An anti-trust case seeking damages which when trebled would amount to $10,000,000 has been filed in Federal District Court here by Jean C. Campopiano, owner and operator of the Capitol Theatre, Lawrence, Mass. The suit is directed against the Stanley Warner Circuit, Massachusetts Warner Theatres, the Empire Amusement Company, Roland and Harold Siskin, owners of theatre property in Lawrence, James A. Donovan, owner of the Astor Theatre, Lawrence; Gene Ippolito, owner of the Central Theatre, Lawrence; Joseph Liss, district manager for Stanley Warner, Massachusetts Theatres and James M. Connolly, northeastern division manager of 20th-Fox. Other defendants are Spyros Skouras, Al Lichtman, Nicholas Schenck, Charles Reagan, Ben Kalmenson, Si Fabian and Harry Warner. The complaint alleges restraint of trade, monopolistic control of film distribution, discrimination in favor of the exhibitor defendants by the defendant distributors, and the likes.

"Triumph" to Texas

Tyler, Texas, will be the world premiere setting for James K. Friedrich-Century Films' Biblical drama "Day of Triumph," under terms of a deal negotiated with Interstate Theatres circuit by distributor George J. Schaefer. The picture will have its first public showing at Tyler's Tyler theatre Friday, December 17. The picture is reviewed in this week's Product Digest section.

Fund for Israel to Honor Spyros Skouras

Spyros P. Skouras, president of 20th Century-Fox, will be honored at a dinner concert sponsored by the American Fund For Israel Institutions "in recognition of his leadership on behalf of Israel through the American Fund." Simon H. Fabian, head of Stanley-Warner and Fabian Theatres and chairman of the Dinner Concert Committee has announced. The affair will be held Wednesday evening, January 5, at the Waldorf-Astoria Hotel in New York. Some 400 New York civic leaders, representing a cross section of New York's industrial and commercial enterprises, including many eminent motion picture, theatre, concert, radio and television personalities, have joined the Sponsors Committee for the gala event honoring the film company president.

Universal Dividend

The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of 25 cents per share and an extra dividend of 25 cents per share on the common stock, payable December 22, 1954 to stockholders of record December 10.

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The greatest musical in

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Screen Play by PHOEBE and HENRY EPHRON
From a Story by LAMAR TROTTI
Lyrics and Music by Irving Berlin
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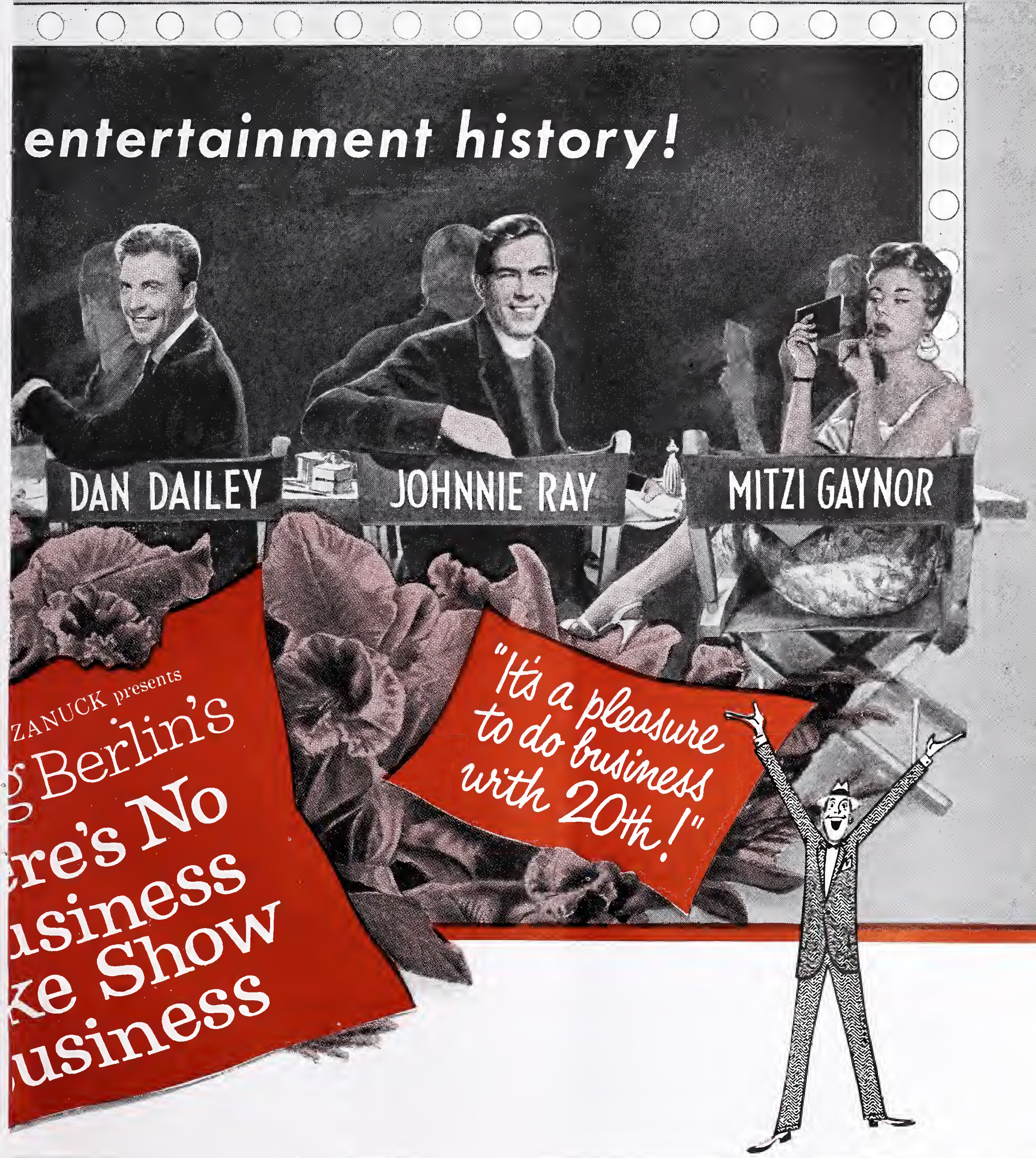
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ke Show
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SKOURAS FIRM ON RANK STAND

Will Not Resume Trading, He Says; Eady Levy Is Formally Approved

by PETER BURNUP

LONDON: Spyros P. Skouras was noticeably offended when newsmen approached him here in regard to irresponsible Hollywood suggestions that he contemplated a resumption of trading with Rank theatres. Forcefully and with much indignation, Mr. Skouras threw the suggestion back at his questioners.

> **"I have given my word that never will I let down my new customers who have supported me in CinemaScope. And my word is good enough for any man," the 20th-Fox chief declared.**

One of the purposes of the latest Skouras visit was to see Mr. Rank in connection with the proposed new articles of association of his Gaumont-British Corporation. Twentieth-Fox has a substantial financial interest in the corporation and it will be recalled that the resolution which would authorize the new articles was withdrawn at the last general meeting.

The understanding then was that the resolution or a revised version thereof would be moved at an extraordinary general meeting of stockholders after discussions had taken place with 20th-Fox representatives.

Mr. Skouras, accompanied by Darryl Zanuck, indeed had talks with Mr. Rank last week but no statement emerged subsequently from either side.

Await Davis' Return

It is understood that the discussions were adjourned until the return here shortly of John Davis. Mr. Skouras, conveniently, will be here again December 7 for a luncheon in his honor and in celebration of the completion of CinemaScope's first year here.

Mr. Zanuck came here primarily to check on exhibitor reaction to CinemaScope and to discuss production projects in the new medium with a few British producers. In the latter regard he conferred with Michael Powell and Emeric Pressburger, whose CinemaScope production "Battle of the River Plate" goes to location in the near future.

LENS PRICES REDUCED

A significant step forward in CinemaScope development this side is seen in the price reduction of £85 for a pair of Vidoscope anamorphic lenses announced by RCA Photophone, recently appointed sole distributors for the lenses in Britain and Eire. This brings the price from £475 to £390 a pair. Backing objective lenses cost £75 a pair.

The company states that the Board of Trade has agreed to grant import licenses where firm orders have been obtained by the company for installations in this country. This, it is believed, will do much to overcome the bottleneck which exists in the supply of lenses.

BRITISH LION REORGANIZED

Indication that the pattern of a re-formed British Lion distribution company will be disclosed shortly is seen in the announcement that future productions of Herbert Wilcox and Anna Neagle will pass through the company.

Mr. Wilcox made a deal wth Herbert Yates in May, 1952, calling for an unspecified number of Wilcox films to be handled by Republic. Two films—"Laughing Anne" and "Trouble in the Glen"—were so treated. "Lilacs in the Spring"—which brings Anna Neagle and Errol Flynn together—will be distributed here by Republic and by United Artists in the U. S. In his latest announcement Mr. Wilcox says that his arrangement with Republic is "interrupted." British Lion will handle his product here and U. A. in America.

Assurances have been given to the House of Commons that the Government thinks it highly desirable that a third and independent distributing organization should be maintained here. The National Film Finance Corporation's managing director, David Kingsley, has also declared that a statement will be made in regard to British Lion's future as soon as "the considerable legal and financial problems involved" are untangled.

EADY DEAL APPROVED

The president of the Board of Trade has formally approved the Eady Levy Agreement between the trade associations covering the period commencing August 1, 1954, and payments to producers out of the British Film Production Fund have been resumed.

During the period to October 23, 1954, £570,000 was collected in levy and this will be paid out to producers at the rate of 23 per cent of rentals received in the period.

Records of the Film Production Fund show that, in the 13 weeks to October 30 last, British film rentals in this country were in excess of £2 million, an increase of some £450,000 over the comparable period last year.

▽

After lying unhappily fallow for several months, RKO Radio's exploitation corps has been sparked into top level activity in a drive launching Michael Myerberg's "Hansel and Gretel." The campaign is claimed to be one of the company's most ambitious ever.

The front-of-the-house display at the Strand Tivoli, where "Hansel and Gretel" is having a pre-Christmas opening, will be one of the West End's Christmas show pieces. Many tieups, both national and local, have already been completed, with the drive planned to reach its climax prior to the picture's release in the early part of 1955.

▽

Returning from a two-week visit to New York, Columbia's Max Thorpe announces that a considerable share of the $10 million allocation to be made available for financing independent production will be devoted to films planned in Britain. Columbia's production and distribution activities are to be considerably extended beyond their present high level in the coming year, he said.

Says New British Lion Will Finance "At Least 10" a Year

HOLLYWOOD: Captain Sir Arthur William Jarratt, R.N.V.R., who has been here to negotiate for the British distribution of a number of American films, said in an interview this week that a new British Lion organization is currently being formed in London to distribute and arrange for "distribution financing" of productions in England. The Film Finance Corporation, with a financial subsidy by the British Government, will supply "sufficient finance" to the new company for at least 10 features annually, he said. Sir Arthur also declared that there is a possibility that Sir John Keely will serve as board chairman of the financing company and in a similar capacity in the distribution organization.

Loew's of Canada Will Pay Extra Dividend

OTTAWA: Marcus Loew's Theatres, Ltd., declared a regular quarterly dividend of $1 per share, plus an extra dividend of an equal amount on the common stock, both payable Dec. 31, to shareholders of record Dec. 10. Net profit of the company for the fiscal year ended Aug. 25, is reported equal to $12.08 per share, compared with $12.56 in the previous year.

Screen Directors Guild Obtains New Contract

HOLLYWOOD: The Screen Directors Guild and the Association of Motion Picture Producers have agreed on a new contract, effective January 2, it was announced jointly last week by Charles Boren, vice-president in charge of industrial relations for the association, and George Sidney, president of the guild. The contract, which extends through March 12, 1958, brings assistant directors for the first time within the provisions of the pension and Health and Welfare Fund, and includes senior directors, also for the first time, in a pension plan.

Rank Film to Brenner

Joseph Brenner Associates, New York, has acquired national distribution rights to "His Excellency," a J. Arthur Rank Organization film. Produced by Michael Balcon and starring Eric Portman and Cecil Parker, it will have its American premiere in New York shortly, it was announced by Brenner.

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Packs thrill after thrill! Pungent, stirring drama! Well paced, exciting!"

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"SHIELD FOR MURDER"

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"Certain to be well to the forefront in both revenue records and audience satisfaction! Gripping ... exciting, action-laden, suspenseful!"—*BOXOFFICE*

"The exhibitor who plays this hard-boiled action story will have little to worry about!"—*HOLLYWOOD REPORTER*

"Packed with suspense from start to finish! Breathtaking action ... startling violence!"—*M. P. DAILY*

"Tension and suspense of a high order!"

—*INDEPENDENT FILM JOURNAL*

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Introducing
MARLA ENGLISH,
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EDMOND O'BRIEN

also starring **JOHN AGAR** with Emile Meyer · Carolyn Jones · Hugh Sanders

Produced by **AUBREY SCHENCK** · Directed by **EDMOND O'BRIEN** and **HOWARD W. KOCH**

Screenplay by
RICHARD ALAN SIMMONS and **JOHN C. HIGGINS** · A **SCHENCK·KOCH** PRODUCTION Music by PAUL DUNLAP

thru UA

LT. H. BRUBAKER
NAVY
VF-192

William Holden, one of the stars in "The Bridges at Toko-Ri."

THE PARAMOUNT MENU WILL SUIT ALL TASTES

PARAMOUNT has scheduled a minimum of 20 major productions thus far for 1955 release, it was announced this week by the company. Additions to this number are due to be announced from time to time during the next year. Fifteen of these have been filmed in VistaVision, two of which are in black-and-white, the rest in color by Technicolor.

According to the company, music will play an important role in many of the releases. The schedule includes one musical romance, one musical drama, a Danny Kaye comedy with music, two Martin and Lewis comedies, and a Bob Hope comedy.

Also scheduled are two Alfred Hitchcock thrillers, a science-fiction drama, three adaptations of recent hit plays, four action and adventure dramas, a romantic drama and two historical dramas.

The lineup for the year beginning with January sees "White Christmas" having its general release after pre-release dates the end of this year. It stars Bing Crosby and Danny Kaye. Also set for that month are "Three Ring Circus" with Martin and Lewis, and "The Bridges at Toko-Ri," adapted from the James A. Michener novel, starring William Holden, Grace Kelly and Fredric March. All three are Technicolor; the first two in VistaVision.

February will bring the release of "Mambo," a Ponti-DeLaurentiis production starring Shelley Winters, Silvano Mangano and Vittorio Gassman, and George Pal's "The Conquest of Space," Technicolor.

March releases are "Ulysses," Ponti-DeLaurentiis' Technicolor production of the classic Homeric legend, starring Kirk Douglas in the title role, and Silvano Mangano, Anthony Quinn and Rossana Podesta, and "The Country Girl," Perlberg-Seaton's production based on the stage hit of the same title, and starring Bing Crosby, William Holden and Grace Kelly. "The Country Girl" will have its pre-release world premiere December 15, Criterion theatre, New York.

All releases after March will be in VistaVision. These pictures, with specific release dates to be announced later, are:

"Run for Cover," action drama in color by Technicolor produced by William H. Pine and William C. Thomas and starring James Cagney, Viveca Lindfors and John Derek; "Strategic Air Command," Technicolor Air Force drama starring James Stewart and June Allyson; "Love Is a Weapon," Technicolor adventure saga produced by Pine and Thomas and starring John Payne and Mary Murphy; "We're No Angels," comedy-drama, Technicolor, starring Humphrey Bogart, Aldo Ray, Peter Ustinov.

Also, Alfred Hitchcock's "The Trouble With Harry," Technicolor, starring Edmund Gwenn, John Forsythe and Mildred Natwick; Hitchcock's "To Catch a Thief," Technicolor, with Cary Grant and Grace Kelly; Hal Wallis' "The Rose Tattoo," in black-and-white VistaVision and shot on location at Key West with Burt Lancaster and Anna Magnani; Bob Hope as Eddie Foy in "The Seven Little Foys," Technicolor biography, co-starring newcomer Milly Vitale; "The Far Horizons," story of the Lewis and Clark expedition, Technicolor, starring Fred MacMurray, Charlton Heston and Donna Reed.

Also, Danny Kaye in "The Court Jester," Technicolor; Norman Panama and Melvin Frank are co-producing and directing.

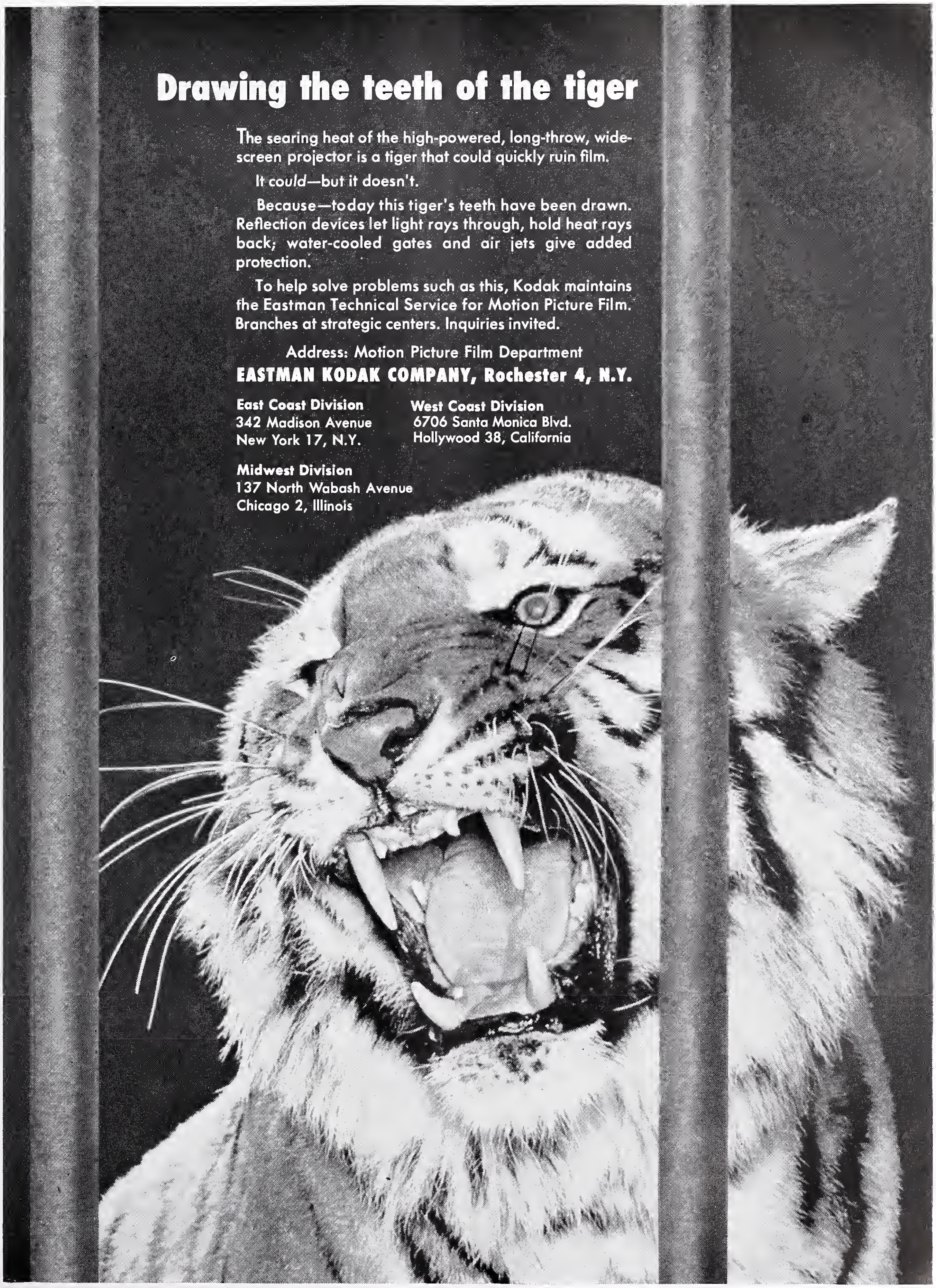
On the Paramount 1955 schedule as well are "Lucy Gallant," Technicolor film version of the novel, starring Jane Wyman, Charlton Heston, Claire Trevor and Thelma Ritter; Dean Martin and Jerry Lewis' "You're Never Too Young," Technicolor; "The Desperate Hours," black-and-white VistaVision drama produced and directed by William Wyler, starring Humphrey Bogart and Fredric March.

Bing Crosby turns dramatic, co-starring in "The Country Girl."

Dean Martin and Jerry Lewis as they appear in "Three Ring Circus."

A scene from "Mambo" starring Michael Rennie and Shelley Winters.

John Derek and James Cagney in a scene from "Run for Cover."



Drawing the teeth of the tiger

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It *could*—but it doesn't.

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137 North Wabash Avenue
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Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

AMONG the profitable policies of the Universal-International studio that may not be conspicuously visible to the naked eye of the sales department personnel foregathering there next week has to do with the unofficial but effective preservation of a pair-ing, or team-ing, that clicks.

In baseball there was the Tinker-to-Evers-to-Chance infield trio.

Unforgettable in football are the Four Horsemen of Notre Dame.

U-I has some congenial combinations of talent, some kindred skills, also, and it's no secret to anybody that U-I's been doing all right.

A Top Team Worked on Company's High Scores

Probably the top team on the U-I list, if the term "team" may be utilized without offense, is made up of Producer Aaron Rosenberg, Director Anthony Mann and Star James Stewart. This trio worked together on "Winchester 73," "Bend of the River," "The Glenn Miller Story," U-I's all-time top earner, and on the forthcoming "Far Country."

Producer Ross Hunter, Director Douglas Sirk, and Stars Jane Wyman and Rock Hudson, who collectively achieved the success that is "Magnificent Obsession," are together again for "All That Heaven Allows."

"So This is Paris," which has been hailed by critics as a standout among the musicals of the year, proved to the satisfaction of U-I management that the combining of Producer Albert J. Cohen, Director Richard Quine, and Stars Tony Curtis, Gene Nelson and Paul Gilbert is a natural, so the five of them are to devote their attentions, next, to "So This Is Rio."

◆

START of four pictures and the completion of eight others reduced the over-all count of pictures in shooting stage to 33.

Warner Brothers is represented in the new undertakings by "The McConnell Story," with Alan Ladd and June Allyson, which is going in CinemaScope and WarnerColor with Henry Blanke producing and Gordon Douglas directing.

"Kiss Me Deadly" is a Parklane-Victor Saville production for United Artists release, which has Robert Aldrich as producer-director and has Ralph Meeker, Cloris Leachman, Gaby Rogers, Albert Dekker and Nick Dennis in the cast.

Allied Artists' William F. Broidy launched "Twilight Alley," with Richard Conte and Constance Smith directed by Frank McDonald.

"Five Guns West" is a Palo Alto production for the newly formed American Releasing Corporation. John Lund, Dorothy Malone and Touch Connors are top players, and producer-director Roger Corman is shooting the film in Eastman color in Death Valley.

Samuel Goldwyn, Jr. Heads New Production Unit

Samuel Goldwyn, Jr. this week announced he had formed his own independent motion picture production company, and at the same time, it was announced by Arthur B. Krim, president of United Artists, that his company had signed a releasing deal for the new company's first picture.

Mr. Goldwyn, Jr. has acquired three properties to be produced during 1955. They are "Sharkfighters," an original screenplay by Jo and Art Napoleon based on an incident of Naval heroism in World War II; "Linnett Moore," based on a story by James Edward Grant which originally appeared in "The Country Gentleman," and "The Dancing Detective," a published story by Cornell Woolrich whose original story, "Rear Window," was filmed by Alfred Hitchcock.

Milton Pickman Heads Production at DCA

HOLLYWOOD: Milton E. Pickman has been named executive in charge of production for Distributors Corp. of America by Fred Schwartz, DCA president.

Mr. Pickman recently concluded a two-year contract with Columbia as one of the studio's production executives. Previously, he was vice-president of the Wald-Krasna RKO Production Co., before negotiating the purchase of the Wald-Krasna stock interest by Columbia.

He will start immediately on his new job, supervising the completion of the DCA co-production film "Finian's Rainbow." Meanwhile, it was reported that DCA here is scouting for a building to house its production and West Coast Distribution activities.

UA Sues Nasser for Selling Films to TV

HOLLYWOOD: United Artists filed suits last week against James Nasser and various individuals and corporations asking an accounting and injunctive recovery of funds involved in the sale of four pictures to television allegedly in violation of distribution contracts. The films are "Cover Up," "A Kiss for Corliss," "Without Honor" and "Don't Trust Your Husband."

Pete Smith Retires

HOLLYWOOD: MGM producer Pete Smith, who returned to that studio to complete 10 films for 1955 after retiring nearly a year ago, left the studio permanently today after finishing that commitment. Smith said he intends to spend several months on a fishing expedition in Mexican water, and is undecided about reengaging in production thereafter, although he has several offers.

THIS WEEK IN PRODUCTION:

STARTED (4)

ALLIED ARTISTS
Twilight Alley

AMERICAN RELEASING CORP.
Five Guns West (Palo Alto; Eastman Color)

UNITED ARTISTS
Kiss Me Deadly (Parklane-Victor Saville)

WARNER BROS.
The McConnell Story (CinemaScope; WarnerColor)

COMPLETED (8)

ALLIED ARTISTS
Code 3

COLUMBIA
Chicago Syndicate

INDEPENDENT
The Indestructible Man (J. Pollexfen)
Kentucky Rifle (Howco Prods.)
Bride of the Atom (Catacomb Pic.)
Marty (Hecht-Lancaster Prods.)

UNITED ARTISTS
Robbers Roost (Goldstein-Jacks Prods.)

UNIVERSAL-INT'L
Abbott and Costello in The Mummy

SHOOTING (29)

COLUMBIA
Deadlock (Film Locations Prods.; Technicolor)
Five Against the House
My Sister Eileen (CinemaScope; Technicolor)

DCA (Distributors Corp. of America)
I Am a Camera (Remus)

INDEPENDENT
Special Delivery (Rathvon Overseas Prod.) (formerly: The Little Ambassador)
No Place to Hide (Joseph Shaftel; Eastman Color)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

MGM
Blackboard Jungle
The Scarlet Coat (CinemaScope; Color)
It's Always Fair Weather (CinemaScope; Color)
Interrupted Melody CinemaScope; Color)

PARAMOUNT
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Rose Tattoo (VistaVision)
You're Never Too Young (VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC
Magic Fire (Trucolor)

20TH-FOX
Soldier of Fortune (CinemaScope; Color)
Daddy Long Legs (CinemaScope; Color)
Magnificent Matador (Natl. Pics.-Primero; CinemaScope; Eastman Color)
A Man Called Peter (CinemaScope; Color)

UNITED ARTISTS
Not as a Stranger (Stanley Kramer)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

UNIVERSAL-INT'L
Tacey (Technicolor)
Kiss of Fire (Technicolor)
Third Girl from the Right (Technicolor)

WARNER BROS.
The Sea Chase (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)
Strange Lady in Town (CinemaScope; WarnerColor)

Mrs. Ida Koverman, Aide to Louis B. Mayer, Dies

HOLLYWOOD: Mrs. Ida B. Koverman, 78, died here November 24 of a heart ailment at her Hollywood home shared with two close friends, film writer Virginia Kellogg and Betty Rothschild. An MGM studio executive for 25 years, Mrs. Koverman served as executive secretary to Louis B. Mayer and for the past 15 years was public relations director at the studio with a broad scope of duties. She was born in Cincinnati.

Named executive secretary of the Calvin Coolidge presidential campaign 1924, Mrs. Koverman served in a similar capacity in the Herbert Hoover campaign of 1928, and was a delegate to three national GOP conventions.

Her civic life activity included membership on the board of directors of the Hollywood Bowl Association, the Hollywood Canteen, St. John's Hospital Guild, Business and Professional Women's Club and a trustee of the John Tracy Clinic.

People in The News

Paul Scherer has been made assistant treasurer of National Theatres. He was formerly in the film buying department of Fox West Coast Theatres. It was also announced that Dave Boyd of the Fox West Coast real estate department has been promoted to merchandising. He is being replaced by Frank Prince of the booking-buying department.

David A. Bader has been named vice-president of Atlantic Television Corp. He will handle television sales both domestically and overseas.

Roy O. Disney, president of Walt Disney Productions, and E. C. Walker, executive vice-president of Buena Vista Film Distribution Co., arrived in New York from the Hollywood last weekend, for a series of meetings with home office and United Kingdom executives.

John E. Petroski has been promoted from manager of the Palace theatre, Norwich, Conn. to a similar post at the Garde, New London, Conn. Both are Stanley-Warner theatres.

Y. Frank Freeman, vice-president and studio head of Paramount, came to New York from Hollywood for conferences with Barney Balaban, president, on forthcoming production and releasing plans.

Charles G. Davis

NEW ORLEANS: Charles G. Davis, 69, well known architect, died here November 24. He had planned, designed and supervised the construction of many theatres in Louisiana and Mississippi. He was a native of Chicago and a resident of New Orleans for 38 years.

Louis L. Rosen

NEW ORLEANS: Louis L. Rosen, 54, well known in film circles and an attorney, died here November 25. He was a director of Motion Picture Advertising Service, a director of Richard's Center and a director of United Film Service Co., Inc., Kansas City, Mo.

Louis J. Boudreaux

NEW ORLEANS: Louis J. Boudreaux, 58, died at his home here November 25. He was projectionist for the Saenger theatre since the theatre opened 27 years ago. A number of industry workers attended his funeral November 26, since his acquaintance within and outside the industry was wide.

"Vera Cruz" First Release In Superscope Process

"Vera Cruz," Hecht-Lancaster Technicolor production, will be the first film to be released in the new Superscope process, it was announced last week by William J. Heineman, vice-president in charge of distribution for United Artists. He said that 19 Christmas regional premieres have been set throughout the country. Superscope, which projects an image in a two-to-one ratio, has been made compatible with CinemaScope projection equipment.

BOOST YOUR MATINEE BUSINESS with this SOCK SUPER SERIAL from Columbia!

RIDING WITH BUFFALO BILL

CHAMPION OF THE ROARING WEST!

starring

MARSHALL REED as BILL CODY

with

RICK VALLIN · JOANNE RIO · SHIRLEY WHITNEY · JACK INGRAM

Story and Screen Play by GEORGE H. PLYMPTON

Produced by SAM KATZMAN

Directed by SPENCER G. BENNET

OUT OF THE MOST THRILLING PAGES OF WESTERN HISTORY... THE TRUE-TO-LIFE ADVENTURES OF THE MIGHTIEST FRONTIER FIGHTER OF THEM ALL!

CASH IN ON THE TREMENDOUS EXPLOITATION POWER OF THIS FABULOUS HERO!

(A sock campaign book with sock promotions available at National Screen!)

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending November 27 were:

Albany: Drum Beat (W.B.); The Last Time I Saw Paris (MGM).

Atlanta: Carmen Jones (20th-Fox); Cattle Queen of Montana (RKO); The Last Time I Saw Paris (MGM); White Christmas (Par.).

Boston: The Black Knight (Col.); Black Widow (20th-Fox); Hobson's Choice (U.A.); The Last Time I Saw Paris (MGM); Suddenly (U.A.).

Buffalo: Athena (MGM); The Barefoot Contessa (U.A.); Desiree (20th-Fox) 2nd week; Drum Beat (W.B.); The Last Time I Saw Paris (MGM).

Cleveland: The Barefoot Contessa (U.A.) 2nd week; Desiree (20th-Fox); Little Kidnappers (U.A.); Sabrina (Par.) 3rd week; White Christmas (Par.) 5th week.

Cincinnati: Desiree (20th-Fox); Drum Beat (W.B.); Sabrina (Par.) 4th week; White Christmas (Par.) 5th week.

Denver: Black Knight (Col.); Desiree (20th-Fox); White Christmas (Par.).

Des Moines: White Christmas (Par.) 2nd week.

Detroit: Desiree (20th-Fox); The Vanishing Prairie (B.V.) 3rd week.

Hartford: Desiree (20th-Fox) 2nd week; Drum Beat (W.B.); The Last Time I Saw Paris (MGM); Phffft! (Col.); White Christmas (Par.).

Indianapolis: The Barefoot Contessa (U.A.); Desiree (20th-Fox); White Christmas (Par.) 4th week.

Jacksonville: Drum Beat (W.B.); The Last Time I Saw Paris (MGM); Phffft! (Col.); The Vanishing Prairie (B.V.).

Kansas City: White Christmas (Par.) 2nd week; Woman's World (20th-Fox) 6th week.

Memphis: The Last Time I Saw Paris (MGM); The Track of the Cat (W.B.).

Miami: The Barefoot Contessa (U.A.); Desiree (20th-Fox); A Star Is Born (W.B.); White Christmas (Par.).

Milwaukee: Black Widow (20th-Fox); A Star Is Born (W.B.) 4th week; White Christmas (Par.).

New Orleans: The Barefoot Contessa (U.A.) 2nd week; Caine Mutiny (Col.); Phffft! (Col.); White Christmas (Par.) 3rd week.

Oklahoma City: The Black Knight (Col.) 2nd week; Black Widow (20th-Fox); Jesse James' Women (U.A.) 2nd week; The Last Time I Saw Paris (MGM); White Christmas (Par.) 3rd week.

Philadelphia: Athena (MGM); Carmen Jones (20th-Fox); Desiree (20th-Fox); A Star Is Born (W.B.) 4th week.

Pittsburgh: Desiree (20th-Fox) 2nd week; Drum Beat (W.B.); Little Kidnappers (U.A.) 2nd week; Phffft! (Col.); White Christmas (Par.).

Portland: The Black Widow (20th-Fox) 2nd week; Sabrina (Par.) 3rd week; White Christmas (Par.) 2nd week.

Providence: Drum Beat (W.B.) 2nd week; Sitting Bull (U.A.); White Christmas (Par.) 3rd week.

San Francisco: The Barefoot Contessa (U.A.) 2nd week; Desiree (20th-Fox); Drum Beat (W.B.) 2nd week; White Christmas (Par.) 3rd week.

Toronto: The Barefoot Contessa (U.A.) 2nd week; Father Brown (JARO) 2nd week; Modern Times (U.A.) 3rd week; Rear Window (Par.) 4th week; White Christmas (Par.) 4th week.

Vancouver: White Christmas (Par.) 3rd week; Woman's World (20th-Fox) 2nd week.

Washington: The Barefoot Contessa (U.A.) 2nd week; Black Widow (20th-Fox) 2nd week; Drum Beat (W.B.) 2nd week; The Adventures of Hajji Baba (20th-Fox); Rear Window (Par.) 12th week; Sabrina (Par.) 7th week; White Christmas (Par.) 12th week.

Variety Tent Number One Has Annual Banquet

PITTSBURGH: More than 700 persons jammed the grand ballroom of Hotel William Penn November 21 to attend the 27th annual banquet of Tent Number One, Variety Club, in Pittsburgh with George Jessel as master of ceremonies.

Highlights of the show were the adoption of a one-year-old Negro foundling girl, first colored child in the Club's history; the awarding of the annual Heart Award by chairman A. K. "Rosey" Roswell to Richard S. Rauh, local civic leader who died last July, with Mrs. Rauh accepting the first posthumous award ever conferred here by Tent Number One; and another award to Walt Framer, former Pittsburgher, as "Mr. TV of 1954."

Among those attending were Marc Wolf, Jack Beresin and George C. Hoover, national Variety Club key figures; George Nader, Universal-International leading man, and Pittsburgh's Mayor David Lawrence.

Harry Hendel was banquet chairman. Norman Mervis, retiring Chief Barker, introduced his successor, Elmer Ecker.

Set Ads for "Vera Cruz"

A national magazine advertising campaign for "Vera Cruz," one of the most extensive ever undertaken by United Artists, was announced this week by Francis M. Winikus, national director of advertising, publicity and exploitation. The campaign on the Hecht-Lancaster production should reach a combined readership of 185,000,000.

"Vera Cruz," first film to be released in Superscope, will have color displays ranging from a half- to a full-page in "This Week" (December 19), "Metro Comics" (December 26), "Look" (December 28), "Life" (January 10), "American Weekly" (January 16), "Seventeen" (January) and "Redbook" (February).

The national advertising program has been timed to provide maximum support for Christmas regional premieres and for subsequent saturation area bows.

The picture stars Gary Cooper and Burt Lancaster, was produced by Harold Hecht and directed by Robert Aldrich, and was photographed in color by Technicolor.

Name Chairmen for Federation Campaign

The chairmen of the various committees of the Amusement Division of the 1954-55 fund raising drive of the Federation of Jewish Philanthropies of New York have been announced by Adolph Schimel, vice-president and general counsel of Universal who is Amusements Division chairman of this year's drive. Joseph Vogel has been named associate chairman. Spyros Skouras is chairman of special gifts; Harold Rinzler is chairman of the exhibitors committee; Saul Jeffee is laboratories chairman; Abe Dickstein is film exchanges chairman; Walt Framer is broadcasting and television chairman; Irving Caesar, Carl Haverlin and Mitch Miller are heading the recording companies and music publishers; Nat Lefkowitz, actors and agents; Oscar Hammerstein II, legitimate theatres; Morris Jacobs, ticket brokers and Jack Alicoate, publicity committee.

Legion Approves Seven of Eight New Productions

The National Legion of Decency this week reviewed eight films, putting two in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Cattle Queen of Montana" and "The Far Country." In Section II are "The Country Girl," "Green Fire," "The Heart of the Matter," "The Outlaw's Daughter" and "White Orchid." In Class B is "Affairs of Messalina" because of "suggestive costuming and situations." The observation is made about "The Heart of the Matter" that "this film contains story elements susceptible to conveying impressions misrepresentative of Catholic doctrine."

The National Spotlight

ALBANY

Extension of the pre-Christmas shopping period is spreading and therefore thinning, to some degree, the adverse effect on grosses, a theatre man stated. He added that recent strong product has also blunted the edge of competition from the holiday season. . . . As decorations were hung and lights were flashed on the main streets of Albany and other cities, Thanksgiving Week children's shows were presented. . . . Vic Bunze, onetime Waterford, N. Y. exhibitor and later on the management staffs of Fabian, Warner and Hellman theatres in Troy, is now assistant manager of the Stanley Warner Ritz in Albany. . . . The Delaware screened "Julius Caesar" at regular prices, it being the second straight week the Stanley Warner art house had presented a picture which previously played downtown at advanced scale. "Martin Luther" was the first. . . . Winifred Allen, 20th Century-Fox cashier, was recovering at home from an automobile mishap.

ATLANTA

Harold Spears, general manager of Bailey Theatres and new chief barker for the Atlanta Variety Club said that approximately $100,000 was given to charities by the club in the year 1954. . . . Other new officers are: Lex Benton, first vice-president; R. J. Barnes, second vice-president; M. A. Barre, treasurer; Willis Davis, secretary. . . . Charlie Callaway is the new owner of the Elite, Decatur, Ala. . . . The old stork passed over the homes of Mr. and Mrs. Claude H. Coley, Jr., and Mr. and Mrs. David L. Hardgree and in both cases left little baby boys. . . . The Alabama Supreme Court in Birmingham, has upheld the constitutionality of a municipal tax on theatre admissions. . . . Bessemer Theatres, Inc., owner of the State and Grand in Bessemer, Ala., had challenged the validity of the tax.

BOSTON

The State, East Milton, reopens December 1, equipped for CinemaScope, with Maurice Sidman as manager. Joseph G. Cohen is handling buying and booking. . . . Two New England Theatres officials, Martin Mullen, president, and Hy Fine, district manager, celebrated birthdays on the same day, Nov. 23. Their offices were filled with flowers. . . . Mr. and Mrs. Paul Carter, the former Adeline Struzzerio, for five years before her marriage secretary of Independent Exhibitors Inc., announced arrival of a son, Gary, at Brockton Hospital. . . . Mrs. Richard Cody, wife of the Montpelier, Vt. exhibitor who operates two drive-ins and two regular theatres, is in Eton Hospital for observation. . . . Joe Cronin, general manager and vice-president of the Boston Red Sox, has been unanimously elected chairman of the executive committee of the Children's Cancer Research Foundation for the coming year. He has been serving as co-chairman of the 1953-54 Jimmy Fund Drive.

BUFFALO

Carl S. Hallauer has been elected president of the Bausch & Lomb Optical Company of Rochester. Hallauer succeeds Joseph F. Taylor, who has been named chairman of the board. . . . It is understood that a modernly equipped (CinemaScope, etc.), motion picture theatre will be included in the big shopping plaza to be erected at Main Street and the Transit Road, Williamsville. . . . Reports have it that Charles Martina is negotiating for the purchase of the North Star drive-in, opened last Fall within the city limits of the city of Rochester. . . . Lester Pollock offered the kids 20 cartoons at his annual Thanksgiving cartoon show in Loew's, Rochester, last Saturday morning and had the youngsters hanging on the chandeliers. . . . In connection with his showing of "The Last Time I Saw Paris," at Loew's theatre in Rochester, Lester Pollock tied up with Noah's Ark in a contest through which Lester offered a French poodle to the person who sent in the best name for the bow-wow.

CINCINNATI

Some area exhibitors, in order to "feel the public pulse," have conducted questionnaire surveys among patrons to determine their preference as to wanting an outstanding single feature and a good short, or a double feature program. It is reported that the majority of patrons favored a single bill, provided the picture possessed sufficient merit. Other exhibitors are said to be considering similar surveys, although it is not believed that the results are likely to inaugurate a trend. . . . Although the exact dollars and cents figures are not immediately available, it is known that the results of the recent "Old Newsboys" Day netted approximately $25,000 for the Cincinnati Variety Club, Tent No. 3, to be turned over to the Hamilton County Organization for Retarded Children. More than 1,500 prominent local citizens from business, professional, civic, fraternal and other groups, donned appropriate garbs and sold a special Variety Club edition of the Cincinnati "Post" on street intersections throughout the city, the purchaser paying whatever "his heart dictated."

CLEVELAND

The high grade of screen entertainment downtown was generally reflected by exceptionally good holiday attendance on Thanksgiving Day. On the screens were "Desiree," "White Christmas" (5th week), "Last Time I Saw Paris," "Carmen Jones" "Drum Beat" and "Sabrina" (4th week). Neighborhood houses playing top product also report better than average attendance. . . . Joseph Rembrandt of the Center-Mayfield theatres, Cleveland and the Ellet in Akron suffered several broken ribs in an automobile collision that occurred last Thursday night. . . . George Delis, general manager of the Interstate Circuit of Steubenville, writes that he and his wife are enjoying their vacation in Greece. . . . Mrs. Fair, wife of one of the owners of the Kenton theatre, Kenton, died. . . . The Essick brothers, Ray and Jack, of Modern Theatres, are planning to go into the travel bureau business specializing in tours paid for on the installment plan. . . . The 1,500-car Miracle Mile drive-in, Toledo, held an invitational opening last Wednesday and a formal opening the following day.

COLUMBUS

RKO Palace, RKO Grand, Loew's Ohio and Loew's Broad co-operated with the Columbus Retail Merchants' Association and the Columbus Transit Company in a nine-day "shop downtown" campaign. Theatres gave guest tickets to shoppers who identified a "Mystery Shopper" who circulated in downtown stores. The transit company and the stores provided free return trips on buses. . . . Mrs. Ethel Miles has installed CinemaScope equipment in the Drexel, Bexley suburban house. . . . Bankers have cast doubt on the financial soundness of a proposed municipal parking garage at Town and Third streets. City officials are considering an alternate suggestion for a combined parking garage and market on the site of the present antiquated Central Market at Town and Fourth streets. Latter site is within walking distance of all downtown theatres.

DENVER

Lorene McCarthy has decided it is too much to drive 37 miles twice a day to operate the Ute, Strassburg, Colo., so she has sold the theatre to Clayton and Edith Crabb. . . . Toni Medley, assistant to Fred Brown, booker and buyer for Black Hills Amusement Co., has taken off for a long-delayed vacation to Oklahoma City. . . . Joe Ashby, general manager of Allied Rocky Mountain Independent Theatres, visited in Steamboat Springs, Colo., where he is partner in a theatre. . . . Tom Bailey, independent film distributor, took off for a sales trip that will include Montana, Idaho and Utah. . . . With two sales meetings in about a week things will be humming at the United Artists Exchange. Jack Schlaifer, home office executive, was in Saturday, and Dec. 7 James Velde, western sales manager, and Ralph Clark, western district manager, will be in. Attending the meetings will be M. R. Austin, branch manager; and salesmen Herbert Buschmann, in from Albuquerque, N. M., and Wm. Sombar. . . . Stanfill Day Stanfill, Alexander Film Co. representative, was in from his Lubbock, Texas, headquarters to spend Thanksgiving.

DES MOINES

An agreement has been reached between representatives of the Clinton Motion Picture Operators local and Central States Theatre Corp. of Des Moines. A union spokesman said a "substantial" wage increase was

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granted for the Capitol and Rialto theatres in Clinton. Agreement was said to have been reached on a four-year contract. Prior to the settlement, members of the 15-man union had voted in favor of striking. . . . Elmer Svendsen has marked his 13th anniversary as operator of the Roxy theatre in Alta. Svendsen estimates he has shown 2,275 films since he took over in 1941. . . . Two more installations of CinemaScope have been announced in the state. They are at the Uptown in Sioux City, managed by Robert Krueger; and the Orpheum in North English, operated by Vance and Dean Smith. . . . One thousand dollars in cash was taken from the safe of the Zephyr theatre in Burlington early one morning recently. Police were called around 4 a.m. after the janitor, Vestal Lord, discovered the theft. . . . Sale of the Schaller Theatre building in Schaller to J. D. Currie of Schaller was effected last week. Previous owner was Mrs. Abbie Feldhans, who operated the theatre for several years. The theatre has been closed since September and the new owner has not yet announced his plans for the building.

DETROIT

A spot check of the neighborhoods showed business on Thanksgiving Day very poor. Nowhere in the dozen or more checked was there any sort of a line. Many houses passed the usual holiday matinee, opening only for the evening show. This was in spite of the predominantly good offerings. . . . The Cinema lobby features an art display of Wayne University students. . . . The Garden, just reopened by E. B. Dudley, will try a fling at presenting recording stars on a five-a-day, three days weekly schedule. . . . Al Ackerman's wife has returned home from hospital surgery. . . . With the new cars crowding the local news, many of the theatre folks are on the road with the various showings. . . . Southeastern Michigan 4-H clubs bought out an entire showing of "This Is Cinerama." . . . Longtime bill poster, Burt Ellsworth, died at 69.

HARTFORD

Al Schuman, former general manager of the Hartford Theatre Circuit, Hartford, has returned to his home at Daytona Beach, Fla., following a brief Connecticut visit. . . . Mr. and Mrs. Ozzie Levison, of West Hartford, son-in-law and daughter of Ted Harris, State theatre, Hartford, and Mrs. Harris, have returned there from a Bermuda honeymoon. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, acted as master of ceremonies for the New Haven Boys' Club annual amateur show Nov. 29. . . . DeChantal Smith, cashier at the Paramount Connecticut exchange for the past 36 years, retired from the company on Dec. 1. . . . P. J. Buchieri has rejoined the Hartford Theatre Circuit as manager of the Lyric. . . . Thomas R. DiLorenzo, son of the late Antonio DiLorenzo of the Daly Theatre Corp., has been promoted to Corporal with the U. S. Army's 24th Infantry Division at Pusan, Korea.

MRS. COCKRILL A MANAGER OF QUIET COMPETENCE

DENVER: Mrs. Vera L. Cockrill, president of the Denham Theatre Corp., with theatres in Denver and Indianapolis, as well as manager of the Denham here in Denver, is probably the first woman exhibitor to present the new VistaVision on a motion picture screen. She brought "White Christmas" to the Denham just seven days after the world premiere at the Radio City Music Hall, New York.

By coincidence, "White Christmas" is the 20th anniversary of close association between Paramount Pictures and the Denham. Mrs. Cockrill's late husband, B. D. (Dave) Cockrill, came to the Denham in 1934, and since that time used Paramount product almost exclusively. As a result Paramount has had a first run in Denver practically every week since that time, on a single bill policy in a city where double bills prevail.

Mrs. Cockrill took over the Denham management following the death of her husband two years ago. She took over at a time of radical changes in the industry, what with 3-D, stereophonic sound, wide screen, etc., along with the advent of television on Denver's four channels. That she has kept the Denham a successful operation attests to her ability. Mrs. Cockrill had considerable management experience before taking over the Denham. She was in theatre management in Indiana when she and Dave Cockrill were married.

Mrs. Vera Cockrill and Ann.

Mrs. Cockrill has followed her late husband's policy of doing only things that are for the advancement of the industry. She has kept up with the changes and has insisted that the equipment at her theatres be kept up with the best available. In addition she supervises the rearing of 8-year-old daughter Ann.

INDIANAPOLIS

Fort Wayne, South Bend, Mishawaka, Richmond and other northern and eastern Indiana cities have joined a stampede from central to eastern standard time, leaving the state with a crazy-quilt pattern. . . . "White Christmas," at the Circle, is leading the town the fourth consecutive week. Manager Dal Schuder says the second day of the fourth week was bigger than opening day. . . . Henry Davidson, formerly in Louisville and Terre Haute, has been named manager of the Vogue, which reopened last week. It was completely renovated while closed for a month. . . . William A. Carroll, secretary of the Allied Theatre Owners of Indiana, returned Sunday from a week's vacation trip in Kentucky. . . . Marge and Gower Champion and Harry Belafonte played to a capacity audience in their stage show, "Three For Tonight," at the Murat Friday.

JACKSONVILLE

Jack Weiner, Metro publicist, enlivened the closing banquet of the Motion Picture Exhibitors of Florida convention by promoting a gold-plated Oscar for Bolivar Hyde of Lakeland, general manager of the Talgar Theatre Company, as the "Beau Brummell of Florida exhibitors." Claude Lee, MPA executive of New York, made the humorous presentation. . . . J. H. "Tommy" Thompson, president of the Motion Picture Theatre Owners of Georgia, headed a large contingent from his state which participated in the MPEOF meetings. . . . The Buena Vista branch office in the Florida Theatre Building is one of eight in the country and will serve the entire Southeast. . . . Manager Al Hildreth presented the San Marco theatre's first CinemaScope program. . . . Johnnee Sims is Marvin Skinner's new secretary at 20th-Fox, replacing Betty Lawrence. . . . Auditor George F. Cooper is slated to be at the 20th-Fox branch for two or three months. . . . George Hoffman, 80, of National Screen Service, was the dean of the MPEOF conventioneers. . . . George Krevo, manager of the Palace theatre, helped the Jaycees Christmas drive of "toys for tots" by putting on a Saturday kid matinee with a used or new toy as the price of admission.

KANSAS CITY

Samuel Abend, vice-president and secretary of Exhibitors Film Delivery Service company, Kansas City, died November 26, aged 59. He entered film distributing work in 1914, on Kansas City's Film Row, and in 1926 joined with E. E. Jameson, in forming the company of which Mr. Jameson was president. Mr. Abend had been active in organization work of the industry here for many years. . . . Senn Lawler, division manager of Fox Midwest, was one of six new trustees of the Liberty Memorial Association (of World War I) elected recently. Former President Harry S. Truman was elected to the board of governors.

LOS ANGELES

Off to Salt Lake City and Denver was Francis A. Bateman, western division sales manager for Republic, to set up world

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premier of "Timberjack," which will debut in Missoula, Montana. . . . Jack Sherriff, Realart salesman, was off to San Diego on company business. . . . Visiting the Row was Gordon Simmons, owner of the North Star drive-in, near Vancouver, B. C. Simmons was formerly a distribution executive in Canada for Warner Bros. . . . Bill Russo, who operates the Casino theatre in San Diego, was off to Las Vegas on a vacation. . . . Barbara Meselson, Realart secretary, was ailing at home. . . . Exploitation man Mike Newman of Columbia Pictures was off to San Francisco. . . . The Senator drive-in in Prescott has been acquired by the Harry L. Nace Theatres, which recently took over the operation of the Elks and Studio theatres there. . . . Walter Goodman, who is a native of the British Isles, has joined the Universal-International exchange as booker for Stanley Cohen, resigned.

MEMPHIS

A three-day annual convention of Theatre Owners of Mississippi, Arkansas and Tennessee opens Monday at Hotel Gayoso in Memphis to study industry problems, hear nationally known speakers and to elect officers. . . . Sessions will be held Monday, Tuesday and Wednesday (Dec. 6-8), James S. Barbery, president of the tri-state organization of exhibitors, Little Rock, Ark., said as he was in Memphis planning the convention this week. . . . "The Last Time I Saw Paris," MGM, did four times average business during the first week of its run at Loew's Palace theatre in Memphis, best business in months. . . . Plaza theatre at Harrison, Ark., has re-opened. . . . Landers theatre at Weona, Ark., has been closed. . . . R. L. Bostick and C. C. Bach, National Theatre Supply Co., attended the Ole Miss-Miss State football classic at Oxford, Miss.

MIAMI

The Al (Florida State Theatres divisional supervisor) Weiss household was heavy with the scent of orange blossoms recently when daughter, Jean Ann, became the bride of Charles S. Vones. Newlyweds are honeymooning on a tour of Florida and will set up housekeeping in Miami on their return. . . . When the stork brought Barbara Irene Hayden to her parents, she made a great grandfather of Wometco employee Gadsden Lewis. . . . Thomas Knowles now has Adelbert Marker to assist him in managing the Variety. . . . Hank Meyer, Miami Beach public relations director, announced Mort Werner, NBC's executive producer, was in the area making arrangements for Dave Garroway's "Today" and Steve Allen's "Tonight" to be telecast from the Beach a full week in January. . . . The stork gave the turkey competition in the Herman (Wometco film buyer) Silverman home, when he made a pre-Thanksgiving delivery of a daughter, Flora Ann. . . . The showing of "Desiree" at the Carib, Miami and Miracle was sparked by the Herb Rau Sunday feature story, in color, on the film and local lad scriptist, Dan Taradash.

MILWAUKEE

Mr. H. Olshan, branch manager here for Columbia, flew to New York to attend the funeral of his mother who passed away there, November 23, at the age of 96. . . . Mrs. F. Ziehm sold her Pulaski theatre after being in the business 26 years. . . . Mr. Otto Setteie has taken over the Pulaski, and he also has a theatre in Seymour, Wis. . . . The Towne theatre in Darlington has pulled out of Unity theatres. Ken Brechler will do his own booking and buying. . . . As of January 1, G. B. Porter of the Classic theatre in Waupin will be doing his own booking and buying. . . . Carl (Chuck) Schmidt, booker at Warner exchange, is a proud father of another boy.

MINNEAPOLIS

John Mowry is the new operator of the Wayzata at suburban Wayzata, having leased the house from Lyle Carrish. Mowry formerly operated the Time at Kenyon, Minn., now being operated by Walter Leistico. . . . Herman Fajola, operator of the Lyceum at Gilbert, Minn., passed away Nov. 22 after suffering a heart attack. . . . Approximately $150 in cash was taken in a break-in at the Bismarck theatre at Bismarck, N. D., described by police as a "professional-looking job." . . . Leslie Larson sold his interest in the Ringsted at Ringsted, Iowa, to Harold Kramer of Whittemore, Iowa. Sale does not include the theatre building. . . . Don Fradet, manager of the Paramount at Brainerd, Minn., is putting on a "Take a Chance" night every Wednesday at the house with admission set at 25 cents for adults and 10 cents for kids. . . . 30,000 school children in the Fargo, N. D.-Moorhead, Minn., trade area received free tickets for the annual "movie jamboree" at Fargo theatres sponsored by the retail section of the Fargo Chamber of Commerce.

NEW ORLEANS

Jimmy Thompson and Doyle Maynard assumed operation of the Don, first run showcase, Alexandria, La., formerly operated by the Don George Inc. Theatres, Shreveport, La. Thompson is one of Alexandria's enterprising young business leaders. Maynard, well known in the film business, both distribution and exhibition, has owned and operated the Don, Natchitoches, La., for the past 3 years. Prior to that was general manager of the Don George Theatres and prior to that field representative for National Screen Service in this territory. . . . Donald B. Fiske closed the Lake drive-in, Lake Providence, La. for the winter. . . . Roland Hoffman, Dixie Theatres Corp., advised that they have closed two subsequent run theatres, the Louisiana, Baton Rouge, and the Folly, Crystal Springs, Miss. . . . Anita Gibson, 20th-Fox, is home recuperating from surgery after a siege in the hospital. . . . Mrs. John Louis Hebert, formerly with U.I., presented her husband with a brand new baby boy. . . . The WOMPI'S are staging a dance December 10 in the American Legion Hall on Royal St. Proceeds will be shared for service projects and national convention expense.

OKLAHOMA CITY

The Rogers and May Theatres, Oklahoma City, held a Thanksgiving variety show, Thanksgiving Day at 10 A.M. It was a special show to help mothers and designed for the kiddies and Dad. . . . S. H. Fabian, president of Stanley Warner, will be a special guest at the 37th annual convention of the Theatre Owners of Oklahoma Inc., next week at the Biltmore hotel. He will be honored at the showmanship banquet on the closing night of the convention. Keynote speaker at the convention will be Pat McGee, former Oklahoma City resident, who now is general manager for Cooper Foundation Theatres and lives in Denver. Morris Lowenstein, TOA president, is general chairman of the convention. . . . CinemaScope, now has been installed in the Center theatre, Oklahoma City. First picture shown with CinemaScope was "Sitting Bull". The new screen is the latest type. . . . Leslie J. Serrett, aged 59, owner of the Pastime theatre, at Hamburg, Ark., died November 20 at a Lake Village hospital. He is survived by his wife, two daughters, and four brothers.

PHILADELPHIA

Melvin J. Fox, head of the independent Fox Theatres circuit; veteran exhibitor Leo Posel, and Norman Silverman, Republic branch manager, were named vice-chairmen of the 1955 Trade Council for the forthcoming Allied Jewish Appeal in charge of the theatrical division. . . . The Roxy, dark for many years, goes on the auction block on Dec. 7. . . . Charles Goldfine's South Philadelphia drive-in, an in-town operation, goes on a weekend schedule for the winter season. . . . Birk Binnard, manager of the Warner, Reading, Pa., was hospitalized. . . . New modern electric marquee sign was installed at the Mayfair, Trenton, N. J., managed by Charles Sweet. . . . Mort Magill, branch manager of United Artists, accepted post of sales supervisor for Buena Vista Productions covering the local, Washington, D. C., and Pittsburgh, Pa., branches. Office space will be taken in each area. Leonard Mintz will remain as Philadelphia branch manager for United Artists. . . . Janet Lewis, United Artists booker, underwent surgery in Women's Hospital. . . . Sol Blumberg, Steifel Theatres chain executive, became the father of a baby girl born in University Hospital last week. . . . Bob Hanover has added amateur shows one night a week at the Riviera in the Manyunk section of the city. . . . Strinestown drive-in, Strinestown, Pa., closed for the season with the suburban Analusia drive-in remaining open for weekends only.

PITTSBURGH

With "White Christmas" practically a certainty to remain in the Penn until Christmas, that house has released "Athena" to the Stanley, one of the few MGM pictures ever to play the Stanley Warner de luxe house . . . "Deep in My Heart" will be the Penn's Christmas picture, with "Young in Heart" pencilled in for the same period in the Stanley.

. . . Kathy Darlyn, featured in the Cypress Gardens sequences of Cinerama, due here for personal appearances in conjunction with the first anniversary of Cinerama in the

(Continued on following page)

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive ins and Indoor Houses SATISFACTION GUARANTEED.- Write for complete catalog and valuable portfolio FREE
First-American products, inc
1717 Wyandotte St., Kansas City 8, Mo.

(*Continued from preceding page*)

Warner on Dec. 8. The Golden Triangle Association, composed of scores of downtown stores, will honor Cinerama at a luncheon in Hotel William Penn on that day for bringing so much business to the downtown area. . . . "Mr. Hulot's Holiday" will follow "The Little Kidnappers" in the Squirrel Hill. . . . "One Summer of Happiness" latest foreign film for the Art Cinema follows the current "French Touch."

PORTLAND

Evergreen's manager of the New Fox theatre has a public relations program going with the public schools. One morning each week, he has about 150 kids accompanied by their teachers visit his theatre. He lectures on how a movie house operates and takes small groups all over the spot. He ends the hour and a half with a cartoon. . . . Oriental theatre set to go on a double bill of second run top product films Dec. 1. . . . Harold Lorimer has a new seamless screen in his Liberty theatre. . . . Louise Todd is back at her desk as Russ Brown's secretary after a vacation in Cottage Grove. . . . "Oregonian" drama editor Herb Larsen is still off duty. He is now home from the hospital but a long way from being well. . . . William Lacy is in as assistant manager of the New Fox theatre. . . . Herb Royster, J. J. Parker's publicity director, invited some of Helen Hayes' "What Every Woman Knows" cast to be his guest at the Broadway theatre when they were in town last week.

PROVIDENCE

William J. Trambukis, Loew's State manager, once again made excellent use of the famous Warren Indian Band in conjunction with the screening of "Sitting Bull". It was a "natural" exploitation stunt. . . . As the days become shorter, and darkness falls on this area sooner, the Bay State drive-in has come up with a novel idea. "Early-Bird" shows are featured on Saturdays and Sundays, with the doors opening at 4:30 P.M., and the show starting at 5. By doing this, the popular open-airer squeezes in a few extra hundred patrons before the customary evening performance. . . . Following the lead recently set by the Quonset drive-in, the Boro drive-in, on the Boston-Providence Post Road, in North Attleboro, has been experimenting with triple-feature shows. The first one offered "About Mrs. Leslie," "Crazy Legs" and "Badman's Territory" all on the same program.

SAN FRANCISCO

Top business of the week was done at the Fox with $25,000 gross for 1st week "Desiree." "White Christmas," in third week at the Paramount, topped the holdovers with a gross of $19,000. . . . "White Christmas" set a new house record at El Rey, Salinas. . . . John Parsons and his partner Robert Kronenberg have engaged designer Santocono to remodel and redecorate their newly acquired Four-Star theatre. The cost is estimated at $10,000 and will include a completely redone auditorium. New Kroeler pushback chairs have been ordered, a CinemaScope screen with Super-Panatar lenses has been installed. A Walker, 28′ screen will be installed and the proscenium widened. A new candy bar and foyer is part of the scheme. . . . Mel Klein, sales manager, Columbia, received a gold watch in token of his 25 years with the company. . . . New at Columbia is clerk Pauline Crofton, new to the industry and our city (from Florida) who replaced Joan Price. . . . Joseph Cannon, cashier, Warner Brothers, is celebrating the birth of his first grandchild, a son, born Nov. 20 to his daughter in Maryland. . . . S. J. Gardner, resident manager, MGM, accompanied by Ted Galanter, west coast press representative, were in Los Angles for a three-day meeting with George A. Hickey, west coast sales manager.

TORONTO

Newest "return" to the newspaper-writing fraternity is Stan Helleur who resigned from the National Film Board to rejoin "The Telegram" as a columnist. Before joining the NFB, Helleur was with Warner Bros. as publicity chief in Canada, and prior to that a columnist for "The Telegram." . . . Staff changes in local theatres are a triangle switch, with Laurie Hole moving from the Village to Alhambra, being replaced by Roy Downey of the Beach while Joe Cardwell of the Alhambra takes over at the Beach. . . . Among the visitors to Toronto were Max Chechik from Vancouver and Molly Rosenthal with her husband Morris from New Haven. . . . Charles Cashman, photo-engraving representative to the industry, is again deputy of York Township. . . . Another visitor to the city was Douglas Yates, Republic Pictures, conferring with Walter Manley, Canadian representative of the company.

ST. LOUIS

An application for the zoning change and a special permit for a drive-in theatre on the east side of Lindbergh Boulevard, south of Kirkwood, Mo., a suburb of St. Louis, has been denied by the St. Louis County Council. . . . The Beck theatre at Thayer, Mo., in the Ozark region of Missouri, has installed a new RCA Dynalite all-purpose screen for CinemaScope pictures. . . . The Cape drive-in theatre recently announced that special guest nights would be continued every night for the remainder of the season with a carload of patrons being admitted for one dollar. . . . CinemaScope was introduced at the Davis theatre, West Plains, Mo., November 26, with the showing of "The Robe". . . . The Coral drive-in theatre, Flat River, Mo., closed for the season November 23 with a free show which the management said was its Thanksgiving thanks for the patronage during the current season. The theatre will reopen in March. . . . The Malco Theatre Corporation of Memphis, Tenn., owners of the Strand, Palace and Liberty theatres in Jonesboro, Ark., has announced it will begin construction soon of a modern drive-in theatre located between Jonesboro and Nettleton in the state.

VANCOUVER

Local theatres had a tough week when Vancouver's 53-year rainfall record was smashed in November. The month's total was 15.54 inches and it's still falling. . . . "White Christmas" in a move over from the Orpheum to the Strand was the best in town. . . . The farming town of Wolseley, Sask., is now without a showplace with the closing of the 200-seat Savoy theatre, operated by K. Walshaw. The town has a population of 1,000. . . . In contrast, Unity, Sask., with a population of 1,250, will have a second theatre. It is being built by the Wouters family of that town. . . . Ross Beesley, of Associated Screen News, is on a visit to Toronto and Montreal. In Montreal he will attend a technical Workshop on TV and motion picture production at ASN studios December 6-8. He is cameraman for ASN in Western Canada. . . . Frank Markey, Audio Pictures supervisor for Western Canada, has left for Toronto to join the head office staff of Audio Pictures. He formerly headquartered here. . . . Frank Kershaw, of Western Drive-in Theatres, Calgary, and Max Chechick, of Mayer Enterprises, Ltd., circuit operator in B.C., are back from Chicago trade show.

WASHINGTON

Sympathy is being extended to Stanley Warner district manager, and Mrs. Charles Grimes on the death of his brother and her mother. . . . Pat Notaro, Roth Theatres, has been promoted to vice-president and member of the board of directors. He was formerly general manager. . . . Nominations at the recent meeting of Local F-13, front office union, included: president, Sara Young; vice-president, Max Rutledge; recording secretary, Sandra Solomon; treasurer, Walter Bangs; financial secretary, Agnes Turner; guardian, Hazel McCarthy; and business agent, George Sullivan. . . .

Claude Ringer, Columbia Pictures head shipper, is back at work after several weeks' hospitalization. . . . Sam Roth, President of Roth Theatres, underwent surgery at George Washington University Hospital. . . . Sympathy went to Donald Cole, Altec Service Washington branch manager, on the death of his wife, Muriel.

South Dakota Exhibitors To Meet December 9-10

SIOUX FALLS, S. D.: The South Dakota Motion Picture Exhibitors will hold a convention at the Cataract Hotel here, December 9 and 10. Approximately 200 exhibitors from South Dakota, Iowa and Minnesota are expected to attend, as well as most of the distributors who service the area and various equipment manufacturers.

Local Admissions Tax Is Repealed in Ohio

SPRINGFIELD: This city has repealed its three per cent admissions tax, effective January 1. It is the largest city in Ohio to do so in several years. Celina, Ohio, has also cut its tax from three per cent to one and one-half per cent.

Judge Rules Schine Houses Not for Sale

BUFFALO: Federal Judge John Knight last week refused permission for the Schine Circuit to sell two of its theatres for non-theatrical purposes, but said that a third, in Van Wert, Ohio, could be so sold. The circuit had previously requested permission to sell 11 theatres and a lot. The Government opposed the petition, claiming it was a major modification of the 1949 anti-trust decree and that it defeated the decree's purpose, which was to end monopolies.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

It Takes More Than Money—To Make or Sell—Movies

ABUNDANCE of available capital to make independent films—and it looks as if there might be more than thirty million dollars in new funds next year—raises the point that more than the money is required for any degree of success. There are two other ingredients that are vitally necessary—(1) the "know-how" and (2) a valuable box-office property, to complete the package.

Producers with a good experience record seldom have any difficulty in obtaining capital—and this is a business that must be refinanced every year. It costs a hundred million dollars, these days, to create a hundred good motion pictures, and where do you think it comes from? Film industry must liquidate its investment and reinvest in new product, every 12 to 18 months, to supply the market. Independent producers, if new, must prove that they have the "know-how" or the bankers will give them a glassy eye.

And good theatrical properties are about as rare as rubies or diamonds. You prospect for them, as you would for nuggets of gold, and you'll find the claims all staked out—and that the diggings are swarming with miners who have gotten their diplomas the hard way. Film industry uses the cream of the crop, from all creative sources, every year, and they buy up in advance the best efforts of all known writers and directors, to insure their supply. It is not easy for any newcomer to make a gold strike.

Of course, you will always be reminded of the story of the very wise guy, a top-bracket executive in film business, who turned down the chance to buy a half interest in "Oklahoma" for $10,000 when it was playing a try-out engagement in New Haven, before it opened on Broadway. He thought it was just a horse-opera with songs, but it grossed more than ten million dollars as a stage show, and will be next year's first big film in Todd-AO. Second-guessers are numerous in the theatre; but first-guessers get rich. Over on Broadway, they average something less than half-a-dozen hits to every 100 stage productions—and the others lose plenty.

Managers know that they can sell a good property at the box office—and that the reverse of the coin comes up when they get a questionable property, without competent "reason why" in any of its departments. Films must make good in production, distribution and exhibition—and the greatest test is in merchandising.

ROUND TABLE CHANGES

Changes in the status of several Round Table members, long active in these meetings, makes news that can be mentioned to the advantage of Quigley Award contenders and previous prize winners. Jim Hardiman has been named director of advertising and publicity for Odeon Theatres (Canada) Limited, and Wannie Tyers has returned to theatre operations as manager of the Odeon Hyland, in Toronto. Jim Hardiman sends us a remarkable duplication of TIME magazine as a continuing report of the recent "Big Show" meeting—with Nicky Langston on the cover, as champion showman.

Senn Lawler, right-hand to Elmer Rhoden in advertising and publicity in Kansas City, has been made a division manager for Fox Midwest Theatres, with the elevation of Mr. Rhoden as president of National Theatres, and Joe Redmond, Jr., whom we've known on his home grounds, takes over Senn's post in the Midwest. We'll look for news and "Contact" with many friends in the company. Pierce McCoy phoned us from Augusta, Ga., to announce that he resigned his post there, to enlarge upon other business interests of his own, for greater opportunity and profit.

Bill Dock has resigned his post with Florida State Theatres in Miami, to join up with an automotive concern, and we hear that Howard Pettengill will leave Jacksonville and go to Miami, where the climate is better. That's something we must check on, come February and vacation in Florida.

¶ ROBERT C. RUARK, who is now in film business with his new "African Adventure" in Pathecolor, had an amusing item in his syndicated newspaper column the other day. Says a very young gentleman of his acquaintance, who is a passionate devotee of the Hopalong Cassidy school of televised culture, has asked a searching question, for which he cannot supply a ready answer. "Why," asks the tot, "are they called cowboys? You never see any cows!" Git along, little dogie—out of the picture.

* * *

¶ MIKE SIMONS has a good trick, on the tables at each of MGM's "Ticket Selling Workshops"—and that is a press release, ready in advance, for each manager to take back to his hometown paper, as a news story of his presence at a regional meeting of theatre owners and managers, engaged in advertising, promotion and exploitation for mutual aid and benefit. The fact that there are also representatives of newspapers and other services as speakers at the Workshop meetings is sufficient to attract the favorable attention of editors. And it is always news at the local level.

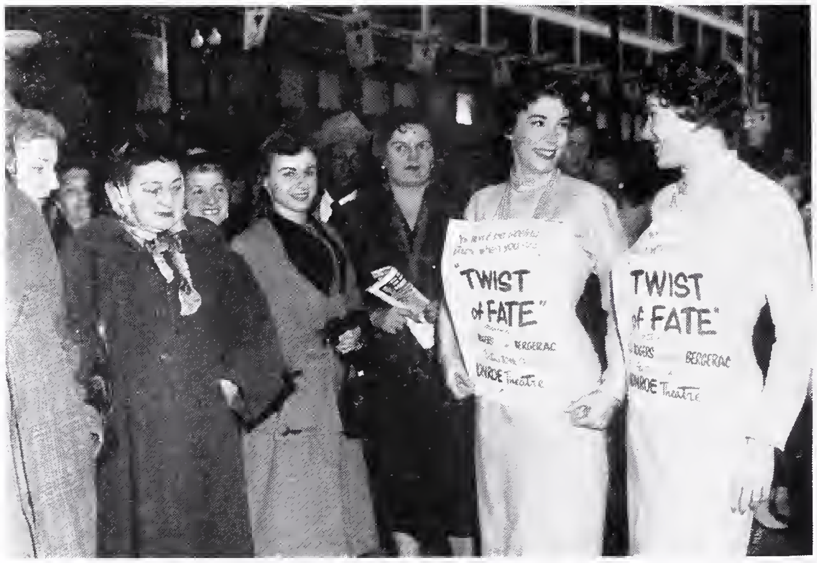
* * *

¶ JOHN WANAMAKER is closing his historic New York store—one of the oldest and best known department stores in the world—to concentrate on a number of small stores in new suburban shopping areas, following the new pattern of population trends. And an interesting fact is disclosed in the advertising trade magazine, TIDE. New York newspapers say they will lose $650,000 a year in advertising revenue with the closing of the store. The New York *World Telegram and Sun,* in negotiation with the Newspaper Guild to offset a demand for wage increases, say they will lose $200,000 in earnings. This is a fair example of what happens to newspapers and advertisers generally if and when theatres close. Only they aren't quite as quick to discover the chain reaction. —*Walter Brooks*

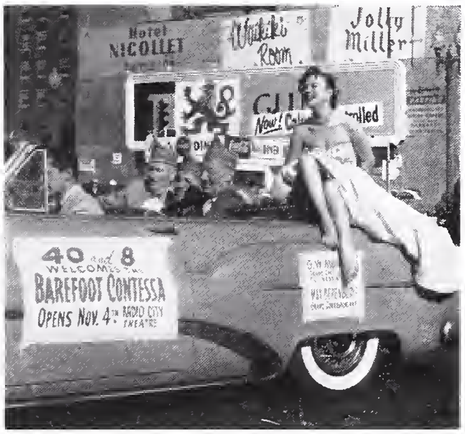
Tiff Cook sends a picture of "Miss Torso"—subject for an amateur photographers contest, arranged by Len Bishop, manager of Shea's theatre, Toronto, as exploitation for "Rear Window"—all done on the theatre mezzanine against a photographic background, for the benefit of Hadassah.

You've heard of "Bank Night" in a theatre—well here's theatre exploitation in a bank, with Ginger Rogers, in person, signing her name for fans, but not to checks, in the lobby of the Chicago Federal Savings and Loan Bank, as promotion for United Artists' "Twist of Fate" at the Monroe theatre—and below, two "look-alikes" parade as trim-twin ballyhoo for the same picture, in Chicago's busy Loop.

Promotions You Take To The Bank!

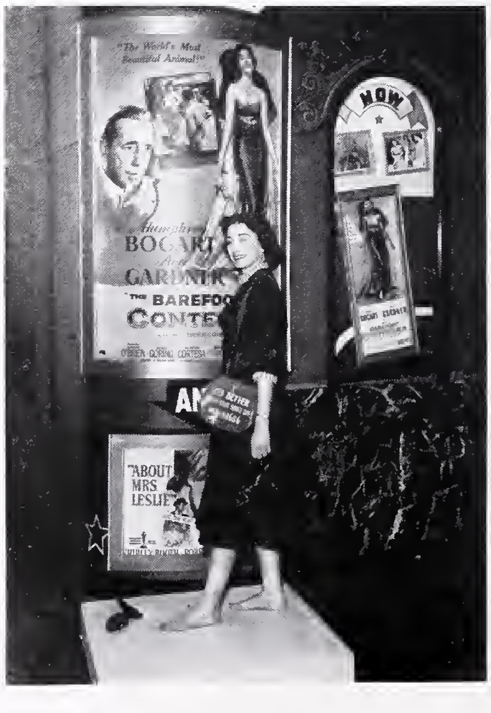


TWIST of FATE
ROGERS BERGERAC
MONROE Theatre
TWIST of FATE
ROGERS BERGERAC
MONROE Theatre



Hotel NICOLLET
Waikiki Room
Jolly Miller
40 and 8
WELCOMES
BAREFOOT CONTESSA
OPENS NOV. 4th RADIO CITY THEATRE

The Legion Parade admires "The Barefoot Contessa" in Minneapolis, at left, for the opening at the Radio City theatre; below, thirty-three (count 'em) Ava Gardner "look-alikes" make this appealing spread on television for the "Contessa" at Loew's State theatre, Cleveland; and, at right, "Better With Your Shoes Off"—as proclaimed by manager Bob Turner, of the Fifth Avenue theatre, Seattle, for the same picture.



"The World's Most Beautiful Animal!"
NOW
BOGART
GARDNER
THE BAREFOOT CONTESSA
"ABOUT MRS LESLIE"

89 National Theatre Men On the Coast

The first gathering of National Theatre executives and managers is under way in Hollywood as this is written and will be fully reported in the news pages of the HERALD. Elmer Rhoden, newly-elected president of the circuit, called the meeting to emphasize the new allocation of funds for advertising research, to determine relative values of various media now in use, and to establish current belief in admission prices, the public's taste and recreation habits. A nationwide incentive plan for theatre managers will be announced.

Among many members and friends of the Round Table who are present are Alan May, John E. Lavery, F. C. Ireland, Lynn Baughman and Fred Mains, from the Los Angeles office. From Fox West-Coast, as a National Theatres subsidiary, were Edwin F. Zabel, George Bowser, M. Spencer Leve, T. H. Sword, Laurence A. Peters, Bert Pirosh, M. A. Lundgren, A. M. Ahlskog, Andy Krappman, W. H. Lollier, Thornton Sargent, Jesse E. Elliott, Irving Epsteen, R. H. McCullough, John Hodges, Paul Scherer, James Cox, William W. Jenson, Jack Wilson, James Dillon, Walter Bantau, Roy E. Evans. Bruce Fowler, Fred Glass, John Klee, Stanley Brown, Ernest Sturm, Homer Gill, Dick Smith, Joseph P. Tuohy, Everett Sharp, Frank Prince, Dean Hyskell, Pete Latsis, Perry Pasmezoglu, Chet Eckert, Gurd Price, Phil Anawelt, Dan Polier. The delegation was headed by John B. Bertero, president.

From Fox West-Coast San Francisco office, are James Runte, George Milner, Cliff Reynolds, Herman Kersken, Fay Reeder, Robert Rothafel, Clarence Poos, Louis Tavolora and Robert Northmore.

From Fox Midwest, Kansas City, are Richard P. Brous, Senn Lawler, Len Pope, Frank Bamford, Howard Milton, Leon Robertson, James Long, Ed Haas, Harold Hume, Fred Soutar, John Meinardi, Ralph Adams, Charles Schaefer and Joe Redmond, who succeeds Senn Lawler as advertising and publicity director for Fox Midwest.

From Fox Midwest, Kansas City, are Frank H. "Rick" Ricketson, Jr., Robert W. Selig, Robert W. Garland, Paul Lyday, Melvin C. Glatz, Ray Davis, Tom Brennan, Jack McGee, Harold Rice and Harry Green. From Fox Evergreen Theatres, Portland, were William Thedford, Frank Christie, Russ Brown and G. S. Patterson. From Fox Milwaukee Theatres, were Gordon Hewitt, Thomas Harnett, Al Frank and Al Camillo.

William Moclair, managing director of the Rox Theatre in New York, Dave Idzal, from Detroit, and Harold Seidenberg, from Philadelphia, are also present. Thornton Sargent, National Theatres public relations director. is conducting the managers' meeting with details of the new program. Andrew Krappman reports on refreshment sales.

CONTENDERS FOR QUIGLEY AWARDS

MARK ALLING
Golden Gate
San Francisco, Cal.

ROBERT BARKER
Del Mar
Santa Cruz, Cal.

FRED BARTHOLDI
Paramount
Long Branch, N. J.

ROBERT F. BEARD
Edwards, Azusa, Cal.

A. J. BENYA
Union
New Albany, Miss.

H. G. BOESEL
Palace
Milwaukee, Wis.

RAY BOYEA
Broadway
Newburgh, N. Y.

E. R. BRENNAN
Bay, Green Bay, Wis.

C. F. BRODIE
Regal, Barrow, Eng.

PAUL BROWN
Fresno, Fresno, Cal.

WALLACE BRUCE
Fox, Lyons, Kansas

A. BUCKLEY
Regal, Halifax, Eng.

FRANK BUDD
Odeon
Melbourne, Aust.

HARRY BURKE
Community
Saratoga Springs, N. Y.

ED BURROWS
Odeon, Brantford, Can.

D. M. CAMPBELL
Regal, Stirling, Scot.

JIM CAMERON
Capitol
Ft. William, Can.

DALE CARLSON
Madison
Madison, Wis.

LOU COHEN
Poli, Hartford, Conn.

MAX COOPER
Cove
Glen Cove, N. Y.

JOHN G. CORBETT
Glove
Gloversville, N. Y.

R. J. CRABB
Lyric
Wellingborough, Eng.

FRANK M. DEANE
Woodbridge
Woodbridge, N. J.

RICHARD DE BOW
Trans Lux, New York

ANN DE RAGON
Paramount
Plainfield, N. J.

J. DI BENEDETTO
Poli, Worcester, Mass.

CARL DICKERSON
Colonial
Norwich, N. Y.

MICHAEL DORSO
Lawrence
Trenton, N. J.

JOHN M. ENDRES
Calderone
Hempstead, N. Y.

HAL W. ENGEL
Temple
Union City, N. J.

JOHN S. FALCO
Majestic, Beloit, Wis.

GEORGE FASCHER
Carlton
Red Bank, N. J.

CARL J. FERRAZZA
Keith's, Cincinnati, O.

PAUL FLODIN
Paramount Films
Stockholm, Sweden

M. J. FURLONG
Plaza, Sudbury, Can.

J. A. GALLACHER
Regal
Kilmarnock, Scot.

CHARLES GAUDINO
Loew's
Springfield, Mass.

SAM GILMAN
State, Syracuse, N. Y.

JOHN W. GODFROY
Paramount
Ashland, Ky.

DIANE GORDON
Central
Jersey City, N. J.

LEN J. GOUIN
Capitol
Peterboro, Can.

BOB HARVEY
Capitol
North Bay, Can.

MAURICE E. HENSLER
Auburn
Auburndale, Fla.

RAYMOND HOLLY
Capitol
Union City, N. J.

D. HUGHES
Cabot, Bristol, Eng.

MARION HVASTA
Towne
Milwaukee, Wis.

BOB HYNES
Mayfair
Asbury Park, N. J.

E. E. JOHNSON
Strand, Madison, Wis.

PHIL KATZ
Stanley
Pittsburgh, Pa.

JACK KEEGAN
9-W Drive-in
Kingston, N. Y.

GEORGE KEMBLE
Strand
Perth Amboy, N. J.

MICHAEL KING
Nortown
Eglington, Can.

ARNOLD KIRSCH
De Luxe, New York

SHELDON KLIMAN
Riviera
Hastings, Minn.

JOHN E. LAKE
Savoy, Luton, Eng.

LEO A. LAJOIE
Capitol
Worcester, Mass.

RALPH LANTERMAN
Community
Morristown, N. J.

H. LAYBOURNE
Odeon, Southsea, Eng.

J. J. LEFAVE
Capitol, Windsor, Can.

AL LESSON
Poli, Bridgeport, Conn.

B. C. LEWIS
Regal, Dursley, Eng.

ED LINDER
Gopher, Minneapolis

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

JOHN LORENZ
Pascack
Westwood, N. J.

LOUIS LUTZ
Uptown, Detroit, Mich.

T. MURRAY LYNCH
Paramount
Moncton, Can.

MERT MARTIN
Unique
Gunnison, Col.

MALCOLM MILLAR
Gold Dobrow Theatres
Pahokee, Fla.

KAY J. NAIFY
California
Sacramento, Cal.

ROSELLA NEWMAN
Victory
Evansville, Ind.

ROBERT OSBORN
Kingston
Kingston, N. Y.

JACK PARDES
Park, Morristown, N. J.

GEORGE PETERS
Loew's
Richmond, Va.

LESTER POLLOCK
Loew's
Rochester, N. Y.

DAVE ROGERS
Paramount
Asbury Park, N. J.

MAX RUBIN
Paramount
Syracuse, N. Y.

LEO RYAN
Congress
Saratoga Springs, N. Y.

SYDNEY L. SALE
Granada, Dover, Eng.

JERRY SAVOIE
Victoria
Ossining, N. Y.

DAL SCHUDER
Circle, Indianapolis

JERRY SCHUR
Crotona, New York

IRVING SCHWARTZ
Pelham, New York

N. SCOTT-BUCCLEUCH
Regent, Norwich, Eng.

HAROLD SHAMPAN
Odeon, London, Eng.

LEO SCHUESSLER
Sheboygan
Sheboygan, Wis.

JACK SIDNEY
Century
Baltimore, Md.

BOB SKAGGS
Florida
Jacksonville, Fla.

JOE SOMMERS
Broadway
Kingston, N. Y.

SOL SORKIN
Keith's
Syracuse, N. Y.

MURRAY SPECTOR
Plaza, Englewood, N. J.

MIKE STRANGER
Plymouth
Worcester, Mass.

MYRON STREIZANT
Boulevard, New York

EVAN THOMPSON
Fox
Hackensack, N. J.

W. K. TRUDELL
Capitol, London, Can.

BOB WALKER
Uintah, Fruita, Col.

G. A. WALTERS
Prince Edward
Charlottetown, Can.

JOHN V. WARD
Seneca
Niagara Falls, Can.

LILY WATT
Odeon
Coatbridge, Scot.

DAVE WEINSTEIN
Atlantic
Pleasantville, N. J.

D. H. WESTERN
Regal, Torquay, Eng.

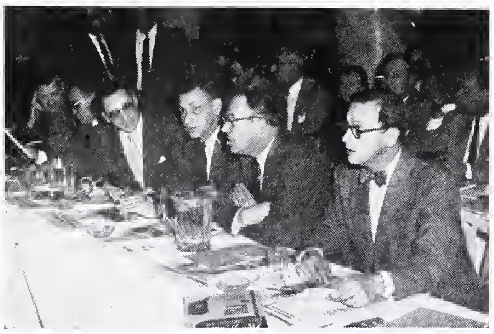
GEORGE WHARTON
Essoldo
Newcastle, Eng.

H. F. WILSON
Capitol Chatham, Can.

D. J. WOODALL
Regal, Tring, Eng.

JIM ZIMMERMAN
Strand, Marietta, Ga.

INDIANA TURNS OUT FOR TICKET SALES



MGM's "Ticket Selling Workshop" in Indianapolis had even better attendance than the first of this constructive series in Pittsburgh, where we were a witness. Mike Simons reports that 325 theatre managers and operators were present, for a refresher course in showmanship. Above, at left, L. J. "Bill" Williams, small town theatre manager from Union, Mo., who was a principal speaker; and opposite, from Indianapolis, John Stearns, Keith's theatre; Al Hendricks, manager of the Indiana theatre, Dal Schuder, good Round Table member and manager of the Circle theatre; Dale McFarland, general manager of Indianapolis Amusement Co.

Below, at left, a group from M. Switow & Sons theatres—(but not our good friend, Sam)—seated: George Jaeger, Vondee theatre, Seymour, Ind.; Guy Roehm, Grand theatre, New Albany; A. J. Kalberer, Indiana theatre, Washington Ind.; Curtis Dunn, West End, Louisville; and Earl Payne, buyer for the circuit, with headquarters at Louisville. Standing: Joseph Hedden, Cozy theatre, Louisville; Art Standisch, Kentucky theatre, Louisville; John Phelps, La Rose, Jeffersonville; and Russell Bronson, Ritz, Shelbyville.

At right, J. B. Weddell, Walnut, Lawrenceburg, Ind.; Jerome Vogel, River Park, South Bend; Rex Carr, buyer for Y. & W. Amusement Corp., Indianapolis; Ray Brenner, city manager for the same circuit in New Castle, Ind.; Ray Howard, circuit supervisor for Y. & W. at Gary, and Claire Jones, manager of the Palace theatre, Gary. Marc Wolf's boys seem to be paying close attention to workshop tactics.

George Peters First With Metropolitan Opera-TV

A lot of good campaigns from George Peters, manager of Loew's theatre, Richmond, Va., but he is first in these entries to submit a campaign on his TV-performance of "Opening Night at the Metropolitan Opera"—which was an attraction priced at $3, $4 and $5, as a closed circuit telecast direct from New York, via Theatre Network Television. Had a lot of local advertising and publicity—beyond any usual newspaper breaks—and tickets were available through the Civic Musical Association. Local and New York reviews printed in Richmond papers indicated that the performance was viewed with applause and much enjoyed by the audience in Richmond. A souvenir book, originating in New York with the Metropolitan Opera, was underwritten by a back-cover advertisement.

Sending the Family To The Movies—in Albany

ALBANY, N. Y.: Stanley Warner Zone Manager Charles A. Smakwitz and his aides were further convinced, by the fine business which kiddie Thanksgiving morning shows drew in theatres of Albany, Troy and Utica, that they had added a staple to the holiday promotion. Copy slanted "To All Mothers—Send Dad and the Family Down to a Great Show While You Prepare That Big Dinner" again proved potent. A Mickey Mouse movable puzzle was given to each child.

A. O. La Flamme, manager of the Strand, Albany, dressed five ushers as Pinocchio characters, for lobby, aisle and stage appearances, to entertain the youngsters. Stunt proved very popular, La Flamme said. The costumes were loaned by National Biscuit Company, to which the theatre extended reciprocating publicity.

Reade Men Are Active Contenders

Al Floersheimer, director of advertising and publicity for Walter Reade Theatres, now "in residence" in a handsome Colonial mansion, Mayfair House, on Deal Road, Oakhurst, N. J. (we have full directions for getting there, and an invitation to come out and see him sometime!) sends in five full bundles of campaigns prepared by managers of Walter Reade theatres, which are duly entered for the Quigley Awards in the fourth quarter. Al says we will find them "very interesting"—and we find them very good showmanship.

A lot of good Round Table members, frequent contenders in previous quarters, are here represented. Bob Hynes, manager of the Mayfair, Asbury Park, sends pictures and proof of his skills. John Balmer, manager of the Strand, Plainfield, is another whose previous records have been well known in these meetings. Harry Burke, manager of the Community theatre, Saratoga Springs, had an entry on "Susan Slept Here." Ted Davidson, at the Majestic, Perth Amboy, submitted a fat package of pictures, tear sheets and other evidence of his exploitation. Ralph Lanterman, at the Community theatre, Morristown, was another. Ann DeRagon, who manages the Paramount at Plainfield, is also a good "showman" in this league.

Good entries from drive-in theatres are welcome, and among these were Jack Keegan, of the 9-W drive-in, Kingston, Dave Weinstein, at the Atlantic drive-in, Pleasantville, Frank Dean, at the Woodbridge drive-in, Woodbridge, N. J., and Mike Dorso, at the Lawrence drive-in, Trenton. A fine exhibit of showmanship.

Red Brick Background Paper for Lobby Use

Francis Barr, of the publicity department of Interstate Theatres in Dallas, sends photos and an advertising sheet issued by Evans Printing and Poster Company, suggesting the use of "red brick" background paper to build lobby and front displays, particularly in the current example, for "Rear Window"—as demonstrated at the Majestic theatre. The "red brick" style will come in handy for building lobby and inside displays for Christmas—you can build your own fireplaces without joining the bricklayers union.

YOU CAN ALWAYS DEPEND ON
FILMACK
1327 S. WABASH CHICAGO 5, ILL.
FOR THE BEST SPECIAL TRAILERS
630 NINTH NEW YORK 36, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

EVERYONE'S BUYING 'EM! MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50; 17″—$1.75; 24″—$2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PRESENT CINEMASCOPE WITH ADJUSTABLE anamorphic lenses $695 pr. Mirroclaric metalized seamless screens $1 sq. ft. Prompt shipments, lowest prices all sizes projection lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

SPECIAL PURCHASE! FROM LARGE CIRCUIT quantity Simplex rear shutter double-bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only $99.75 each. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

VALUES UNSURPASSED! DEVRY DUAL SOUND projectors w/amplifier, speaker, excellent $595. Available on time. Holmes L25N amplifiers, rebuilt $95; used rewinds $6.95 set; automatic enclosed rewinds, excellent, $45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

GO WIDE-SCREEN & CINEMASCOPE FOR bigger grosses. Adjustable anamorphic lenses $695, promptly available. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

BRIDGAMATIC 16/35MM DEVELOPING MAchine, $1795; Rolling stand multiple floodlites holding 12 bulbs, $180 value, $29.50; Cineflex 35mm reflex camera, magazines, lenses, motor, $695; Bell & Howell 35mm foot splicers, $595; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING EQUIPMENT

NEED CHAIRS? S.O.S. HAS 'EM! SEND FOR Chair Bulletin showing our tremendous stock at knock down prices. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

ON BEAUTIFUL GULF COAST, 850 SEATS, HAS everything. Only 8 years old, store rentals $300 monthly, permanent military base. Will sell or lease with option to buy. Will consider any reasonable offer or terms. Box 2819, MOTION PICTURE HERALD.

FOR LEASE OR SALE: 400 CAR DRIVE-IN theatre, located in southwest Virginia, modern, doing excellent business, all year round showing. Simplex equipment, new. Excellent proposition and proven success. Terms arranged. Write Box 2817, MOTION PICTURE HERALD.

WANTED TO BUY

WURLITZER ORGAN, FOUR KEYBOARDS. FRED HERMES, Sixth St., Racine, Wis.

WANTED: ONE USED THEATRE DIMMER, 1500 Watt. SUPERBA THEATRE, Charleston, Miss.

BUSINESS BOOSTERS

BINGO DIE-CUT CARTS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

PRIVATE "EYE" BADGES, PARTY FAVORS. Catalog on request. HECHT, 3074 Park Ave., New York 51, N. Y.

BUSINESS OPPORTUNITIES

LEVEL LAND FOR SALE OR RENT, AT CITY limits, good thriving community, has a drawing population of 125,000, ideal for outdoor theatre. Box 2821, MOTION PICTURE HERALD.

ATTRACTIONS ARE BIG BUSINESS. NAtionally known tropical gardens, lakes, streams, springs. Main highway. 200,000 visitors. Bargain. Terms. Box 1271, Clearwater, Fla.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

POSITIONS WANTED

PRESENTLY EMPLOYED. LEGAL ADMINIStrative accountant with previous up-to-elbows experience theatre operations desires return to motion picture or related fields. College trained. Natural flare showmanship. NYC preferred. For complete resume write Box 2822, MOTION PICTURE HERALD.

HELP WANTED

LEADING DRIVE-IN CIRCUIT OPERATING IN East and Middle West requires an experienced district manager. Booking and buying experience preferred. Must be willing to travel. Excellent income, security and incentives for the right man. Write for personal interview stating experience and qualifications in full. Enclose photo. All replies will be treated as confidential. Address: SMITH MANAGEMENT CO., Attention Personnel Department, 82 Newbury St., Boston 16, Mass.

Welch Argues for "Line" In Massachusetts Court

BOSTON: "Massachusetts has motion picture censorship in its most painful and exquisite form," Joseph N. Welch, attorney for RKO Radio Pictures, said in the Federal Court here this week as he argued in favor of a preliminary injunction restraining Massachusetts officials from banning RKO's "French Line" in Boston, Lynn and on Sundays throughout the Commonwealth. Mr. Welch said the company has lost several hundred thousand dollars by the banning of the film and added that the company is not seeking damages, but would be content to get a restraining injunction.

I.F.E. Screens "Aida" for New York Student Editors

Fifty editors and faculty advisors of metropolitan New York high school and college newspapers were to attend a special invitational showing of I.F.E.'s opera film in color, "Aida," at the Little Carnegie theatre in New York Thursday afternoon. After viewing the film, the student editors were to meet and interview impresario S. Hurok who, along with I.F.E., is presenting the picture.

National Theatre Asks U.S. to Extend Deadline

WASHINGTON: National Theatres has asked the Justice Department for another extension of its divestiture deadline.

The present deadline for the theatre chain to complete its divestiture under the consent decree is Dec. 7. When it got its last extension on June 7, it had some 17 theatres and theatre properties which still had to be disposed of.

The request for another extension was put before the Department in two days of meetings by John Bertero, vice-president of National Theatres and president of Fox West Coast Theatres. He was accompanied by F. W. Pride of Dwight, Royall, Koegel and Caskey and by West Coast attorney W. B. Carman.

Split Italian Partnership

ROME: Producers Carlo Ponti and Dino De Laurentiis, who have been partners in the Ponti-De Laurentiis production company, have announced the dissolution of their partnership and the formation of their own individual companies.

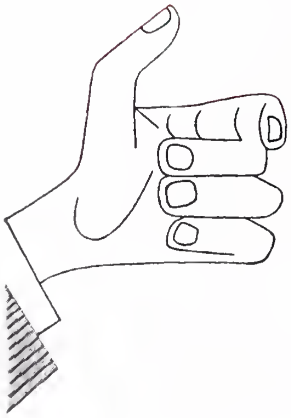
Ponti-De Laurentiis will continue to function in order to handle the product already turned out under the partnership and to handle the company's studios. Among the pictures turned out under the joint aegis of the two producers is the forthcoming "Ulysses," starring Kirk Douglas and Silvana Mangano, in private life the wife of Mr. De Laurentiis. Also awaiting release is "Mambo," starring Shelley Winters, Miss Mangano, Michael Rennie and Vittorio Gassman.

The new De Laurentiis company now is making preparations for the production of a feature film in Finland.

Here's how you can *keep the change*

E PLURIBUS UNUM
V

What's left after customers buy their tickets at your box office? Coins to jingle in their pockets . . . or extra profits to show in your ledger? It all depends on you. Theater patrons have proved from coast to coast that they enjoy delicious Coca-Cola when they come to see the show. It will pay you . . . handsomely . . . to make Coke available in your house. For details on a variety of vending equipment, write The Coca-Cola Company, P.O. Box 1734, Atlanta, Georgia.



SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra profit

"COKE" IS A REGISTERED TRADE-MARK.

THEATRE
SALES

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, Associate Editor

Suggestions for Increasing Sales from the IPA Meeting

Presenting representative talks made by leading figures in theatre refreshment operations at the 1954 meeting of the International Popcorn Association last month in Chicago.

■ ■ ■

Methods That Can Increase Candy Sales
By VAN MYERS, Wometco Theatres, Miami, Fla.

•

Is Candy Being Properly Priced?
By CARL SIEGEL, Stanley-Warner Theatres, New York.

•

New Ideas in Drink Dispensing Equipment
By MELVIN RAPP, of APCO, Inc., New York.

•

How Can Beverage Sales Be Improved?
By KENDALL WAY, Interstate Theatre Circuit, Dallas, Tex.

WHAT ARE YOU DOING TO BOOST CANDY SALES?

By Van Myers

VAN MYERS

THERE ARE no panaceas or exact scientific formulas in this field, but there are certain patterns of merchandising that have and will prove successful. It is important to understand, however, that no one speaks as an expert. You are catering to the public, and public tastes vary not only in different parts of the country, but in fact from theatre to theatre in the same city. A class house, for instance, might not sell the same merchandise as a sub-run neighborhood house, or a drive-in theatre.

In this respect each general manager must experiment with the price lines and type of merchandise for each individual location until he has attained a successful pattern for approaching maximum sales. Each theatre then is an individual merchandising entity, and the products sold, and the price lines must cater to the peculiar taste of its patrons. The knowledge of what to carry can only be gained by analysis based on experience.

So we must understand from the outset that you are bounded by the six or eight or ten feet of allotted candy display space, and what you place in that space is terribly important if you are to maximize sales, but no one can answer the problem except yourself after you have gained a thorough understanding of the taste and wants of your patronage. Few theatres are exactly analogous and hence there is danger in comparisons.

In my opinion, it is fundamental and basic that you realize that theatre vending falls into the category of "impulse selling." By that phrase, I mean that theatre patrons primarily come to see a show, gravitate to a concession counter that is well-placed, well-lighted; and having a limited time to buy, must quickly and impulsively make a decision. Hence merchandising and selling techniques must be geared to this psychology of purchasing.

MERCHANDISING DISPLAYS

Logically, then, one of the most important factors in this type of selling are displays. We find mass displays most effective. In most cases we use open top step counters with mirrored backings and we pile our candy high and in neat stacks. By using mass displays, we place our more expensive and higher profit items in the most prominent positions. We find that a goodly percentage of patrons have not made up their mind what they want to buy when they approach the counter, and hence will pick up and purchase the closest or nearest item.

I say again, we believe in mass displays available to the patron's touch. A person will pick up a candy bar and wait to be served, but may not wait for an attendant to serve him from inside the counter. The length of time for each transaction might be the same, but the psychology is not.

People say to me, "Aren't you afraid of shortages or pilferage?" Certainly, we don't want shortages, and we have been successful in controlling them well within the national averages of control. Just remember, then, when you run undue shortages, it isn't your patrons, but most likely a careless or dishonest employee.

So much for display. To maximize sales, you must *sell*. Your salesgirls mustn't passively put in time, but actively sell. Salesgirls must be instructed to use prepared sales phrases, remembering that the first ten words spoken in impulse selling is more valuable than the next 10,000. If a sales attendant said to every patron, "Would you like to try a delicious package of chocolate almonds, 25c size?" she probably would sell to a certain percentage of all undecided purchasers. You can make your own phrases, push what you want, but you will increase sales with "active" and "suggestive" selling.

SUGGESTIVE SELLING

"Suggestive" selling, too, is effective percentage-wise. After a patron has effected a purchase, the salesgirl could say, "Would you like to try this new imported chocolate bar?" or whatever you want to push. Again by selling additional merchandise to a percentage of purchasers your sales will increase.

So increase your sales with "active" and "suggestive" selling. We have talked now about better merchandising through techniques of displays and salesmanship. Let's discuss a third and most important stimulus to retail selling-*incentive*.

No one, regardless of who he is, works at peak capacity perpetually. Furthermore, if there is no incentive in direct relation to efforts and ability, other than straight wages, sales people may never perform effectively.

We use two devices to keep our sales help primed and active. Firstly, we have used for many years incentive plans for managers and better and loyal salesgirls. I don't want to discuss the mechanics of these plans here, but our theatre managers' incentive plan is entirely different from our salesgirls', although both are rewarded directly in relation to their efforts and results. These plans act as a constant stimulus to sales.

Most of you have run such contests and know how important proper timing and format are. You must use a fair basis of competition, substantial prizes, enthusiastic follow-ups. And don't attempt to sustain interest over too long a period of time. We run these competitive campaigns periodically and our results are measured in thousands of dollars in increased business.

To sum up: To maximize your sales, firstly you must choose your products and price lines, carefully tailoring them for the individual situation. Secondly, you should display your merchandise to best advantage with mass displays. Thirdly, your sales help must actively sell. And last, but not least, stimulate your help with incentives and competitive contests. You do all these things conscientiously and I will guarantee that you will increase sales.

IS CANDY BEING PROPERLY PRICED?

By Carl Siegel

CARL SIEGEL

I, FOR ONE, have always been against low-priced candy in theatres. We are in an impulse business; no one comes to a motion picture theatre because he is hungry — no one comes to the theatre because of a desire for popcorn. When the house-wife or girl-friend is out for an evening of entertainment the money that is spent at the confection stand is invariably spent by the man of the house and the frugality of the housewife is not particularly upset by higher prices.

Only five years ago, most of the candy sold in our theatres was priced at 5c, and popcorn was sold at 10c. Today, no more than 5% of our total sales of candy is sold at what is known as the 5c price—it is now sold at 6c. In first-run downtown theatres we carry only one or two varieties at the 6c price. Naturally, we carry 5c merchandise in machines, but on the other hand, we carry 10c merchandise in 50% of our machines.

Sporting events, legitimate theatres, concerts and carnivals have always demanded more for their merchandise, therefore the public was receptive to higher prices long before the motion picture theatres got into the concession field. I know a great many of you people still carry 5c and 10c candy and worry about raising the prices. You seem to be afraid of hurting your box-office. This is ridiculous. As you know, very few people come to a bad picture, but if the public wants something and knows it is good, it is willing to pay anything for it. Never lose sight of the fact that it is a captive audience.

NEW IDEAS IN DRINK EQUIPMENT

By Melvin Rapp

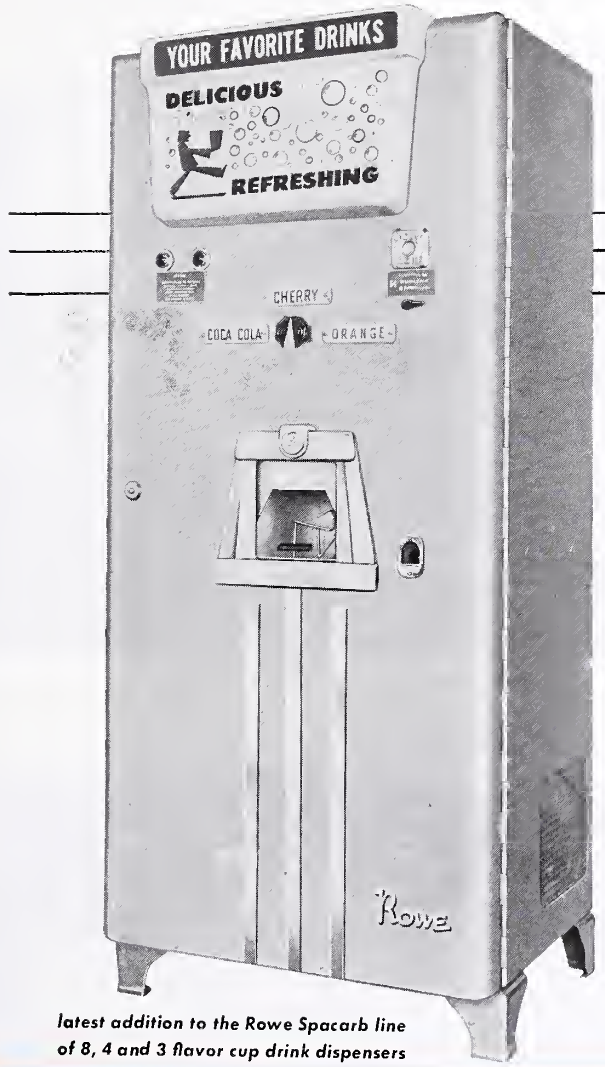
MELVIN RAPP

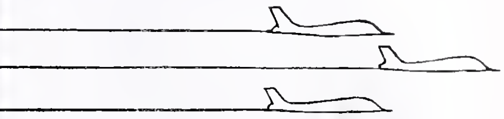
MOTION PICTURE theatre attendance figures in the United States are conservatively estimated at better than 50 million people weekly; and if we accept a trade estimate that one out of every five theatre patron purchases a soft drink, we then get a very graphic picture of the vast potential that automatic soft drink cup dispensers can tap.

These drink venders have become a cinema fixture because of their profitable contribution to your concession earnings. There is nothing unusual about this since people who go out to be entertained are in the mood for refreshment; and a soft drink adds that much more to their enjoyment. Now with these figures as evidence of the vast market for the sale of soft drinks which you have available, any proven ideas and facts in connection with this type of automatic vending equipment which can increase your soft drink sales volume should prove of interest to all of you.

The modern soft drink cup dispenser can increase your present sales volume from 20% to as high as 75% over older type equipment, and more important, along with

(*Continued on page* 8-R)





latest addition to the Rowe Spacarb line of 8, 4 and 3 flavor cup drink dispensers

FIRST TOP FLIGHT CUP DRINK VENDOR AT AN ECONOMY PRICE

most flexible for beverages
in any combination
cold • hot • carbonated • non-carbonated

Retains all the famous quality features developed by Spacarb... with new and exclusive additions. The least complicated multi-flavored dispenser ever offered.

Simplified electrical and mechanical components assure a minimum of service and a maximum of performance, economy and profit.

THE D-600

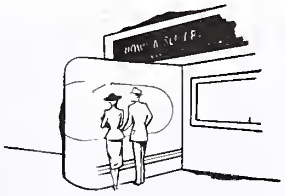
3-FLAVOR CUP DRINK DISPENSER

A practical, handsome, field tested vendor... designed to conform with all safety and sanitation requirements. A joy to operate.

WILL BOOST PROFITS IN EVERY OPERATION

For details on the D-600 and other Rowe Spacarb Cup Drink Dispensers—Write Today!

PERFECT FOR INDOOR and DRIVE-IN THEATRES



ROWE SPACARB, INC.

Factory and Sales Office: 375 Fairfield Avenue, Stamford, Conn.

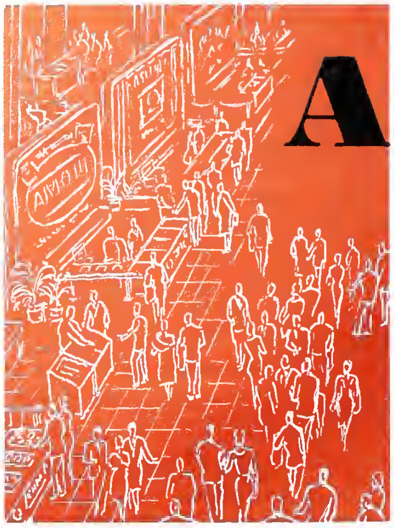
DIVISION OF

Rowe MANUFACTURING COMPANY, INC.

America's FIRST Automatic Merchandising Family

Member: National Automatic Merchandising Association • National Association Tobacco Distributors • Dairy Industries Supply Association • International Popcorn Association

At IPA Trade Show



The Light refreshment
Pepsi-Cola

Norm Wasser and E. Wygert of Pepsi-Cola enjoy a "light refreshment" served by the company's Winnie Lacy.

World Famous CANADA DRY Beverages

Cindy Jewel, also known as "Miss Canada Dry," turns on the charm for Morton Lodge of Pronto Pop Corn Sales Co., Boston, Mass., shown about to receive a satisfying sample.

Three's not a crowd when J. B. Young (left) and Stokes C. Drinkard, Coca-Cola district sales managers, are offered their favorite potation by model Mary Thinimesch at the Coca-Cola lounge.

William Carr and Don Saunders at the Saunders Manufacturing Company booth (right) fondle their catalog amid a myriad of gifts and giveaways that made Christmas seem around the corner.

FREE! TREASURE CHEST TOYS
RIDE BACK TO SCHOOL ON ROADMASTER!

HERSHEY'S
HERSHEY'S

A corner of "Chocolate Town," re-created at the Hershey booth, with F. R. Mann (left) explaining the merits of his company's products to John and Michael Krafcisin of the Cornell and Apollo Theatres, Chicago.

Jobil Products Co.
Flavo-Rite Foods
JOBIL Self Service BABY BOTTLE WARMER
Miss FLAV
SHRIMP

Flavo-Rite's Sy Adler (left), assisted by Barbara Adler, gives Henry A. Stevens of Twin Open-Air Theatres, Chicago, one of the 2800 samples of Shrimp Rolls and Turkey Steamrollers distributed at the show.

Booths and people among the exhibits of the 1954 convention of the International Popcorn Association at the Conrad Hilton Hotel last month in Chicago.

Film star Vera-Ellen presents "Dream Vacations" from Nehi Corporation to L. A. Mitchell, Sr., Monarch Theatre Supply, Memphis, Tenn., at TOA banquet. At left, E. D. Martin, newly elected TOA president.

Simonin of Philadelphia
POPPING OILS
Sea-zo
popsit plus!
SIMONIN OF PHILADELPHIA
CORN POPPING OILS

Joe Marshall, Starlite Drive-In theatre, Danville, Ky., smiles happily as he hefts a can of Popsit Plus at the Simonin booth.

Pronto Popcorn Sales Corp.

Morris Lodge, president of Pronto Pop Corn Sales Corporation, positioned behind counter, describes the merits of his products to Jules Forbes of the Peoples Candy Co., New York City.

APCO, INC.
SodaShoppe
10 Refreshing COLD DRINKS 10¢

Mel Rapp (right), executive vice-president of Apco, Inc., New York City, offers "a quick one" to Percy Preston, president of Soft Drink Dispenser Company, Chicago, from a SodaShoppe.

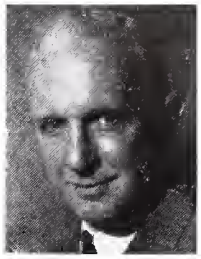
Howard A. Gibbs (left), of Henry Heide, Inc., New York, greets Don Walsh, Didgson Brokerage Company, Minneapolis, as Heide's Gene Sullivan listens in at the candy manufacturer's booth.

This is Jet Selling Action
Jet Spray Cooler
DRINK DISPENSER
Electrically Refrigerated
with NEW JET SELLING ACTION

Sales manager Horace H. Sillman (left) and president Samuel Dane of Jet Spray Cooler Company, Somerville, Mass., inspect the firm's sales brochure on its beverage dispensers.

People & products

by Carl R. Mos



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REVEALING information about soft drinks came out at the IPA convention in Chicago last month. *Bigger drinks* are on the way at theatre refreshment stands, according to one discussion. Not only 20- and 25-cent drinks, but 30-cent drinks can be sold in quantity, if they are actively promoted.

An effective "tested selling sentence" for the jumbo-size cup is, "They last through the whole show!" One of the nation's biggest circuits has demonstrated that, with good point-of-purchase advertising, one out of four patrons will buy soft drinks.

To speed up handling through the intermission rush, preparation of soft drinks has been successfully used by drive-in theatres. Since tests have shown that beverages must be cooler than 40° to be palatable, ice cubes were used in the "stand-by" drinks. Some of the syrup manufacturers warn that this might lead to dilution, which tends to destroy flavor; it is therefore important to add *extra* syrup to drinks which are iced.

•

The break-even point for an exhibitor who is paying for his own beverage dispenser is a gross of $50 a week or 500 drinks (this write-off figure would seem to depend upon the original cost). It was asserted at the IPA meeting that an exhibitor who operates his own refreshment business can net 12% to 15% more than he would through a concessionaire.

•

Want your popcorn analyzed? The IPA is offering a kit which enables you to test the pop-ability of the corn. The price? $37.50 f.o.b. Chicago. . . . Pepsi-Cola's Al Finley is most happy about the Chicago trade shows. The new snack trailer, "Perils Lurine," got a big hand.

IPA's executive vice-president, Thomas J. Sullivan, pictured with IPA's new president, Bert Nathan, of the Theatre Popcorn Vending Corporation of Brooklyn, N. Y.

MERCHANDISE MART

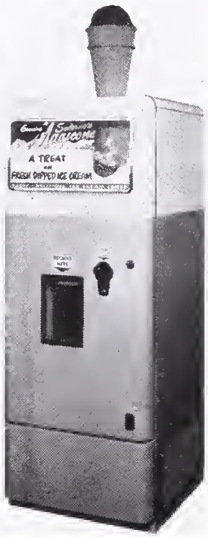
★ *news of products for the theatre refreshment service and their manufacturers*

AUTOMATIC DISPENSER ADDED

Soda Shoppe
6 Refreshing drinks
10

In Fox Inter-Mountain's new Centre theatre in Denver this Apco 6-drink "SodaShoppe" dispenser was installed into the wall to supplement service at the refreshment stand. It has proved to be a popular spot with patrons, who have a choice of four carbonated and two non-carbonated drinks. The dispenser has a capacity of 2500 syrup-drinks.

Coin Machine Vends Ice Cream Cones



A COMPLETELY automatic, self-service, coin-controlled machine, which delivers a cup cake cone heaped with ice cream, has been announced by Salerno's Magic-Vend, Chicago. Trade-named Salerno's Magicone, the vender has a standard set for 186 cones per 5 gallons of ice cream.

The machine is loaded with bulk ice cream and automatically places a scoopful of the proper size in the cone, and delivers it to the customer in 4 seconds, according to the manufacturer.

Equipped with a colorful transparency on the front and an over-size simulated cone on the top to attract patrons, the machine measures 28 inches wide, 26 inches deep and 6 feet high. Included as standard equipment are a change-maker and a base for storage. Refilling can be done in one motion and requires only 2 minutes, the maker states.

Milk Shake Machine Special Flavor Accessory

A SPECIAL flavor dispenser that can be attached to their M1-169A3 and M1-190 series malt and milk shake machines, has been announced by the Sweden Freezer Manufacturing Company, Seattle, Wash. The accessory gives the operator who does not have a complete Sweden Automatic Fountain, or other fountain facilities, a more efficient shake and malt production, according to the company.

It further reduces the labor required to make shakes and malts by eliminating the time required to draw flavor into the shake containers. With two milk shake containers in one hand, the operator shoots the desired flavor into the containers, shifts one container to the other hand and steps on the electrically controlled foot switch. This opens the serving gate and also controls the feeding of fresh mix into the cylinder from the refrigerated mix tank to replace the shake base drawn. A total of less than 20 seconds is required from the time the operator picks up the two shake containers to completed shakes ready to serve theatre patrons, the manufacturer states.

The accessory consists of a stainless steel bracket and two jars with syrup pumps, including one heavy-duty chocolate pump, and is available in kit form for mounting on machines now in use, which may be done either with or without use of the jars and pumps.

New Console Model Ice Cream Vender

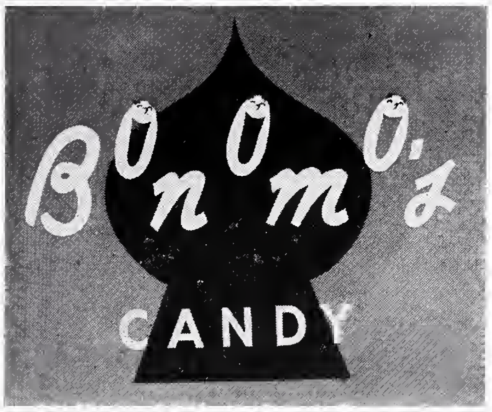
A STREAMLINED, three-selection, console-type ice cream vending machine has been added to their line of selective venders by the Fred Hebel Corporation, Addison, Ill. Although the model, designated "F.H.C. 3100," is entirely new in appearance, it embodies the basic operating principles first introduced by Fred Hebel in 1949.

The machine contains three wheels, each with 35 pockets, with a total capacity of 105 in vending position. There is also storage space for an additional four dozen ice cream items. The machine is equipped for two nickels or one dime operation, but a coin changer is available as optional equipment.

Talking Letters Used For Television Sign-Off

"TALKING O'S" with animated faces are employed in the signature jingle to identify the Bonomo-Korday line in the Gold Medal Candy Company's current television campaign covering the metropolitan New York area.

The O's in the word Bonomo's are superimposed over the silhouetted minaret,



which has been developed as the Brooklyn candy company's trademark, and is used as the underlying design on all their products, which include turkish taffy, peanut brittle and hard candies.

Drink Vender Features Makeup Mirror Front

A NEW multiple-drink coin vender, featuring a marbeled front and a "make-up mirror" as a special attractor for feminine patronge, is being offered by Lyon Industries, Inc., New York. Catalogued as Lyon Model 1400-F, the machine is based on the same engineering principles as the company's Model 1400 and 1400-2-F, and occupies 24x30 inches of floor space, the same area required by the other 1- and 2-drink models. Major components are interchangeable on all three machines for simplification in servicing.

The new model serves 1400 drinks without refilling and automatically serves a choice of three carbonated beverages, or two carbonated and one still. Each flavor has its own pump and throws an accurately measured amount of syrup for each drink.

Stuart G. Lyon (right), president of Lyon Industries, Inc., displaying the company's new multiple-drink vender at their booth in the National Automatic Merchandising Association show at Washington, D. C.

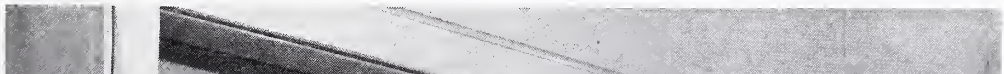
The machine employs a new "coin selector system," in which the customer drops his coin opposite the flavor he wants, instead of pushing a button. Each flavor has its own "sold out" button, so that if one flavor runs out, the vender continues selling the others. If the machine cannot operate correctly, all "sold out" lights go on, and all coins are automatically returned.

●

NAMED BY ORANGE-CRUSH

Clifford L. Keffer has been appointed national sales manager of the fountain division of the Orange-Crush Company, Chicago, succeeding J. B. Cooper.

CANDY TIE-UP WITH CURRENT ATTRACTION



Various means of tieing in both screen and candy fare exploitation are available to theatre operators, one of which is a display like the one above at the Odeon theatre in London, Ontario. Manager Nicky Langston arranged for the Rountree Chocolate Company to pay for the display, plugging both its "Black Magic" chocolates and the film "LoveLottery."

WOULD YOU...

drive a car like this?

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You wouldn't think of driving a 1908 model car. Your better judgment tells you that it would be false economy. By the same reasoning it is false economy to try and operate an old popcorn machine. An old machine will actually cost you money to operate due to lost popping volume . . . decrease your profits. A check on your equipment will show you that you are not getting full popping profits from an outdated machine.

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SUGGESTIONS FROM THE IPA CONVENTION

CONTINUED FROM PAGE 2-R

this gain in volume, they can increase your average cents-per-person rate from a normal 1.4c per patron to as high as 2.6c and in some cases as much as 3c per patron.

While it is difficult to pinpoint any one feature of the present day machine as being the actual reason responsible for these increases, I will try to outline several important proven features which started as ideas, but today *must* be a part of any soft drink cup dispenser if you hope to obtain the maximum volume from such equipment.

The average soft drink sold in any theatre falls into the category of an impulse type sale, and this makes it mandatory for the machine to have "eye-appeal" in order to promote "buy-appeal." A modern soft drink cup dispenser must *merchandise* the drinks it sells.

It should have a large attractive interior-illuminated plastic display that is an actual part of the front of the machine's cabinet. All of the flavor strips which list the venders "Beverage Menu" should also be illuminated. If the cup dispenser can generate enough *merchandising* pull to bring your customer to the machine for a drink, you then will have accomplished this first and most important step in the sale.

FLAVOR SELECTIVITY

The next important idea and fact is that the modern soft drink cup dispenser must have complete selectivity. We all know that one patron may have a preference for a cola drink, while the next person may like orange. A third individual's choice may be root beer or grape. If you have a cup dispenser that will cater to *all* flavor tastes, you assure yourself of not losing any sales. Today's modern 6- and 8-drink cup dispensers offer a complete selection of drinks to please every taste preference. In line with this same thought a great many people, especially in the older age groups, prefer a non-carbonated drink. You must make this type of drink available unless you want to lose those sales.

The modern soft drink cup dispenser sells both types of drinks, and it is designed to use one syrup to vend both carbonated and non-carbonated versions of the same drink. To add a note of showmanship in merchandising, the non-carbonated beverage is generally given a different name. For example, the carbonated version using grape syrup is called *grape,* while the non-carbonated version (using the same grape syrup) is called *burgundy*. Our company is very proud of having originated this novel method of vending both carbonated and non-carbonated drinks using the same syrup, and sales results have proved the soundness of this idea.

This method makes it possible to sell six different drinks in a machine using only four actual syrup flavors, or eight different drinks using five syrup flavors. Both cola and root beer can be vended in the machine in addition to the complete line of fruit flavors which are sold both carbonated and non-carbonated. The use of this type of equipment will satisfy all of the taste preferences of your customers and assures you of not losing any of these potential sales.

DOUBLE SERVICE

We now come to another proven and sound idea—one which applies primarily to the larger movie houses. It is estimated that approximately 70% of all soft drinks in theatres are sold directly after the picture break. The modern soft drink cup dispenser has a drink delivery cycle of approximately 5 seconds after the insertion of the coin. This time cycle is geared to serve drinks fast enough to take care of peak loads in the average size house.

However, in the larger theatres, it has been found that it is advantageous to be able to serve two patrons at the same time. Our industry has developed a soft drink cup vender which is, in effect, two machines in one, having two cup chambers, two changemakers, two complete cup mechanisms. Aside from the compressor and syrup tanks, it more or less embodies two complete units taking up much less floor space than two machines would normally occupy. It also presents a substantial saving as compared to the cost of purchasing two complete drink dispensers.

This dual station soft drink cup dispenser can do more business in the same amount of time than the single-station unit. In the larger theatres where the heavy peak load at the picture break requires this type of equipment, you can assure yourself of not losing any business because of customers having to wait too long to purchase a drink.

SUPPLEMENTARY DISPENSERS

Among some of the interesting cup vending trends developing in the theatre is a growing tendency to use more than one machine in the larger houses. By placing a second unit in the mezzanine or balcony, patrons who might not otherwise walk down stairs to the lobby machine find drink service readily available.

Soft drink cup dispensers have also begun to put in their appearance at some drive-in theatres. In these outdoor sites they relieve congestion at the concession counter during the rush intermission periods, when most refreshments are sold.

In speaking of any soft drink cup dispensers it must be emphasized that the machine, like any mechanical device, must be efficient. It must be designed to serve heavy traffic speedily during the picture breaks. Since profit in automatic merchandising is linked to efficient operation of the vender, it is very important to remember that an inoperative machine not only doesn't do business, but it makes for a dissatisfied customer who can't get a desired service where he expects it.

Another very new and novel development which has not been location-tested as yet, is the use of a combination coffee, hot chocolate and soft drink dispenser. This new piece of equipment is now available in a small compact portable model at substantial savings as compared to the cost of a coffee and soft drink dispenser. It is a well known fact that when movie-goers leave a picture show, a great majority will stop at a nearby snack shop for a cup of coffee, hot chocolate, sandwich or some sort of snack. If the theatre has a lounge large enough for this purpose, isn't it reasonable to assume that the movie-goer would enjoy having a delicious hot chocolate, or a cup of coffee, and possibly some cookies or pastry, or a sandwich, made available through vending machines, rather than having to stop off at some snack shop and wait for table service after leaving the theatre?

If this test, which is due to be made within the next 30 to 45 days, proves successful, you can appreciate the market which would be opened up for an average sale of from 25c to as high as 50c per person—sales producing a profit which could very easily amount to much more than your present soft drink earnings.

HOW CAN BEVERAGE SALES BE IMPROVED?

By Kendall Way

FOR ALMOST seventy years, cold drink sales have been steadily increasing. But it has been only in the last seven or eight years that drinks have been a major item in theatre confection sales. Today drinks are a very important factor in the theatre. Patrons get thirsty and they expect to buy a drink in a theatre, the same as they do popcorn, candy or ice cream.

Profit-wise, drinks are equal to popcorn, and its sales are not far behind. Very little time is required to complete a sale, and in the case of the cup machine, no attendant is necessary.

In the important job of increasing sales, there are many things that can be effectively done. Let's start with the syrup. It pays to use only the best, manufactured by a company that advertises nationally. There are two important reasons for doing this. One is, such a company's product is always of uniform quality. The syrup is properly made, and in most cases checks are made to see that the quality of the finished drinks are maintained to their standards.

The second reason why it pays to use nationally advertised syrups only is increased sales. One syrup company is the largest advertiser in the world of a single product. These drinks have customer acceptance and the theatre should let their patrons know with point-of-purchase advertising that these drinks are available.

REPEAT DRINK SALES

In order to increase drink sales it is necessary to sell a quality drink so that repeat sales may be obtained. Most people, when they get a bad drink in a theatre will not complain, but simply do not buy a drink the next time they attend the theatre. Good carbonated water is essential for quality drinks.

Two things are important—pressure and proper refrigeration. Pressure, from the gas drum, keeps the water carbonated while it is in the dispenser. Adequate refrigeration retards the rapid escape of gas after the drink has been dispensed. The colder the water, the greater the carbonation.

For a sparkling, properly carbonated drink, it is essential that the dispenser make and keep carbonated water ice cold. The quality goes down as the temperature goes up. A drink at 50° contains only 75% of the gas that a drink at 36° holds, which is the ideal temperature for a quality drink.

Chilled syrup is important for a quality drink. When 1 ounce of syrup at room temperature of 70° is added to 5 ounces of 40° carbonated water, the temperature of the finished drink is 47.6°. For volume sales, it is important to have ice cold carbonation, and cold syrup, and the temperature of the finished drink should be 40° or less.

There has been much discussion as to the number of different kinds of flavors of drinks that should be dispensed for maximum sales. We do know that a single drink dispenser will not do the best selling job. It is our belief, and our experience has proven it to be true, that in order to satisfy the various tastes, a minimum of four drinks should be available, and at least one of them should be non-carbonated.

Very often too little attention is paid to syrup adjustment of a dispenser. Too much or too little syrups means a poor quality drink and poor sales. It is important that periodic checks be made, with adjustments made if necessary, of the syrup throw. In some types of continuous flow dispensers the syrup content of a finished drink can be determined only by the use of a Brix hydrometer.

I don't suppose that the question of what type of dispensing equipment is best for maximum sales will ever be definitely settled—that is, cup machines or manually operated dispensers. Both types do a good job. Our feeling is that one supplements the other and both types should be used. Patrons often come to the confection stand to buy popcorn or candy and buy a drink also simply because they see a drink dispenser at the stand. The cup machine, placed in conspicuous location, will also do a good business for obvious reasons. Merchandising, in its broadest sense, of cold drinks, or any other product, means much more than merely making a product available. It means doing *everything possible* to bring the prospective customer to the product.

In order to attract attention to the product, the dispenser should always be spotlessly clean and colorful. Point-of-purchase signs should be displayed. An electric sign advertising the leading drink should be on top of every cup machine, which should be spot-lighted if it is in a dimly lighted area.

It is a good idea to use displays on the back bar, something with color and animation to attract attention. The dispenser at the stand should be located in the most prominent spot near the popcorn so the patrons see these two items first. Candy, which returns about half of the profit of drinks and popcorn, should have the least desirable location. And the big 10-foot candy cases should not be used—a case 5½ to 6 feet in length should be sufficient.

Soft drinks sales can definitely be increased if (1) there are enough dispensing units of the right type in the proper locations, (2) high quality nationally advertised drinks are sold, and (3) a year-round merchandising program is maintained.

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Ref. No.	Page No.
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2—ROWE SPACARB, INC., DIVISION OF ROWE MANUFACTURING COMPANY	3-R
3—MANLEY, INC.	7-R

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Butter dispensers
103—Candy bars
104—Candy Specialties
105—Candy machines
106—Coffee-makers
107—Cups, paper
108—Custard freezers
109—Films, snack bar adv.
110—Food specialties
111—Grilles, franks, etc.
112—Ice cream cabinets
113—Mixers, malteds, etc.
114—Popcorn, raw
115—Popcorn machines
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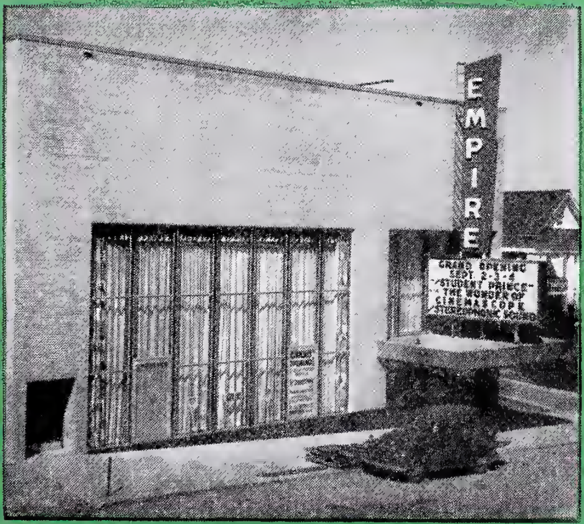
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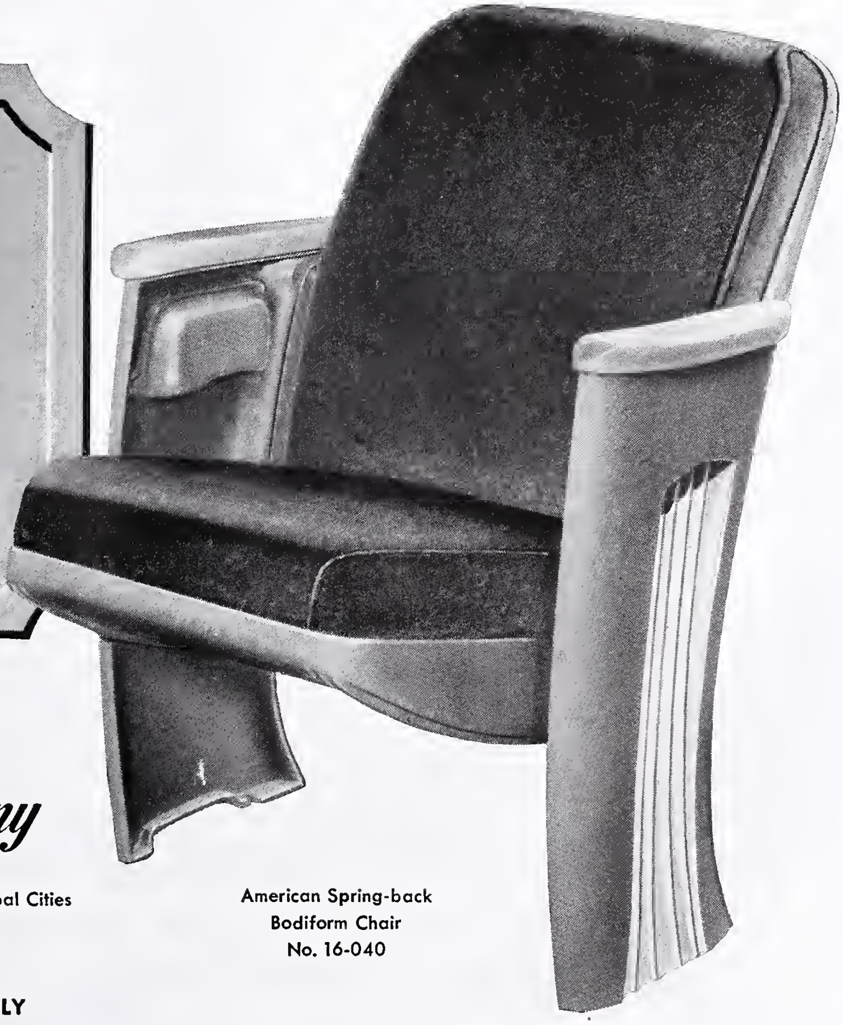

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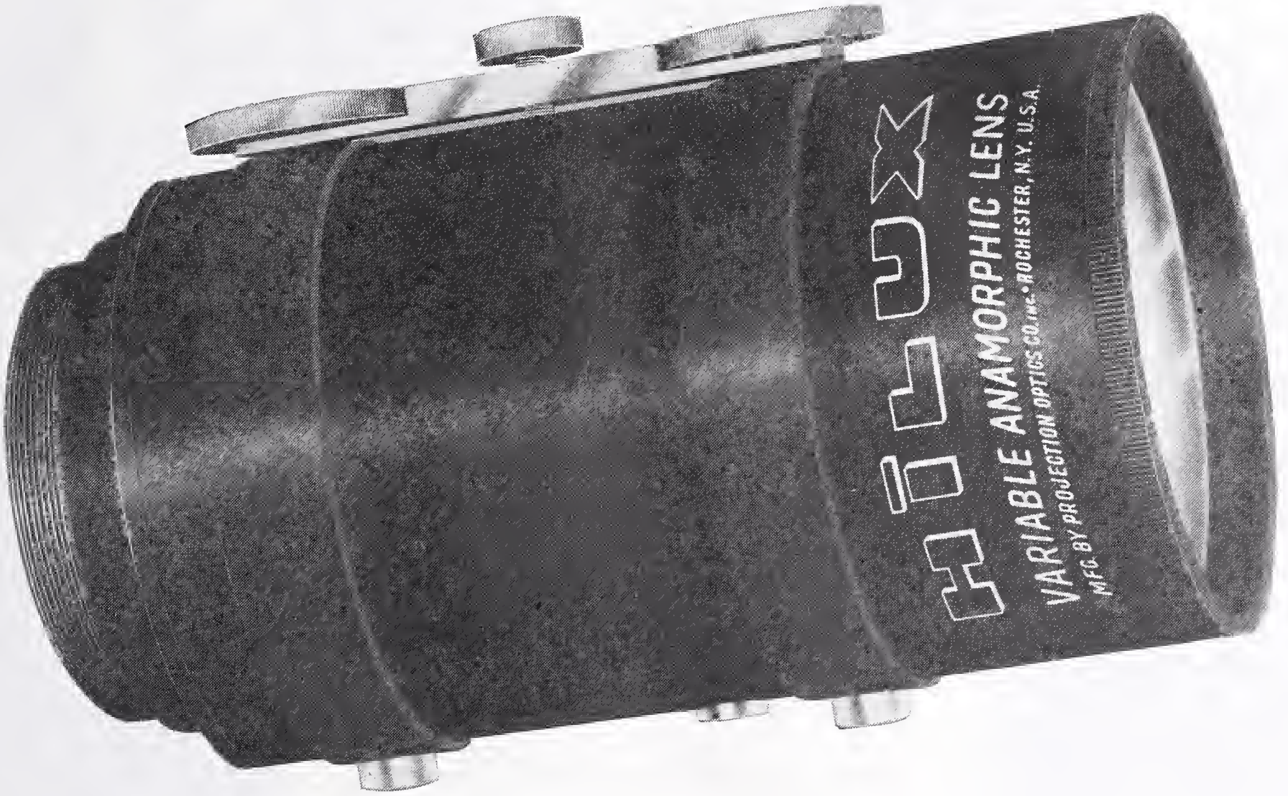
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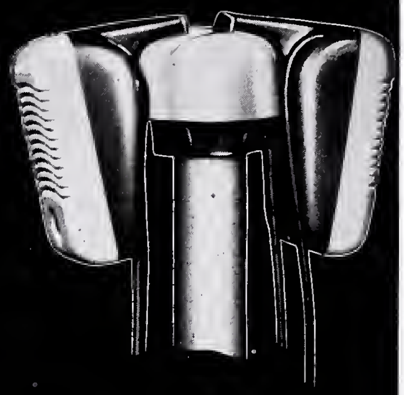

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Better Theatres

for DECEMBER 1954

GEORGE SCHUTZ, Editor

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. . . and in the next issue—BETTER THEATRES FOR JANUARY with Motion Picture Herald of January 8, 1955

BETTER HOUSEKEEPING—emphasizing in special articles and editorials the standards of neatness, cleanliness and staff training which also belong in the industry's program to make the theatre an inviting place of recreation.

Better Theatres is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

* * *

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100.
RAY GALLO, Advertising Manager. HOLLYWOOD: Yucca-Vine Building; HOllywood 7-2145.
MIDWEST: Urben Farley & Company, 120 S. LaSalle Street, Chicago; Financial 6-3074.

Figure in the Growth of the Tesma Exhibits

ROY BOOMER

LAST MONTH in Chicago this industry staged its ninth trade show of theatre equipment and supplies under the auspices of the Theatre Equipment and Supply Manfacturers Association — Tesma to you. It was billed "The Greatest Show on Earth," by license of showmanship, of course, but not without dimensions to suggest such a slogan.

It would have been foolhardy to predict this nine years ago, when Tesma and the dealers' organization joined in an effort at Toledo to put an annual theatre equipment display on a regular, organized basis. The beginning was very tentative, indeed — that doubts of the time have since proved unfounded is in large measure due to the installation then of Roy Boomer in the post of Tesma's executive secretary. In that capacity, despite loss of eyesight, he has organized every Tesma Trade Show since.

Roy Boomer of course knew the equipment business. He knew showbusiness. He got into it in 1906, as a boy soprano. And in showbusiness he found a wife. Charlotte Boomer and Roy were members of a Milwaukee stock company in 1917. They formed a vaudeville team and in 1920 were married. Vaudeville days passed, but never the team.

Roy entered the motion picture field in 1922; it was while working directly under Carl Laemmle that he gave Bing Crosby a job as a singer in a theatre. Several years with Warner Theatres in Chicago preceded his entrance into the equipment field, as executive of a dealer organization.

In 1934 he joined Motiograph and was a sales executive of that company until he became available to Tesma in 1946. As things have turned out, that association has proved a field of broader service. Illness, however, forced his resignation just prior to the triumphant 1954 trade show.

The Tesma show will go on, of course. It is firmly established now . . . much because of Roy Boomer. —G. S.

The New Picture Sizes for the Drive-In

Developments in equipment have reduced but not ended the special problem of the outdoor theatre in its conversion to wide-screen. Presented here are data to help in solving them as well as possible for present needs.

By **GIO GAGLIARDI**

THE SMALL screen with 1.33 aspect ratio is disappearing from indoor theatres. Many of these theatres have been equipped with multi-purpose screens which can be used to accommodate CinemaScope or cropped-aperture pictures. Most pictures now being released were made for wide-screen presentation, and many major companies have adopted the CinemaScope process for at least some of their product.

The drive-in field has joined this same movement, and the problem is rendered considerably more difficult because of the enormous dimensions involved. Most drive-ins started out with screens ranging from 50 to 60 feet in width with a height to allow a 1.33 ratio picture. Let us use 60 feet as the width of an old standard drive-in screen to examine the problem.

The height has been about 45 feet, and a picture 43 x 58 feet could be projected, allowing about a foot for a painted black border. The indoor theatre which originally used pictures ranging from 12 to 24 feet in width, now has gone to screens 30, 40, 50 and more feet in width.

The drive-in cannot merely crop picture height; it must expand its width considerably. The question is how far can the drive-in widen its picture, and how may the engineer and exhibitor easily determine screen tower sizes, lens sizes, and lamp output most easily suited to the new presentation.

A drive-in screen tower is a very expensive item of equipment. Increasing its

Screen of new drive-in at Somerville, N. J.

Picture Sizes At Three Typical Throws—

Dimensions according to various aspect ratios and projection systems are given below and on the opposite page.

PROJECTION THROW 300 FEET

Col. 1	Column 2 1.33-to-1	Column 3 1.66-to-1	Column 4 1.75-to-1	Column 5 1.85-to-1	Column 6 2-to-1	Column 7 VistaVis. (Squeeze) 2-to-1	Column 8 C'Scope (Optical) 2.35-to-1	Column 9 C'Scope (4-track) 2.55-to-1
Lens	Pict. Size	Pict. Size	Pict. Size	Pict. Size	Pict. Size	Pict. Size	Pict. Size	Pict. Size
3.00	82.5x60.0	82.5x49.8	82.5x47.1	82.5x44.7	82.5x41.3			
3.25	76.2x55.5	76.2x45.9	76.2x43.5	76.2x41.1	76.2x38.1			
3.50	70.8x51.3	70.8x42.6	70.8x40.5	70.8x38.1	70.8x35.4	106.0x51.3		
3.75	66.0x48.0	66.0x39.9	66.0x37.8	66.0x35.7	66.0x33.0	99.0x48.0		
4.00	61.8x44.7	61.8x37.2	61.8x35.4	61.8x33.6	61.8x30.9	92.4x44.7	126.0x53.7	136.8x53.7
4.25	58.2x42.3	58.2x35.1	58.2x33.3	58.2x31.5	58.2x29.1	87.0x42.3	118.5x50.4	128.7x50.4
4.50	54.9x39.9	54.9x33.0	54.9x31.5	54.9x29.7	54.9x27.5	82.3x39.9	111.9x47.7	121.5x47.7
4.75						78.0x37.8	105.9x45.0	115.2x45.0
5.00							100.8x42.9	109.5x42.9
5.25							96.0x40.8	104.1x40.8
5.50							91.5x39.0	99.6x39.0
5.75							87.6x37.2	95.1x37.2
6.00							84.0x35.7	91.2x35.7

size is a costly proposition, hence it is advisable to consider the new sizes very carefully. To help in this effort, tables of screen and lens sizes are given herewith.

Let us now go back to our original screen size of 45 x 60 feet, and let us assume that we have a projection throw of 300 feet. In the 300-foot table we can see, in Column 1, that the largest picture we could project at the old 1.33 ratio was 42.3 by 58.2 feet, using a 4.25-inch focal length lens. Supposing we want to maintain this picture height and project a CinemaScope on the new screen; then, from Column 8, we can see that by using a 5-inch lens and an anamorphic attachment we can produce a picture 42.9 feet high by 100.8 feet wide, at a ratio of 2.35-to-1, as used in the one track optical sound CinemaScope prints.

If we want to use the four track magnetic CinemaScope prints and the same lenses, we will have the same height but can extend the picture width to 109.5 feet. In order to accommodate such a picture our screen should be 112 feet wide.

With this larger screen it would be a relatively simple matter to project a cropped-aperture print in the new aspect ratios. Let us assume that we wish to maintain the same height of 42.9 feet. This height falls between 41.1 feet in Column 5, and 43.5 feet in Column 4, of the 300-foot table. By using a projector aperture for a 1.85-to-1 aspect ratio, and by filing the top and bottom of this aperture slightly, and using a 3.25 inch lens, we will be able to get a picture height of 42.9 feet and a width of 76.2 feet. The aspect ratio will be between 1.75 and 1.85.

Should a wider picture be desired, a 3-inch lens may be used. Column 6 shows that for this lens a picture 41.3 by 82.5 feet will be obtained. Here again the aperture plate in the projector may be filed out slightly at top and bottom to bring the vertical dimensions of the picture to the desired 42.9-foot height.

The aspect ratio in this latter case would be slightly less than 2-to-1. However, present picture releases are not suited to this projection ratio. Heads and feet may be cut off. (The only feature that may be run at this ratio is Paramount's "White Christmas," which was photographed purposely for a 1.85 to 2-to-1 presentation.)

To summarize: For a drive-in with a 300-foot throw, the following related picture sizes can be obtained: (a) 5-inch lens plus anamorphic attachment produce 42.9 x 109.5-foot CinemaScope picture from four track film; (b) 5-inch lens plus anamorphic attachment produce 42.9 x 100.8-foot CinemaScope picture from optical track print; (c) 3.25-inch lens produces 42.9 x 76.2 picture at approximate aspect ratio of 1.80-to-1; (d) 3-inch lens produces 42.9 x 82.5 picture at approximately 1.95-to-1.

DECIDING ON SIZE

Now it is entirely up to the exhibitor whether he wishes to increase the screen size to 112 feet or only to 100 feet. If he intends to use the full CinemaScope film area, then he must equip his projectors with four-track magnetic reproducers and with new small teeth sprockets and accessories. He can project the magnetic CinemaScope print to get a picture 109.5 feet wide under the same conditions.

If the drive-in operator intends to limit his CinemaScope projection to one-track optical film, as seems likely, then no projector conversions are necessary, and with a small amount of side cropping he will be able to project a picture a little less than 100 feet wide. The aspect ratio in this case would be approximately 2.3-to-1.

The choice to be made between a maximum screen width of 112, or 100 feet, should depend entirely upon the cost of the extra 12 feet of screen tower, the cost of magnetic reproducers, and the projector conversions. The projection lens and the anamorphic attachments will be identical.

If the four-track CinemaScope print is used, standard pictures will be off-center because the center lines of the two types of

(*Continued on page* 28)

PROJECTION THROW 350 FEET

Col. 1	*Column 2* *1.33-to-1*	*Column 3* *1.66-to-1*	*Column 4* *1.75-to-1*	*Column 5* *1.85-to-1*	*Column 6* *2-to-1*	*Column 7* *VistaVis.* *(Squeeze)* *2-to-1*	*Column 8* *C'Scope* *(Optical)* *2.35-to-1*	*Column 9* *C'Scope* *(4-track)* *2.55-to-1*
Lens	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*	*Pict. Size*
3.50	82.6x59.8	82.6x49.7	82.6x47.2	82.6x44.5	82.6x41.3			
3.75	77.0x56.0	77.0x46.5	77.0x44.2	77.0x41.7	77.0x38.5			
4.00	72.0x52.2	72.0x43.4	72.0x41.3	72.0x39.2	72.0x36.0	108.0x52.2		
4.25	68.0x49.3	68.0x40.9	68.0x38.8	68.0x36.8	68.0x34.0	101.5x49.3		
4.50	64.0x46.5	64.0x38.5	64.0x36.8	64.0x34.6	64.0x32.0	96.0x46.5		
4.75	60.8x44.2	60.8x36.8	60.8x34.6	60.8x32.8	60.8x30.4	91.0x44.2	123.5x52.5	134.2x52.5
5.00	57.8x42.0	57.8x34.6	57.8x32.8	57.8x31.2	57.8x28.9	86.2x42.0	117.5x50.0	128.0x50.0
5.25	55.0x40.0	55.0x33.2	55.0x31.4	55.0x29.7	55.0x27.5	82.5x40.0	112.0x47.6	121.5x47.6
5.50							106.5x45.5	116.0x45.5
5.75							102.0x43.5	111.0x43.5
6.00							98.0x41.7	106.0x41.7
6.25							94.0x40.0	102.0x40.0
6.50							90.5x38.5	98.5x38.5
6.75							87.2x37.2	94.5x37.2
7.00							84.0x35.7	91.5x35.7

PROJECTION THROW 400 FEET

4.00	82.4x59.5	82.4x49.5	82.4x47.2	82.4x44.8	82.4x41.2			
4.25	77.6x56.5	77.6x46.8	77.6x44.5	77.6x42.0	77.6x38.8			
4.50	73.2x53.2	73.2x44.0	73.2x42.0	73.2x39.6	73.2x36.6			
4.75	69.6x50.5	69.6x42.0	69.6x39.6	69.6x37.6	69.6x34.8	104.0x50.5		
5.00	66.0x48.0	66.0x39.6	66.0x37.6	66.0x35.6	66.0x33.0	98.4x48.0		
5.25	62.8x45.6	62.8x38.0	62.8x36.0	62.8x34.0	62.8x31.4	94.5x45.6		
5.50	60.0x43.6	60.0x36.0	60.0x34.4	60.0x32.4	60.0x30.0	89.6x43.6	122.0x52.0	132.8x52.0
5.75	57.2x41.6	57.2x34.4	57.2x32.8	57.2x31.2	57.2x26.6	85.5x41.6	116.8x49.6	126.8x49.6
6.00	55.2x40.0	55.2x33.2	55.2x31.6	55.2x29.6	55.2x27.6	82.5x40.0	112.0x47.6	121.6x47.6
6.25						79.3x38.4	107.6x45.6	116.8x45.6
6.50							103.2x44.0	112.4x44.0
6.75							99.6x42.4	108.0x42.4
7.00							96.0x40.8	104.4x40.8
7.50							89.6x38.0	97.2x38.0
8.00							84.0x35.6	91.2x35.6

The new urgency of

Co-operation Between Management and Projectionist

A message for these times of developing, complex techniques

By HARRY RUBIN

supervisor of projection for AB-Paramount Theatres and long a prominent figure in his craft.

A SPIRIT of active co-operation between management and projectionists has always been necessary, but in the present period of feverish technical changes, whole-hearted co-operation has become absolutely indispensable.

My own career in motion picture projection reaches back to nickelodeon days, and I have never known any period in which technical changes came one after another so rapidly as in the past two years, or when so much equipment has been crammed into the projection room.

I do firmly believe, on the basis of many years of experience, that out of all this technical confusion, this jumble of new inventions and developments, something permanently beneficial will evolve. There has not been much really basic improvement in the past 25 years. We shall emerge from this present cycle of technical change with far better entertainment for the public than ever before.

Home television in full color is coming, certainly; but it will not be able even to approach the technique of presentation that we shall give the public in our theatres. I have seen our industry meet crisis after crisis in the past and defeat them all. When we have to, when we are compelled to do it, we in this industry can work out marvelous technical and artistic advances.

During this era of rapid changes, a heavy technical burden has come down upon the projectionist. New apparatus is delivered to him with the "bugs" still in it. He has to put on a show and fight the "bugs" with his native ingenuity and resourcefulness as a craftsman. The manufacturer often hasn't had time to put the new equipment through the usual prolonged tests—the theatre was in too much of a hurry to get it. The servicing companies did not have time to develop their normally careful, scientific routines.

Compare the two years or more of careful testing and proving which the automobile industry normally gives to any improvement before incorporating it into a commercial vehicle offered to the public, with the swift succession of new developments that have come tumbling into our theatres in less than two years. One after another these developments have been dumped on the shoulders of the projectionist, yet he was told to put on a *good* show.

THE NEED FOR TEAMWORK

Cinerama imposed upon three groups of projectionists in three entirely different projection rooms the need to thread and run three different films in synchronism within an accuracy of one frame, and to keep three different arc lamps burning simultaneously at identical brightness, steadiness and color temperature. Following closely on the heels of Cinerama came 3-D with its pola-spectacles and the need to thread two films into two projectors in exact synchronism within a fraction of one frame, and to maintain the synchronism with any one of several interlock devices.

Then came CinemaScope with four magnetic tracks and the picture on the same film; with a "penthouse" reproducer for the four magnetic tracks, and multiple amplifier and speaker systems to play them. And with this came anamorphic optics. Then PerspectaSound for three-channel reproduction of a standard optical track.

The process of development and change is by no means ended. Wider film, 70 or 65 mm, perhaps 50, is coming. Whether it will have only limited use, or whether it will come into general application, no one knows at present. Horizontal projection of film printed the long way, as used for some VistaVision showings, may come into wider application.

CHANGING EQUIPMENT

Even in calmer times, full co-operation between management and the projection room has always been important to desired results; from here on out it is indispensable.

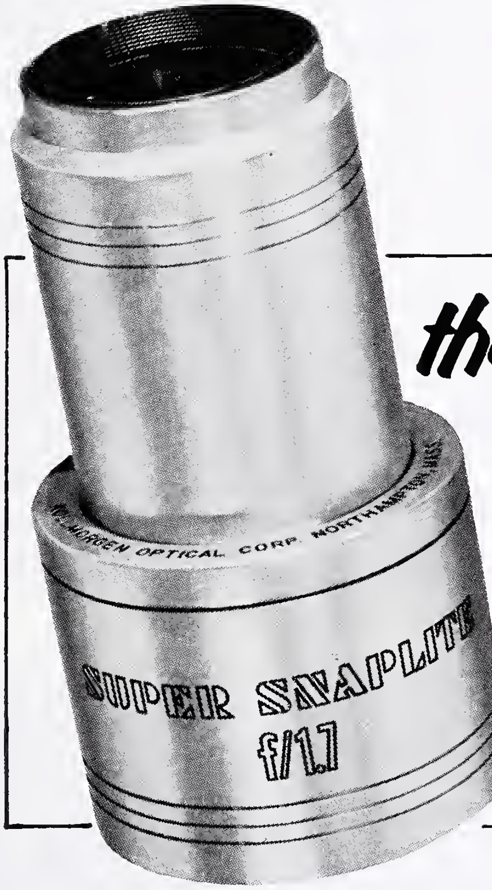
Management and the projectionist staff should constitute a team, with two tasks to perform—to put on the finest possible entertainment, and to maintain the equipment so as to get the greatest possible value.

When Hollywood has done its utmost to create the best possible picture, with the finest story, casting and acting, best color and sound, most careful and expert editing, the ultimate result can be further enhanced or badly spoiled by the projectionist, according to whether he is interested or indifferent. An alert, interested projectionist, in co-operation with a live-wire manager, can do many things with programming, curtains, lighting and so on to enhance the presentation. The interested projectionist will inspect his film *thoroughly,* conscientiously. If he must patch it, he will take good care that the patches he makes are not the kind that come apart in operation. If the film needs cleaning, the co-operative projectionist will clean it, because he is proud of his show.

The projection staff should always keep equipment as well as film in good condition at all times, with everything clean, aligned, adjusted, properly oiled, and the

(*Continued on page* 29)

ANNOUNCING TWO GREAT NEW LENSES



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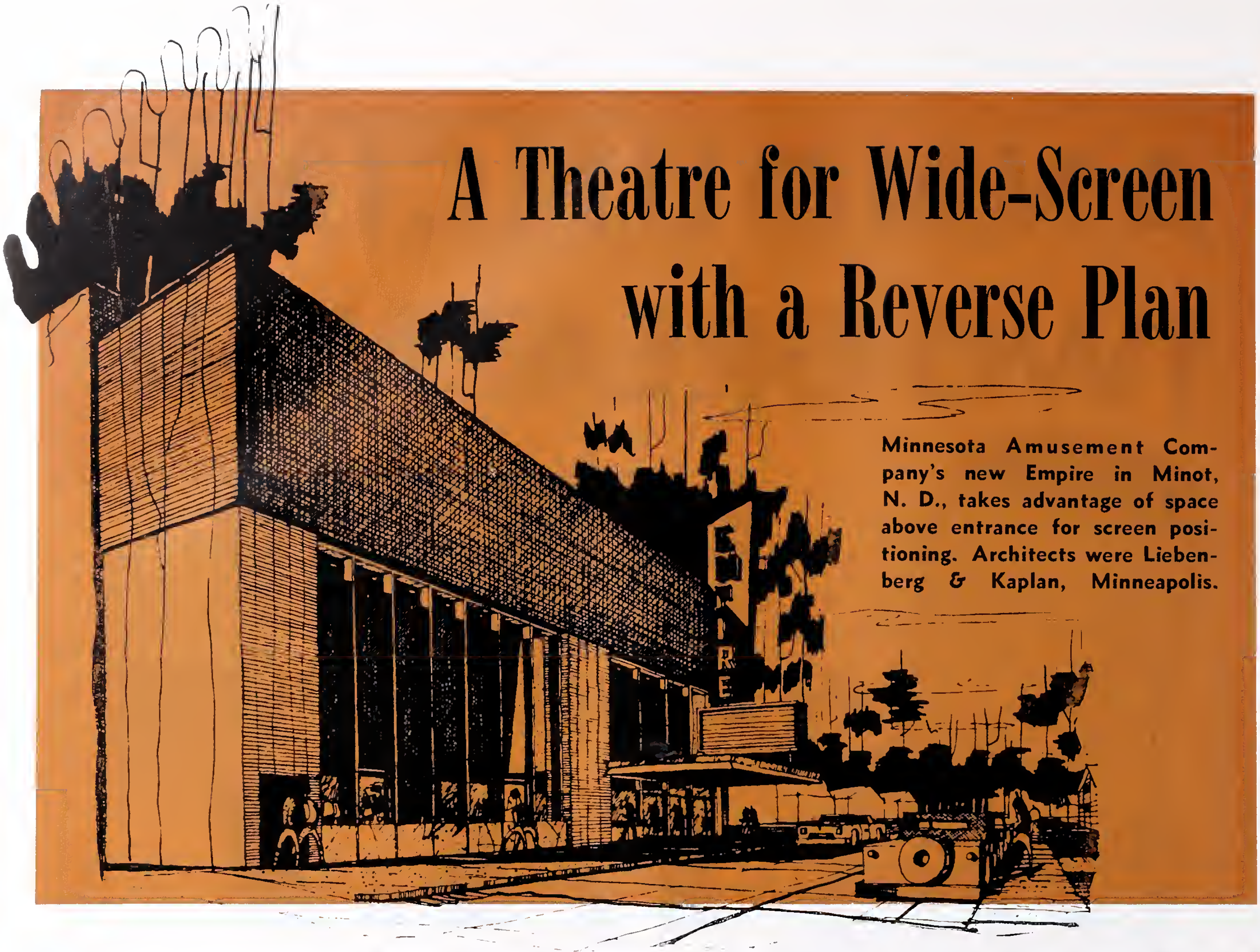
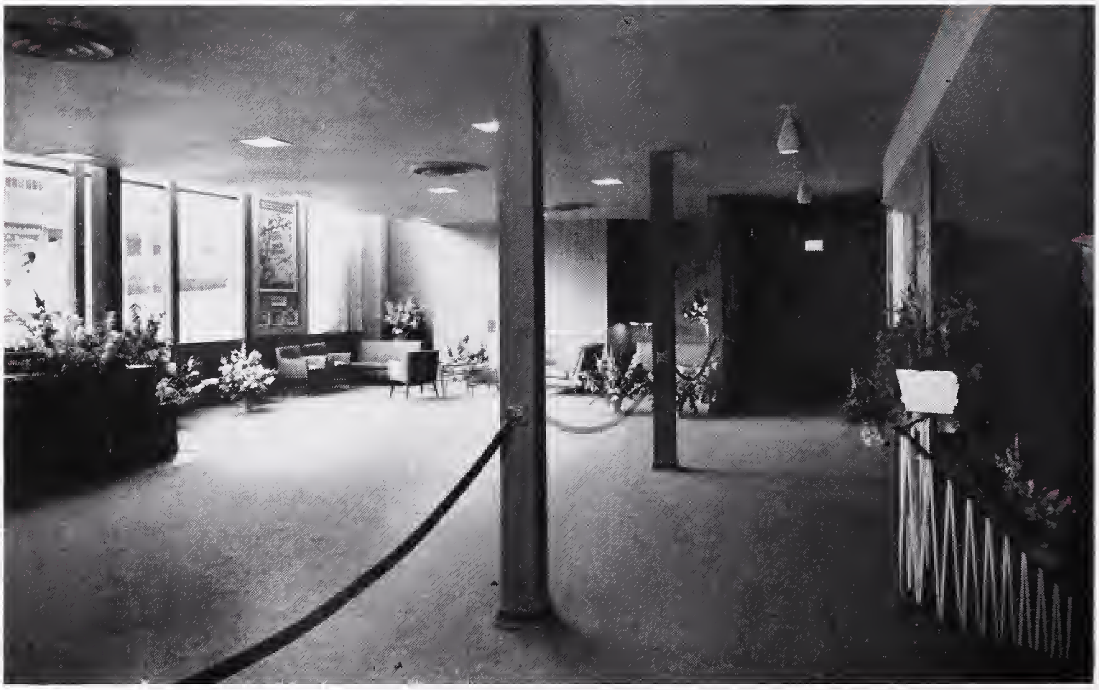
A Theatre for Wide-Screen with a Reverse Plan



Minnesota Amusement Company's new Empire in Minot, N. D., takes advantage of space above entrance for screen positioning. Architects were Liebenberg & Kaplan, Minneapolis.

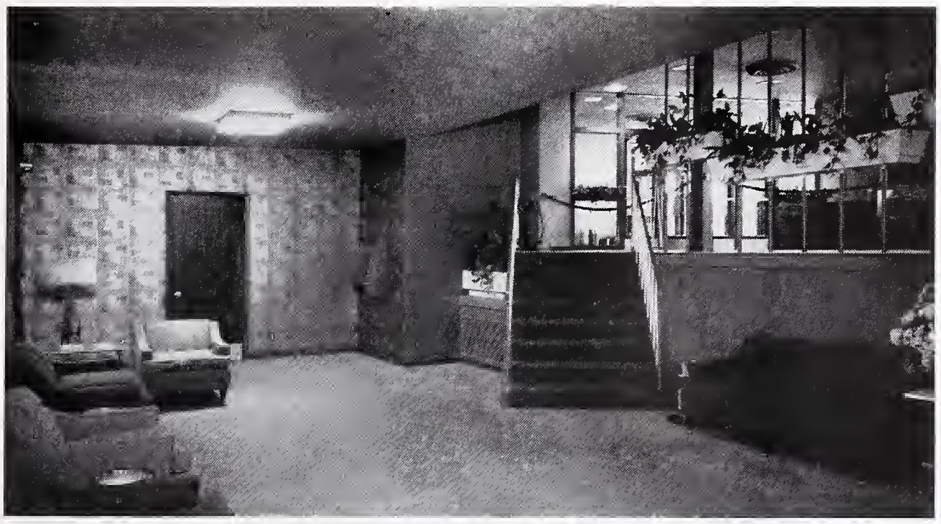
Faced in buff brick above granite, the front of the Empire has a lower course of glazing which provides a window through which the entire foyer (pictured at right) is visible from the street. The foyer is richly carpeted in a green moresque fabric and has arrangements of modern furniture and plants along the picture window.



FROM the first stages of planning, the Empire theatre in Minot, N. D., was designed for the presentation of motion pictures in CinemaScope and other wide-screen techniques, with stereophonic sound. Designed by J. J. Liebenberg of the Minneapolis architectural firm of Liebenberg & Kaplan, the Empire employs an arrangement of seating and screen to take the fullest advantage of available footage for the establishment of conditions favorable to viewing the new wider picture.

The screen is placed above the lobby area and faces toward the rear of the building, with seating facing the front. Patrons enter the auditorium up ramps on either side, reaching the seating about halfway back. From this point they may choose between taking seats closer to the screen, or farther back on the main floor, or taking stairs from this point to a balcony. Seating approximately 340, the balcony extends from the rear wall of the building above the rear half of the main floor seating, thus some 60% of the total of 1300 seats are in the rear half of the auditorium.

This liberal usage of vertical space for



The lounge under the front of the main floor of the auditorium, reached from the foyer (see right foreground of foyer view on opposite page) down a short flight of stairs. Also see plain floor.

viewing positions is accomplished through adoption of a main floor that is almost flat and that rises upward in approximately its forward one-third, providing for a screen platform that allows locating the bottom of the screen close to the platform, yet with an elevation that contributes to unobstructed sightlines from the rear half of the main floor, and that gives comfortable vision from the balcony with a moderate rise, which in turn permits a ceiling low enough for economical volume (*see longitudinal section drawing*).

Including the side traffic lanes, the auditorium measures approximately 72 feet wide, and with the seating spanning a width of about 58 feet between the side aisles, the area available for the screen has a width more than that of the seating, and allows placement of the screen 28 feet from the first row. This is about 122 feet from the last row of main level seating, scarcely more in the balcony, for a maximum viewing distance of about 3W. The present screen (Raytone Hilux) is scaled for a picture up to 60 feet wide.

Seating, consisting in American Bodiform chairs, are arranged in three banks predominantly of 7-14-7 chairs across the assembly, with 34-inch spacing back-to-back. A cross-aisle dividing the main floor seating into two equal sections provides for selection of seats on either side of the house near the point of entrance from the ramps. The front section is on a radius with chairs in line; rows of the rear section are straight with chairs of the middle bank staggered.

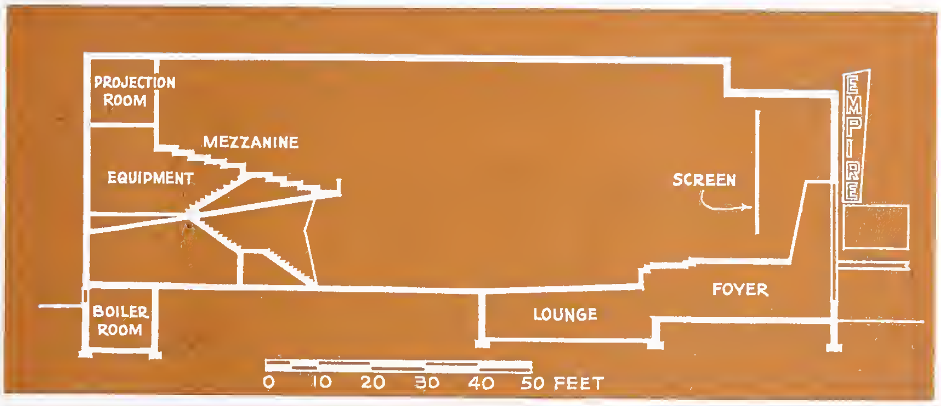
Why Minot, which has a population of 21,000, was chosen as the site of this new theatre of the Minnesota Amusement Company, is thus explained by Harry B. French, head of the circuit:

"The great agricultural and industrial changes being brought about by the Missouri river development, and the opening up of oil fields nearby, spell the birth of a great new economic empire in this part of the country. The Empire theatre is an expression of our confidence in the future growth and prosperity of Minot and the rich area it serves."

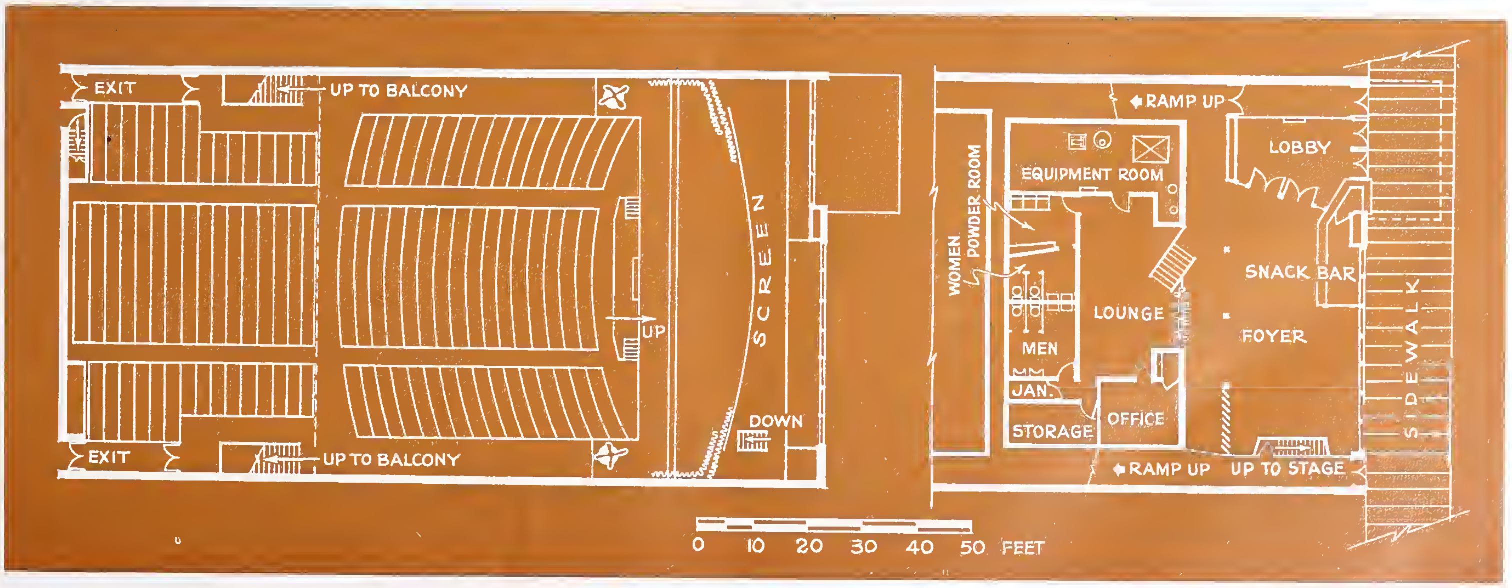
THE FRONT

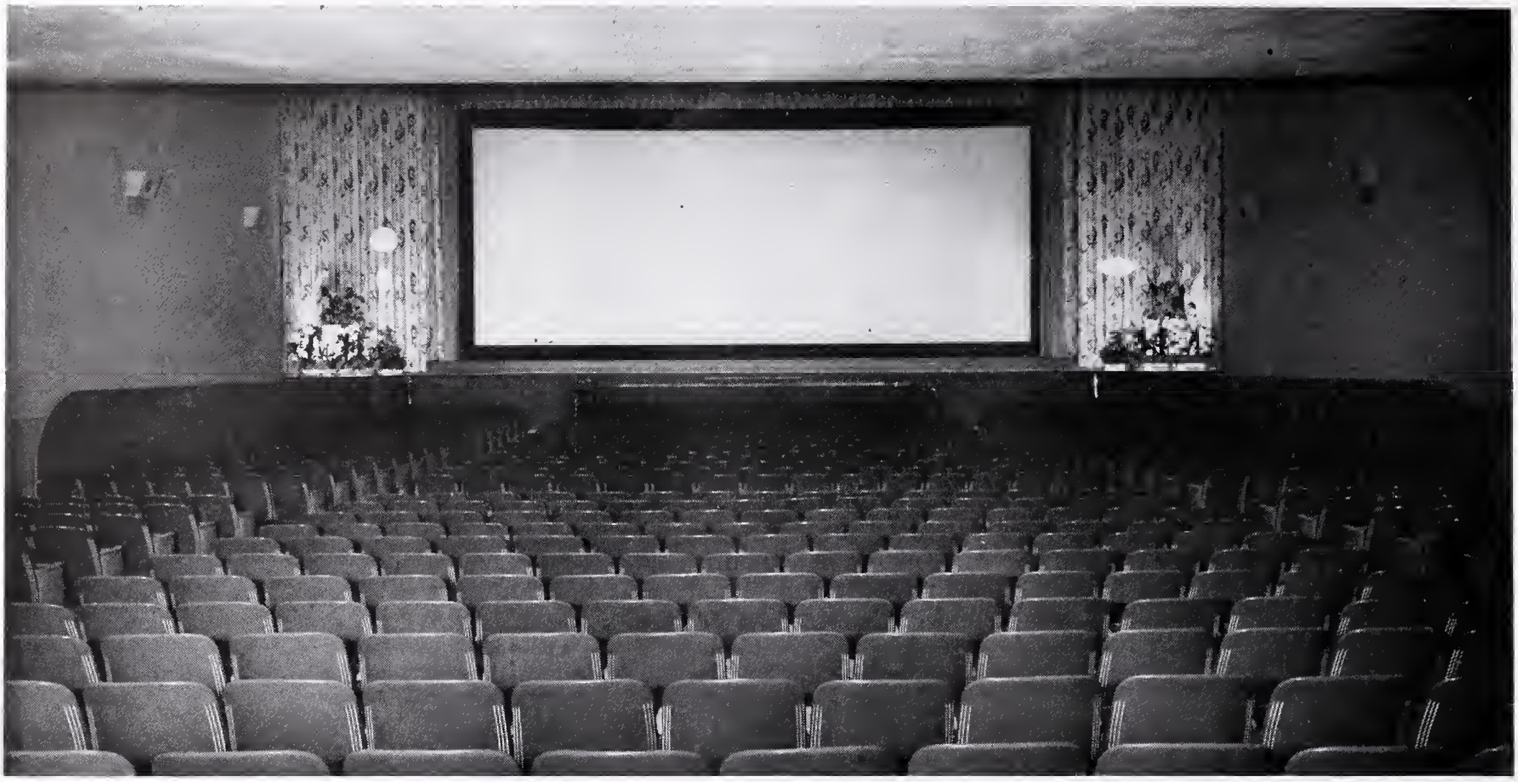
The Empire, located on Minot's Main street, has front architecture of modern styling in buff brick over a granite base. Side walls of the building are grey brick. Glazing to a height of 22 feet forms a lower course of the facade, making a window through which the foyer looks out upon the street. The entrance lobby is set into this scheme at the end of the foyer, thus the foyer, which has the appointments of a lounge, is invitingly visible from the street throughout almost the entire width of the building (*see floor plan*).

A canopy of light construction extends

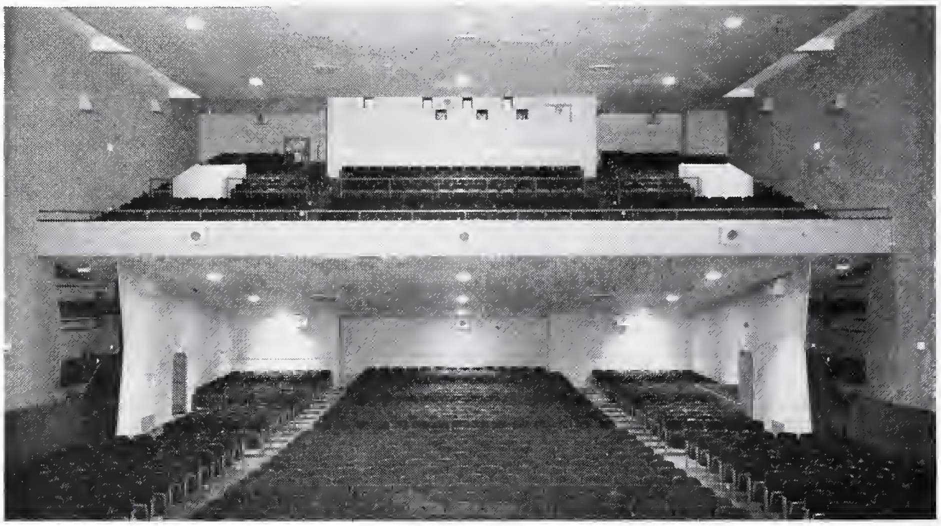


Longitudinal section (above) and floor plans of the Empire.





The auditorium is entered by ramps leading up from the foyer into side aisles at the end of which are stairs to the balcony (see rear view below). In the view above one is looking toward the front of the building—beneath the forward seating area is located the lounge. The screen platform roofs the foyer. The screen is about 28 feet from the first row, 122 feet from the last.



over the sidewalk at the entrance to the lobby, and above the canopy is a sign structure consisting in a V-formation of attraction panels above which rises a vertical name sign. Canopy and signs are finished in stainless steel. Display frames of stainless steel are set into the front glazing.

THE LOBBY

Doors from the street and into the foyer are all-glass. Remaining wall area is plaster painted gold, except for the wall facing the street, which is finished in fabric. Flooring is green asphalt tile.

The box-office projects in the lobby beyond a refreshment stand located in the foyer just inside the second tier of doors (*see floor plan*), so that at suitable times the cashier could handle snack sales. A box-office window in the lobby as well as facing the street provides for ticket sales inside in inclement weather.

THE FOYER

A green moresque carpet (Bigelow Gropoint Lokweave) covers the entire foyer except for the area immediately adjoining the refreshment counter, where green asphalt tile is laid flush with the carpet. The wall at the refreshment stand is walnut, and a walnut louvered screen separates the foyer from the ramps leading into the auditorium.

The wall to the right of the window is covered with plastic fabric ("Victrex") in a brown and white weave pattern, and chairs and sofas grouped along the window are covered with the same material.

Vertical metal running from the floor to the ceiling passes through three metal plant boxes to form a barrier between the foyer and a sunken lounge (under forward section of auditorium floor—see longitudinal section).

The ceiling of the foyer is 10 feet high except at a point 8 feet from the window, where it breaks to the full height of the window, 22 feet. Gold drapes can be drawn across the window and be lighted by reflector lamps in the adjoining ceiling. General foyer illumination is by filament lamp boxes set flush in the ceiling.

THE LOUNGE

The stairs to the lounge, which is about 5 feet lower than the foyer, are fully carpeted and have a wrought iron balustrade with a zig-zag pattern of white bars supporting the rail. Gold carpeting (Bigelow Sonata Lokweave) covers the floor. One wall and the ceiling are painted green. Gold leaf wallpaper with a soft, irregular check design covers the other three walls.

Toilet facilities off the lounge include a ladies' powder room. This has the same carpeting as the lounge, and both walls and ceiling are covered with fabric. A Formica shelf and an 11-foot mirror forms a "powder bar" along one wall.

Pink ceramic tile is used for the floor and a 7-foot wainscot of the ladies' toilet room. Plastic-coated fabric covers the remainder of the walls and also the ceiling. The men's room is basically the same

(*Continued on page* 35)

Why Strong Rectifiers are Always Preferred . . .

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1712 Jackson Street Omaha, Nebraska

A Wedding Gown Pageant Does Big Business Again

reports Charlie Jones

. . . owner-manager of the Northwood theatre, Northwood, Ia.

NORTHWOOD, IA.

WE JUST passed a milestone! Now that it's okay for the exhibitor to pay himself a salary, and it's okay for his theatre to show a profit, we can consider a crusade ended, a corner turned, and can get ourselves out of industrial problems and dwell on showmanship.

How'd you like to make some money? Easy money, that is. Interested? If so, read on. If not (and we may as well get it straight right now that this will require just a tiny bit of work) you might as well skip these columns and get back to writing that dirty letter about adjustments.

Now here is something that I *know* works. I've tried it in two different towns and it's gone over with an atomic sized bang both times. I've mentioned it briefly in these columns before, I've talked about it at exhibitor groups, but so far as I know nobody else has taken the trouble to do it.

Following is a report, with the whole campaign mapped out, and which you can improve on, of a *Wedding Gown Pageant* which will at least triple your midweek playdate. We quadrupled our normal business with it last week, and did the same with it five years ago over in Elma. You are entirely welcome to the idea, and if you'll just use it, you'll be surprised at the business it does and the good public relations you make. Here's the way we did it here, and you can do likewise, probably with improvements.

Step 1: We contacted the local chapter of Eastern Star ladies. Any women's group will do. We asked them if they would contact the ladies of the town to see if they would let us display their wedding gowns in a parade of styles over the years. High school girls would act as models. (You can see the human element here, as what woman wouldn't want her gown displayed to her friends, neighbors and enemies to prove to them that she was once trim, slender and fetching. Some of them can even still get into their gowns —this group is what is known in military circles as Eager Beavers.)

How bridal raiment of the roaring 1920's looked on Northwood high school girls of ambiguous 1954.

Step 2: We promised the Eastern Star ladies, who do all the leg work (and some of 'em are well equipped for it) 25% or 33% of the take as their share for promoting the gowns, models, getting the data, etc. (This is a perfect place to use a sliding scale to your advantage—and possibly the only chance you'll ever have. A green showman here would probably come out with a flat guarantee to the promoting group, but years in the film business has a callousing effect on your morals and you can get all the traffic will bear with these women. They just aren't up on the latest gimmicks in making deals. You'll find it run making a deal to your advantage, too!)

Step 3: Plan the program three to four weeks ahead. (The women get to talking it up and so do the high school models.) Announce it from your program, your screen, your lobby, and talk it up yourself.

Step 4: Have some classy looking pro-

The Most Effective,

LOWEST COST ADVERTISING MEDIUM FOR ANY THEATRE

WAGNER ATTRACTION PANELS AND LETTERS

KEY CITY
PREMIER DRIVE IN SHOWING
THE GLENN MILLER STORY
JAMES STEWART & JUNE ALLYSON
PLUS SEMINOLE WITH ROCK HUDSON

STARLITE
DRIVE IN
LIZ TAYLOR
VITTORIA GASSMAN
RHAPSODY
STERLING HAYDEN
JOY PAGE
FIGHTER
ATTACK

That's why more theatres install Wagner panels and letters than all other makes! Wagner offers panels which are large enough for plenty of powerful sales copy — letters in a variety of sizes and colors which permit more attractive displays and proper emphasis of features.

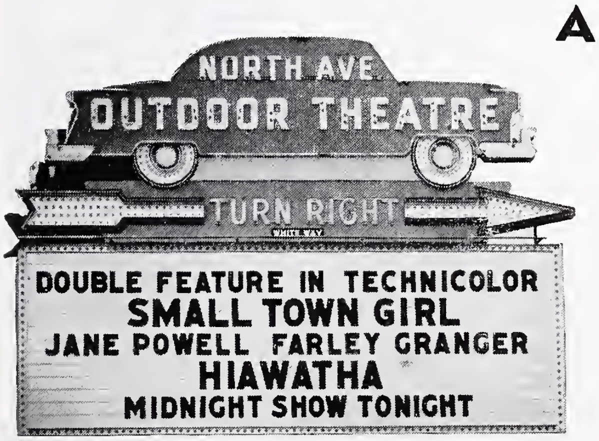
Wagner alone offers frames and glass units which can be built without limitation of size and which can be economically serviced through open windows and without removing frames. They're stronger, and can be installed before installing the glass.

The exclusive new type tapered slotting of Wagner Translucent Plastic Letters causes them to "lock" on the mounting bar. Yet, they're the easiest to change of all letters. Only Wagner plastic letters can be stacked in storage without danger of warping. 5 sizes, 5 gorgeous colors . . . the widest range made. Also, slotted aluminum letters in the widest range of sizes, styles and colors.

Shown is an installation for the Key City Drive-In, made by the Thomas Neon Sign, Abilene, Texas; and another for the Starlite Drive-In made by Empire Neon Co., Rochester, N. Y.

A LOW COST PANEL FOR DRIVE-INS

Wagner Enduronamel Steel Panels comprise both the background and letter mounting arrangement. Chip-proof, shock-proof, alkali resistant, and salt spray-resistant, baked enamel. Shown is an installation by White Way Electric Sign Co., Chicago, Ill.


NORTH AVE.
OUTDOOR THEATRE
TURN RIGHT
WHITE WAY
DOUBLE FEATURE IN TECHNICOLOR
SMALL TOWN GIRL
JANE POWELL FARLEY GRANGER
HIAWATHA
MIDNIGHT SHOW TONIGHT

Sold by theatre equipment dealers everywhere.
Send coupon now for big free catalog.

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Avenue **Chicago 12, Illinois**

Please send BIG free catalog on Wagner show-selling equipment.

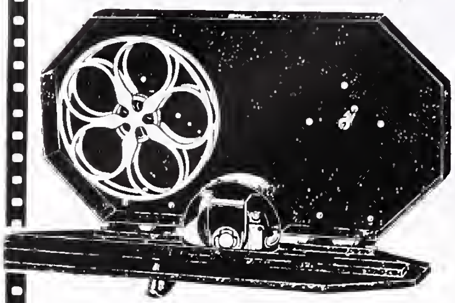
NAME ....

THEATRE ....

STREET ....

CITY and STATE ....

GoldE **REWINDS** are **Trouble Free!**



For down-to-earth economy, quality, dependability and maintenance you'll want a GoldE Rewind—for sure. And the price is **so** low!

GoldE Automatic Rewinds have led the field for over a quarter century. Their rugged construction and TROUBLE-FREE performance made them the standard of the motion picture industry.

When you buy a GoldE Rewind, you get all the benefits of years of development pioneering, and manufacturing skill. It is positive assurance that the Automatic Rewind you purchase will do a superlative job no matter how tough the service.

No Other Rewind Gives You All These Features:

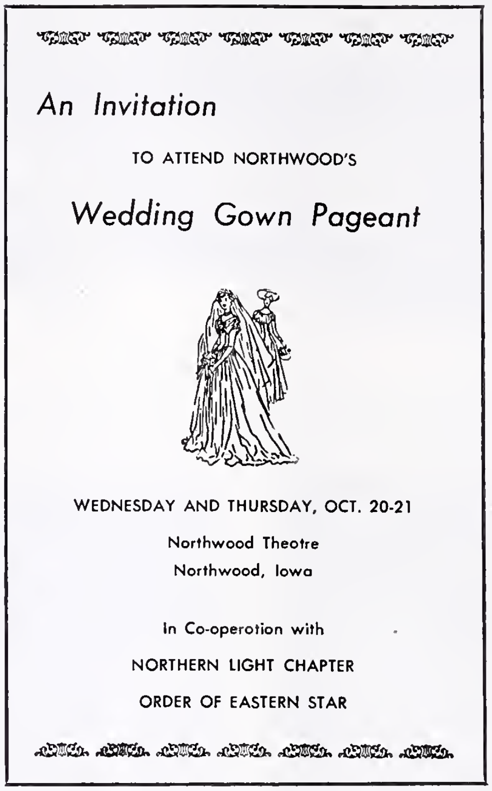
1. "Feather-Touch" Micro Switch
2. Whisper-Quiet Operation
3. Quick-Acting Motor Cut-Off
4. Maximum Fire Protection
5. Greatest Strength
6. Compact Design
7. U. L. Approved
8. Extra Power—from oversized shafts and reinforced driving belt.
9. Universal Reel Driving Dog—no more broken keys or torn reel keyways.
10. Positive-Friction, Non-Clinching Brake
11. "Tilt-Back" Case
12. Choice of Mounting
13. Wear-Protected—by plating of all exposed parts
14. Corrosion-Proof operating parts
15. Fully Guaranteed

Write for more details of GoldE products. See the Rewind at your dealer.

30 Years of Projection Equipment Leadership

GoldE MANUFACTURING CO.
4888 N. CLARK ST., CHICAGO, 40 ILL.

grams of the pageant made, listing the ladies' gowns which will be displayed and the models who will wear them, and have them delivered house to house about three or four days before playdate. (We made ours in the form of an invitation to attend the pageant, with a cut of a bride on the front cover, an explanation of the pageant on page 2, the list of gowns and models on page 3, and a little propaganda on our $12.50 picture program on page 4.) This is an important step. The better looking the program herald, the more appeal to the ladies that this is going to be a classy presentation. Ours cost a little over eleven bucks, maybe you can afford something better—white paper with either black or gold ink, and hand set cover page.



An Invitation

TO ATTEND NORTHWOOD'S

Wedding Gown Pageant

WEDNESDAY AND THURSDAY, OCT. 20-21

Northwood Theotre
Northwood, Iowa

In Co-operotion with

NORTHERN LIGHT CHAPTER
ORDER OF EASTERN STAR

Cover of four-page program, which measured 5½ x 8 inches. Gown donors and models were listed inside.

Step 5: Arrange for a prize for the oldest gown displayed. We gave a six months' pass to the lady having the oldest gown, one from 1882 that came from Norway with the home-made vari-hued wool stockings to match. *Don't, for heaven's sake, arrange to give prizes to the best or prettiest!* You can only please one person with that and you make everybody else mad.

Step 6: Have the ladies, when they pick up each gown, get a clipping of a newspaper story that was printed on the wedding. (Don't worry, every woman has her clipping and she'll be glad to supply it.) From this information you will find out who the woman was before she was wed, where she was married, her husband's name, and possibly a short description of the gown. You can use anything of a historical nature, such as "three generations of the Blindchecker family have worn this gown," or "since this gown was originally worn the bride has had three more husbands." I'm kidding, of course—keep it on a high level. We had one girl wearing a gown that had been worn by both her mother and grandmother. Such stuff is interesting to women. If you don't think so, you should have seen the real old women with a spark of romance left in them that we smoked out to the show here both nights!

Step 7: Have a woman read the information about the gown over your public address system as the gown is modeled on your stage.

Step 8: Play soft, appropriate music over your stage speaker all through the program. We played both the popular wedding marches and then some soft organ music. (Watch out here for ASCAP! One of their men might be hiding under a tulle train.)

Step 9: Notify a news photographer to be on hand—or any photographer. It makes a very newsworthy picture, forty or fifty "brides" together in one group. Don't go over fifty in the show. We had 44 and ran the program off in 50 minutes.

Step 10: Have a dry run on the thing the afternoon of the first night. (Takes a little organizing and you'll want it to run smoothly.)

Step 11: Start your parade from your foyer. Parade each model down an aisle, across the middle of stage, which can be decorated with some flowers, and let her turn and preen before the audience, then

Models with wedding gowns of latest and oldest vintage exhibited, the latter one of 1882.

(*Continued on page* 34)

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with
- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	30
2—American Seating Co. Auditorium chairs. NTS and direct.	3
3—Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	24
4—Ballantyne Co., The Drive-in plan and equipment package. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	16
5—Bausch & Lomb Optical Co. Projection lenses. Direct, branches and dealers in all major cities.	29
6—Bodde Screen Co. Projection screens. Direct.	27
7—Carbons, Inc. Projection carbons. Franchise dealers.	28
8—Eprad In-car speakers. Unaffiliated dealers.	24
9—F & Y Building Service, The Architectural design and building service.	33
10—Fairchild Recording Equipment, Theatre Equipment Div. Sound equipment. Unaffiliated dealers.	25
11—First-American Products, Inc. Drive-in equipment. Direct.	34
12—G. B.-Kalee, Ltd. Sound and projection equipment (11A), wide-screens (11B), stage draperies and lighting (11C), auditorium chairs (11D), studio equipment (11E), laboratory equipment (11F).	4
13—GoldE Manufacturing Co. Film rewinders. Unaffiliated dealers.	18
14—Griggs Equipment Co. Auditorium chairs. Direct.	30
15—Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	35
16—International Projector Corp. Complete projection and sound equipment. NTS.	2nd Cover
17—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	11
18—LaVezzi Machine Works Drive-in flashlights. All dealers.	26
19—Marsh Wall Products, Inc. Decorative wall paneling. Direct.	33
20—Motiograph, Inc. In-car speakers. Unaffiliated dealers.	6
21—National Super Service Co. Vacuum cleaners. Direct.	27
22—National Theatre Supply Distributors.	22
23—Payne Products Co. Carbon savers. Unaffiliated dealers.	30
24—Projection Optics Co., Inc. Projection lenses. Distributor: Raytone Screen Corp.	5
25—Raytone Screen Corp. Projection screens(25A), wide-screen frames (25B), drive-in screen paint (25C), screen brushes (25D). Direct.	23
26—RCA Service Co. Projection and sound equipment maintenance.	36
27—Robin, Inc., J. E. Rectifiers (27A), motor-generators (27B), projection screens (27C), projection lenses (27D). Direct.	28
28—S. O. S. Cinema Supply Corp. Distributors.	31, 35
29—Strong Electric Corp. Rectifiers. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.	15
30—Theatre Seat Service Co. Auditorium chair rehabilitation service. Direct.	35
31—Vallen, Inc. Curtain controls (31A), curtain tracks (31B). Direct.	35
32—Wagner Sign Service, Inc. Changeable letter signs: Front-lighted panels for drive-ins (41A), back-lighted panels (41B), and changeable letters (41C). Dealers 1 ,8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 86, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.	17
33—Westrex Corp. Foreign distributors.	26
34—Williams Screen Co. Projection screens. Direct.	35

EDITORIALLY . . .

EMERGENCY LIGHT, page 21.

Plug-in battery type with two flood lamps of 100 candle-power each. Storage battery charge maintained by trickle charger operated by line current. Manufactured by General Scientific Equipment Company, Philadelphia. Postcard reference number 35E.

APERTURE PLATES, page 21.

New type for Standard and Super models of Simplex projectors, with spring steel wedge to hold plate in film trap. Announced by Lavezzi Machine Works, Chicago. Postcard reference number 36E.

LIGHTWEIGHT SEAMLESS SCREEN, page 21.

Plastic screen of smaller gauge than company's standard seamless screen, added to line of Bodde Screen Company, Los Angeles. Postcard reference number 37E.

EXTINGUISHERS ON CART, page 25.

Steel cart with rubber wheels mounting three extinguishers for all types of fires, distributed by Norpat Sales, Inc., New York. Postcard reference number 38E.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in December 1954 issue—

....

....

....

....

NAME ____________________

THEATRE or CIRCUIT ____________________

STREET ADDRESS ____________________

CITY ____________________ STATE ____________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Features Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Verment Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (*Washington*)

16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply 329 W. Flagler St., Miami.*

GEORGIA

Albany:

23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:

24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS

Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

35—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:

41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

49—Amusment Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:

52—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA

Minneapolis:

53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosh Theatre Supply, 1117 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

62—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:

71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 62nd St.

Syracuse:

75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:

93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Welker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

106—Alexander Theatre Supply, 94 Van Bramm St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:

108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

110—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

111—Monarch Theatre Supply, 402 S. Sccond St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116 Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:

118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

119—Alamo Theatre Supply, 1303 Alemetee St.

UTAH

Salt Lake City

120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA

123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

124—American Theatre Supply, 2300 First Ave., at Bow St.
125—Inter-State Theatre Equipmnet Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA

128—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 841 N. Seventh St.

[Canadian dealers, and exporters, are listed on page 27]

FIRST CLASS
(Sec.34.9, P.L.&R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—
QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

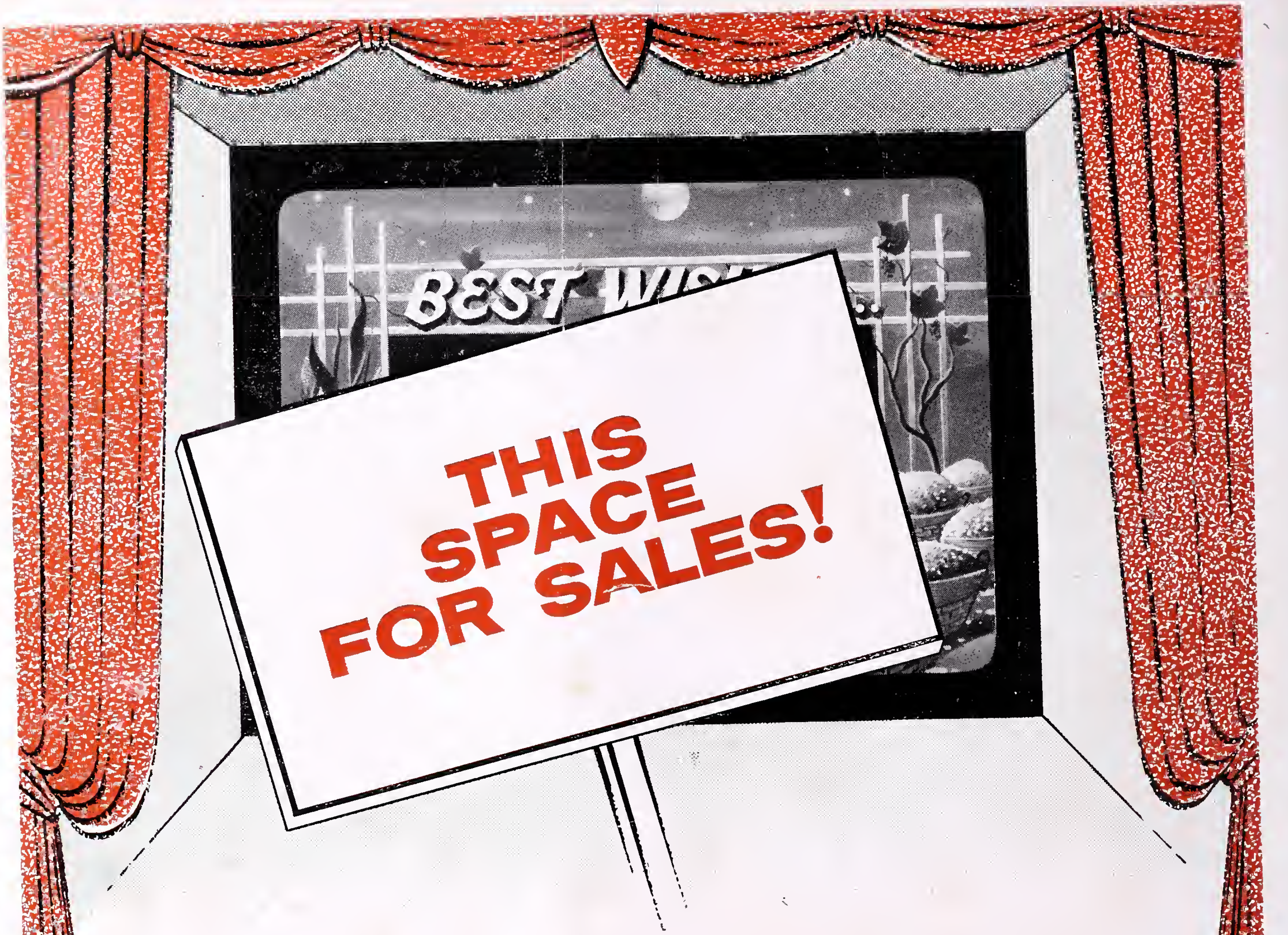
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 5,882 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent! AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	9	14	20
Adventures of Hajji Baba (20th-Fox)	–	2	19	4	–
Adventures of Robinson Crusoe (U.A.)	4	16	16	4	3
Apache (U.A.)	5	17	17	18	3
Beau Brummell (MGM)	–	4	4	4	2
Bengal Brigade (Univ.)	–	1	9	6	9
Betrayed (MGM)	2	23	32	12	3
Black Horse Canyon (U-I)	1	12	28	23	3
Black Knight (Col.)	–	5	4	1	–
Black Shield of Falworth (U-I)	–	6	44	9	–
Black Widow (20th-Fox)	–	6	1	1	–
Bounty Hunter, The (W.B.)	2	3	13	1	1
Bowery Boys Meet the Monster (A.A.)	–	2	4	–	1
Brigadoon (MGM)	–	3	3	5	1
Broken Lance (20th-Fox)	20	20	9	8	–
Bullet Is Waiting, A (Col.)	–	4	8	10	8
Caine Mutiny, The (Col.)	26	26	16	13	–
Captain Kidd and the Slave Girl (U.A.)	–	–	4	2	6
Carnival Story, The (RKO)	7	31	32	31	17
Dawn at Socorro (U-I)	1	9	12	15	17
Demetrius and the Gladiators (20th-Fox)	28	19	11	3	1
Dial M for Murder (W.B.)	4	51	24	22	8
Dragnet (W.B.)	47	28	7	7	2
Drive a Crooked Road (Col.)	–	7	4	13	6
Drums Across the River (U-I)	–	15	35	7	3
Duel in the Jungle (W.B.)	13	4	26	1	2
Duel in the Sun (SRO) (Reissue)	–	11	13	24	5
Egyptian, The (20th-Fox)	17	24	20	9	1
Elephant Walk (Par.)	15	52	28	7	3
Executive Suite (MGM)	10	36	45	25	7
Fireman Save My Child (U-I)	–	2	5	10	17
Flame and the Flesh (MGM)	–	14	28	42	13
Francis Joins the Wacs (U-I)	17	49	20	–	1
Gambler from Natchez (20th-Fox)	–	14	25	17	1
Garden of Evil (20th-Fox)	15	27	9	8	4
Geraldine (Rep.)	–	–	–	2	10
Gone With the Wind (MGM) (Reissue)	47	22	10	7	3
Gorilla at Large (20th-Fox)	7	5	6	11	4
Greatest Show on Earth (Par.) (Reissue)	–	1	–	4	–
Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	3	–	3	5	4
Hell Below Zero (Col.)	1	13	46	13	8
Hell's Half Acre (Rep.)	–	2	31	7	5
Her Twelve Men (MGM)	1	6	14	21	4
†High and Dry (U-I) (Brit.)	–	–	1	–	5
High and the Mighty, The (W.B.)	62	52	6	2	–
Human Desire (Col.)	–	–	–	5	3
Human Jungle (A.A.)	3	2	6	1	1
Indiscretion of an American Wife (Col.)	–	1	11	5	9
Iron Glove, The (Col.)	–	1	3	3	1
It Should Happen to You (Col.)	2	3	25	16	26
Jesse James' Women (U.A.)	–	3	4	–	–
Johnny Dark (U-I)	5	45	36	17	4
Johnny Guitar (Rep.)	28	47	29	4	4
Julius Caesar (MGM)	9	17	16	4	1
Jungle Man Eaters (Col.)	–	–	2	2	1
King Richard and the Crusaders (W.B.)	–	1	7	12	14
Knock on Wood (Par.)	7	9	23	24	20
Laughing Anne (Rep.)	–	–	6	4	7
Law vs. Bily the Kid (Col.)	–	5	5	3	1
Living It Up (Par.)	27	35	14	8	2
Lone Gun, The (U.A.)	2	3	9	2	4
Long Wait, The (U.A.)	–	11	20	19	4
Lucky Me (W.B.)	2	10	23	35	8
Ma and Pa Kettle at Home (U-I)	42	59	26	5	6
Mad Magician, The (Col.)	–	1	6	9	4
Magnificent Obsession (U-I)	59	52	12	2	–
Man With a Million (U.A.)	–	6	14	36	9
Massacre Canyon (Col.)	–	–	3	6	10
Men of the Fighting Lady (MGM)	5	21	37	15	4
Miami Story, The (Col.)	1	5	15	17	5
Naked Alibi (U-I)	–	4	2	7	8
On the Waterfront (Col.)	4	7	12	6	–
Outcast, The (Rep.)	–	15	6	3	5
Outlaw Stallion, The (Col.)	–	–	3	4	1
Phantom of the Rue Morque (W.B.)	17	12	26	15	9
Pinocchio (Disney-RKO) (Reissue)	27	19	17	10	1
Playgirl (U-I)	–	–	10	19	28
Pride of the Blue Grass (AA)	–	1	–	8	7
Prince Valiant (20th-Fox)	15	18	18	9	10
Princess of the Nile (20th-Fox)	–	1	13	6	10
Prisoner of War (MGM)	1	13	20	7	6
Pushover (Col.)	–	–	3	10	10
Raid, The (20th-Fox)	–	5	13	15	15
Rails Into Laramie (U-I)	1	1	20	20	11
Rear Window (Par.)	9	19	4	1	–
Return to Treasure Island (U.A.)	–	1	1	4	7
Rhapsody (MGM)	1	21	17	25	13
Ride Clear of Diablo (U-I)	12	9	34	11	5
Riding Shotgun (W.B.)	–	11	23	28	6
Ring of Fear (W.B.)	2	5	15	6	14
River of No Return (20th-Fox)	68	23	22	2	3
Rocket Man, The (20th-Fox)	–	–	1	10	7
Rogue Cop (MGM)	–	10	8	3	1
Rose Marie (MGM)	24	14	19	8	2
Sabrina (Par.)	7	6	7	1	–
Saracen Blade, The (Col.)	1	–	3	8	4
Secret of the Incas (Par.)	1	10	21	29	15
Seven Brides for Seven Brothers (MGM)	53	25	5	1	2
Shanghai Story, The (Rep.)	–	–	10	2	5
Siege at Red River (20th-Fox)	1	6	24	17	5
Silver Lode (RKO)	1	7	24	15	3
Sitting Bull (U.A.)	–	4	1	2	–
Southwest Passage (U.A.)	–	3	13	16	7
Star Is Born, A (W.B.)	7	–	2	3	2
Student Prince, The (MGM)	6	15	22	15	1
Suddenly (U.A.)	–	4	14	7	4
Susan Slept Here (RKO)	11	45	3	3	1
Tanganyika (U-I)	1	7	31	12	17
Them (W.B.)	3	16	16	22	15
Three Coins in the Fountain (20th-Fox)	45	34	9	3	1
Three Hours to Kill (Col.)	–	–	4	2	3
Untamed Heiress (Rep.)	–	2	1	13	1
Valley of the Kings (MGM)	–	10	37	18	9
†Vanishing Prairie (B-V)	15	–	–	–	–
Weak and the Wicked, The (A.A.)	5	7	5	1	4
White Christmas (Par.)	4	1	1	–	1
Witness to Murder (U.A.)	–	4	15	8	8
Woman's World, A (20th-Fox)	8	16	8	4	1
Yankee Pasha (U-I)	2	17	38	20	7
Yellow Tomahawk (U.A.)	–	3	21	3	2



Sales is right! And your screen is your greatest selling medium . . . giving you an advantage other advertisers spend fortunes trying to achieve . . . 100% attention of your audience!

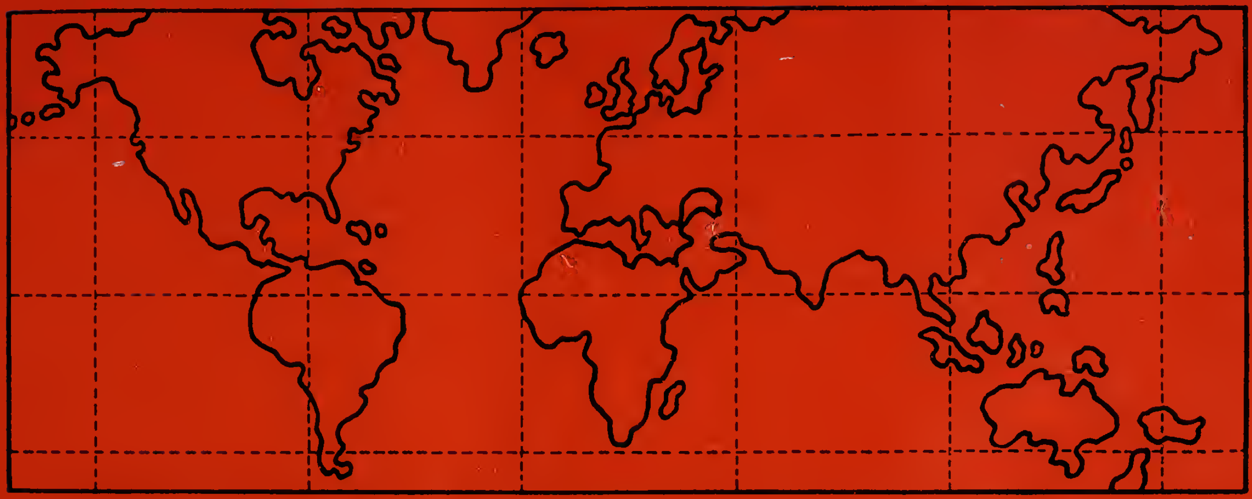
So exploit this "captive audience" of yours for all it's worth with trailers that sell your shows . . . herald your special events . . . ballyhoo your contests . . . and bring in extra revenue with merchant tie-ups. You'll find it's worth plenty!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

DECEMBER 11, 1954

MOTION PICTURE HERALD

The WORLD MARKET



FABIAN ASKS POLL ON UNITY; McGEE URGES JOINT BUYING

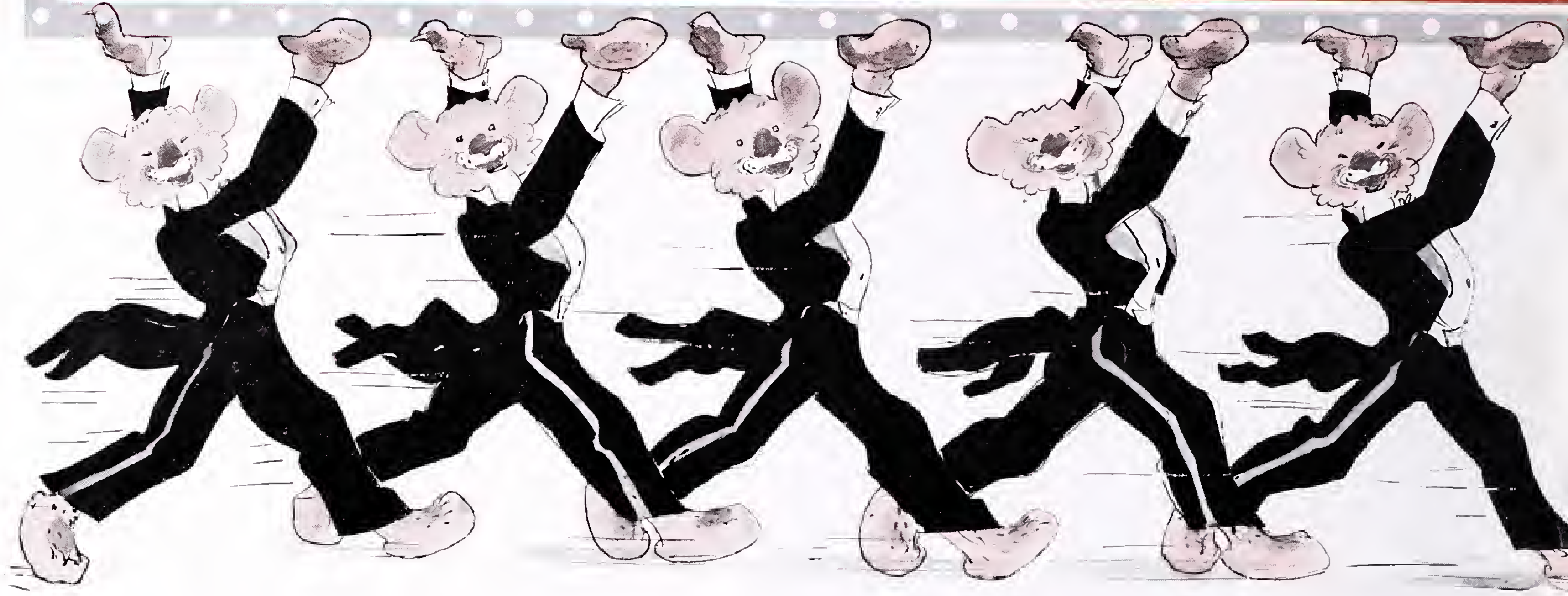
▼ ▼ ▼

MGM IN SALUTE TO THEATRES

Universal Stresses Diversity

Entered as second class matter January 11, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

M-G-M's 1955 M
THEATRE CELE



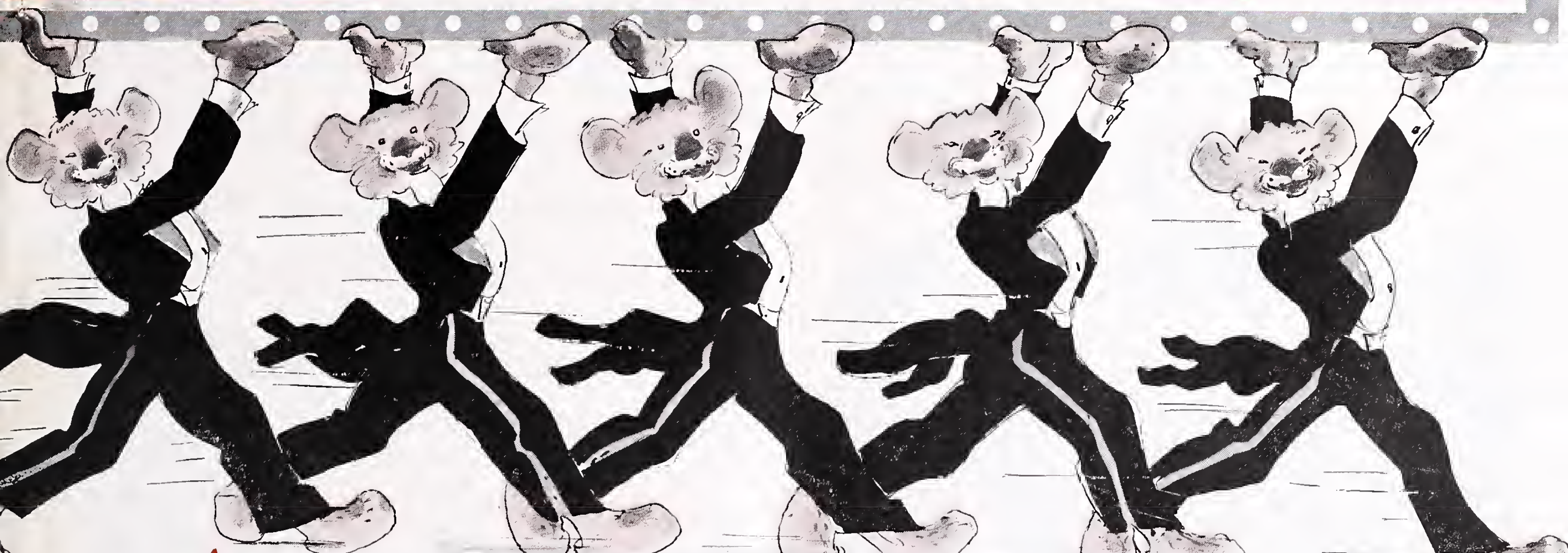
IN STEP WITH THE FORWARD MARCH OF OUR INDUSTRY!

FORWARD IN '55! M-G-M announces a great nationwide event that will bring business to your box-office and prestige to your theatre.

For the first time a huge industry-promotion is dedicated to the glorification of the motion picture theatre and its place in the community. Capitalize on M-G-M's far-reaching publicity and advertising campaign that emphasizes the slogan: "THERE'S MORE FUN AT THE MOVIES." Join in with your own gala local Celebration. Many fine M-G-M entertainments (*some listed on next page*) are available, with FREE showmanship-accessories to ballyhoo them! This Celebration is a salute to *you,* Mr. Exhibitor, and a wonderful way to start the New Year rolling to bigger profits in '55.

OTION PICTURE
BRATION!

"THERE'S MORE FUN AT THE MOVIES"



THE MOTION PICTURE THEATRE
The Greatest Star of Them All!

AMONG THE BIG ONES FOR THE CELEBRATION!

JANUARY

"BAD DAY AT BLACK ROCK"
(*CinemaScope—Color*)
starring Spencer Tracy • Robert Ryan • co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine Lee Marvin • Russell Collins

JANUARY

"GREEN FIRE" (*CinemaScope—Color*)
starring Stewart Granger • Grace Kelly • Paul Douglas • co-starring John Ericson • with Murvyn Vye

FEBRUARY

"MANY RIVERS TO CROSS"
(*CinemaScope—Color*)
starring Robert Taylor • Eleanor Parker with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness

FEBRUARY

"JUPITER'S DARLING"
(*CinemaScope—Color*)
starring Esther Williams • Howard Keel Marge and Gower Champion • George Sanders with Richard Haydn • William Demarest

MARCH

"HIT THE DECK"
(*CinemaScope—Color*)
starring Jane Powell • Tony Martin • Debbie Reynolds • Walter Pidgeon • Vic Damone Gene Raymond • Ann Miller • Russ Tamblyn with Kay Armen • J. Carrol Naish • Richard Anderson • Jane Darwell

MARCH

"INTERRUPTED MELODY"
(*CinemaScope—Color*)
starring Glenn Ford • Eleanor Parker • with Roger Moore • Cecil Kellaway

APRIL

"THE GLASS SLIPPER" (*Color*)
starring Leslie Caron • Michael Wilding • with Keenan Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones

APRIL

"BEDEVILLED" (*CinemaScope—Color*)
starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac • Robert Christopher • Joseph Tomelty and Victor Francen

1955—THE YEAR OF M-G-M's "THE PRODIGAL"

ASK YOUR M-G-M BRANCH! WATCH THE TRADE PRESS!

ANOTHER BIG WARNER TV PROMOTIO

DORIS DAY AND FRANK SIN

Beginning December 13th through December 24th, "The Big Payoff," over the CBS-TV network, coast-to-coast for two consecutive weeks at 3:00 p.m. EST, Monday through Friday, is conducting a letter-writing contest for its millions of viewers, entitled "I STAY YOUNG AT HEART BY……".

DORIS DAY AND FRANK SINATRA
Together for the first time!
Terrific from the first moment!
Young at Heart

RANDY MERRIMAN AND BESS MYERSON, stars of the Colgate-Palmolive TV Show, "THE BIG PAYOFF" displaying "Young at Heart" poster before CBS-TV cameras.

The contest ties in directly with the Christmas-New Year release of "YOUNG AT HEART," with important credit mentions each day.

The winner of the contest and husband (or wife) will receive a Bermuda trip as the first prize. The winner also will be brought to New York to appear on "The Big Payoff," with a chance to win a mink coat. In addition to the grand prize, there will be five runner-up prizes.

EVERY WEEK-DAY FOR 2 WEEKS OVER 79 TOP TV

City	Station
AMES, IA.	WOI-TV
ATLANTA, GA.	WAGA-TV
AUSTIN, TEXAS	KTBC-TV
BALTIMORE, MD.	WMAR-TV
BINGHAMTON, N.Y.	WNBF-TV
BIRMINGHAM, ALA.	WABT-TV
BOSTON, MASS.	WNAC-TV
BUFFALO, N.Y.	WBEN-TV
CEDAR RAPIDS, IA.	WMT-TV
CHAMPAIGN, ILL.	WCIA-TV
CHARLOTTE, N.C.	WBTV
CHARLESTON, W.VA.	WCHS-TV
CHICAGO, ILL.	WBBM-TV
CINCINNATI, OHIO	WKRC-TV
CLEVELAND, OHIO	WEWS
COLUMBUS, OHIO	WBNS-TV
DALLAS, TEXAS	KRLD-TV
DAYTON, OHIO	WHIO-TV
DENVER, COLO.	KLZ-TV
DETROIT, MICH.	WJBK-TV
FRESNO, CALIF.	KMJ-TV
GALVESTON, TEXAS	KGUL-TV
GREEN BAY, WISC.	WBAY-TV
GREENSBORO, N.C.	WFMY-TV
HUTCHINSON, KANS.	KTVH
INDIANAPOLIS, IND.	WFBM-TV
JACKSONVILLE, FLA.	WMBR-TV
JOHNSTOWN, PA.	WJAC-TV
KALAMAZOO, MICH.	WKZO-TV
KANSAS CITY, MO.	WHB-TV
KNOXVILLE, TENN.	WTSK-TV
LANCASTER, PA.	WGAL-TV
LANSING, MICH.	WJIM-TV
LOS ANGELES, CALIF.	KNXT
LOUISVILLE, KY.	WHAS-TV
LYNCHBURG, VA.	WLVA-TV
MACON, GA.	WMAZ-TV
MEMPHIS, TENN.	WMCT
MIAMI, FLA.	WTVJ
MILWAUKEE, WISC.	WCAN-TV

N IS UNDER WAY! IT'S FOR

ATRA IN "YOUNG AT HEART"

AND HERE'S THE SPECIAL PAYOFF FOR THE MANAGERS OF THE 1st RUN THEATRES PLAYING "YOUNG AT HEART":

If any of the winners come from your town, you will automatically receive a duplicate prize. This means that it is possible for you also to win a free trip to Bermuda and a mink coat, or any of the runner-up prizes. Since your first-run theatre will be playing "YOUNG AT HEART," it will be to your interest to see that as many letters as possible come from your town.

A special free screen trailer has been sent to your theatre. It briefly explains the tie-up between "The Big Payoff" and this picture.

Full contest details are provided in the trailer.

The promotion department of "The Big Payoff" in New York is alerting all CBS stations which carry the show to cooperate locally with this contest. They are ready and eager to work out all mutually beneficial tie-ups. Cash in!

A NATION-WIDE PRE-RELEASE BUILD-UP TIMED TO PERFECTION FOR THE PERFECT XMAS-NEW YEAR'S ATTRACTION!

IN WARNERCOLOR ALSO STARRING

GIG YOUNG · ETHEL BARRYMORE · DOROTHY MALONE

WITH ROBERT KEITH · PRINT BY TECHNICOLOR

SCREEN PLAY BY JULIUS J. EPSTEIN AND LENORE COFFEE AN ARWIN PRODUCTION

PRODUCED BY HENRY BLANKE DIRECTED BY GORDON DOUGLAS PRESENTED BY WARNER BROS.

STATIONS WITH 40 MILLION PEOPLE WATCHING!

City	Station
MINNEAPOLIS, MINN.	WCCO-TV
NASHVILLE, TENN.	WSIX-TV
NEW HAVEN, CONN.	WNHC-TV
NEW ORLEANS, LA.	WDSU-TV
NEW YORK CITY, N.Y.	WCBS-TV
NORFOLK, VA.	WTAR-TV
OKLAHOMA CITY, OKLA.	KWTV
OMAHA, NEB.	KMTV
PEORIA, ILL.	WEEK-TV
PHILADELPHIA, PA.	WCAU-TV
PHOENIX, ARIZ.	KPHO-TV
PINE BLUFF, ARK.	KATV
PITTSBURGH, PA.	WDTV
PORTLAND, ORE.	KOIN-TV
PROVIDENCE, R.I.	WJAR-TV
QUINCY, ILL.-HANNIBAL, MO.	KHQA-TV
READING, PA.	WHUM-TV
ROANOKE, VA.	WSLS-TV
ROCHESTER, N.Y.	WHEC-TV
ROCKFORD, ILL.	WREX-TV
ROCK ISLAND, ILL.	WHBF-TV
SALT LAKE CITY, UTAH	KSL-TV
SAN ANTONIO, TEXAS	KEYL
SAN DIEGO, CALIF.	KFMB-TV
SAN FRANCISCO, CALIF.	KPIX
SCHENECTADY, N.Y.	WRGB
SCRANTON, PA.	WGBI-TV
SOUTH BEND, IND.	WSBT
SPOKANE, WASH.	KXLY-TV
ST. LOUIS, MO.	KSD-TV
ST. PETERSBURG, FLA.	WSUN-TV
SYRACUSE, N.Y.	WHEN-TV
TACOMA, WASH.	KTTK-TV
TOLEDO, OHIO	WSPD-TV
TEXARKANA, ARK.-TEXAS	KCMC-TV
TULSA OKLA.	KOTV
UTICA, N. Y.	WKTV
WASHINGTON, D.C.	WTOP-TV
YOUNGSTOWN, OHIO	WKBN-TV

20th
CINEMASCOPE
Fox

proudly presents these wonderful CINEMASCOPE *releases for the first months of your most prosperous year— 1955!*

January

IRVING BERLIN'S

THERE'S NO BUSINESS LIKE SHOW BUSINESS

CINEMASCOPE

DARRYL F. ZANUCK presents IRVING BERLIN'S THERE'S NO BUSINESS LIKE SHOW BUSINESS starring ETHEL MERMAN • DONALD O'CONNOR • MARILYN MONROE • DAN DAILEY • JOHNNIE RAY MITZI GAYNOR • Produced by SOL. C. SIEGEL • Directed by WALTER LANG • Screen Play by PHOEBE and HENRY EPHRON • From a Story by LAMAR TROTTI • Color by DE LUXE

CARMEN JONES

CINEMASCOPE

OTTO PREMINGER presents OSCAR HAMMERSTEIN'S CARMEN JONES starring HARRY BELAFONTE • DOROTHY DANDRIDGE • PEARL BAILEY • OLGA JAMES • JOE ADAMS • Produced and Directed by OTTO PREMINGER • Book and lyrics by OSCAR HAMMERSTEIN, 2nd Screen Play by HARRY KLEINER • Color by DE LUXE • Released by 20th Century-Fox

February

PRINCE OF PLAYERS

CINEMASCOPE

PRINCE OF PLAYERS starring RICHARD BURTON • MAGGIE McNAMARA • JOHN DEREK • RAYMOND MASSEY • CHARLES BICKFORD • ELIZABETH SELLARS and EVA LE GALLIENE • Produced and Directed by PHILIP DUNNE • Written for the Screen by MOSS HART • Color by DE LUXE

WHITE FEATHER

CINEMASCOPE

LEONARD GOLDSTEIN presents WHITE FEATHER starring ROBERT WAGNER • JOHN LUND • DEBRA PAGET • JEFFREY HUNTER Produced by ROBERT L. JACKS • Directed by ROBERT WEBB • Screen Play by DELMER DAVES and LEO TOWNSEND • Print by Technicolor A Panoramic Production • Released by 20th Century-Fox

March

THE RACERS

CINEMASCOPE

THE RACERS starring KIRK DOUGLAS • BELLA DARVI • GILBERT ROLAND • also starring CESAR ROMERO • LEE J. COBB • KATY JURADO • Produced by JULIAN BLAUSTEIN • Directed by HENRY HATHAWAY • Screen Play by CHARLES KAUFMAN • Color by DE LUXE

UNTAMED

CINEMASCOPE

UNTAMED starring TYRONE POWER • SUSAN HAYWARD • RICHARD EGAN • Produced by BERT E. FRIEDLOB and WILLIAM A. BACHER Directed by HENRY KING • Screen Play by TALBOT JENNINGS, FRANK FENTON and MICHAEL BLANKFORT • Color by DE LUXE

and watch for the wonderful love story of

A MAN CALLED PETER

CINEMASCOPE

A MAN CALLED PETER starring JEAN PETERS • RICHARD TODD Produced by SAMUEL G. ENGEL • Directed by HENRY KOSTER Screen Play by ELEANORE GRIFFIN • From the novel by CATHERINE MARSHALL • Color by DE LUXE

CINEMASCOPE *makes it a pleasure to do business with 20th!*

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 197, No. 11 — December 11, 1954

Arbitration's Last Corner?

PROPONENTS of an industry arbitration system have had their hopes disappointed so many times in the past that it would be well to view reports of the "great progress" made in the exhibitor-distributor arbitration drafting meeting this week with some reserve. Arbitration's most severe critic has never denied that it is a useful, speedy and practical method of settling disputes. Principal arguments have been over setting up a "system" and prescribing the rules and limits of the powers of the arbitrators. Now it is encouraging that there are signs that the distributor representatives and the representatives of some of the exhibitor organizations are nearing agreement on a complete arbitration system. Naturally any system will be open to any exhibitor of whatever affiliation, or none at all. Establishment of an arbitration system will neither do away with all litigation nor usher in an era of good feeling between the distributors and exhibitors. However, it can do much to lessen the resort to the courts and thereby contribute to improved trading relations. Speedy and fair settlement of grievances is especially needed in the motion picture industry because the existing buyers and sellers are so dependent upon each other.

■ ■ ■

Mid-Week Attendance

ONE problem which deserves serious study by exhibitors—large and small, here and abroad—is how to increase mid-week attendance. Energetic steps need to be taken to prevent the theatre business from becoming a Saturday, Sunday and holiday affair. The trend away from the old rule-of-thumb in which Saturday and Sunday accounted for one-half of the week's gross has been marked since the end of World War II. Many theatres now do three-quarters or more of the week's gross at the weekend.

This is a situation that strikes at the roots of the theatre business and one that needs to be approached simultaneously from several fronts. Responsibility for the present unsatisfactory conditions may be divided between distribution, exhibition and the public. Distributors for their part have been too solicitous for "preferred" playing time for all but minor attractions. Obviously there are just so many Saturday and Sunday dates available in any year. In times past distributors generally held back best releases during the Summer. Yet statistics prepared by the Sindlinger Organization and released by COMPO show conclusively that the hot weather months now are actually the best months of the entire year at the nation's box offices. There may also "be gold in them thar" mid-week dates.

From the exhibitor's point of view one approach is the booking of stronger product at mid-week. These "off nights" are nights of golden opportunity for pictures of special appeal to the "lost audience" of older and more mature patrons. These are the nights for the organized theatre parties, the foreign language films, the artistic attractions, for certain of the British pictures, for many quality attractions lacking universal appeal. These also are the times for revival of great shows of the past. At mid-week potential patrons can solve the parking and baby-sitter problems much easier than at the weekend.

Another point that requires thought is whether sharp admission price reductions for mid-week would pay healthy dividends in the long run. Movie attendance is relatively costly for the middle and large sized families who should be the theatre's best customers. What about half-price tickets during mid-week? Why not charge $1 per family on one night of the week? Why not children free on the weekday evenings when accompanied by an adult? The drive-ins have done all these things to their great advantage.

The industry needs to reverse the trend to fewer admissions at higher prices. It needs to halt the concentration of business at the weekends. The goal should be a crowded house every night of the week!

■ ■ ■

MGM's Theatre Celebration

THE announcement by Charles M. Reagan, vice-president and general sales manager, that MGM will sponsor during the first four months of 1955 a "Motion Picture Theatre Celebration" should be enthusiastically received by exhibitors throughout the United States and Canada. This motion picture celebration is to be built around the local theatre and the local exhibitor rather than about Hollywood personalities. Its aim is twofold: increased prestige for the theatre locally and increased attendance at the fine films scheduled to be played during 1955. The slogan for the celebration is "There's More Fun at the Movies!" The success of the project depends primarily on what each exhibitor does about it in his own community.

■ ■ ■

¶ The present outlook is that COMPO's star poll project may get into operation sometime in February. It is hoped that at least several thousand theatres will participate in the activity and support it with aggressive promotion so that the maximum stimulus possible will be given to building attendance at the box office. The amount of enthusiasm generated for picking the public's star choices will depend on the approach taken by exhibitors everywhere in the country.

—*Martin Quigley, Jr.*

Letters to the Herald

The Small Town Problem

To the Editor:

I cannot allow the remarks in recent editorials with reference to the future of our business, the possible closing of 5,000 of the 8,000 small theatres, to pass without some comment.

If every exhibitor, large or small, would notify all distributors that they are declaring a moratorium for 60 days in protest of high film rentals, there would be no need of running to the United States Justice Department for help.

Do you realize what a closure of 15,000 theatres in the United States for a 60-day period would mean in loss of revenue to the distributors? The exhibitors could declare such a moratorium without being hurt, and by closing theatres all over the country they would get action. Thirty days notice should be given to all distributors, and I'd wager before the moratorium went into effect a deal would be made by the distributors so satisfactory that such a moratorium would not become necessary.

But, whatever we do, let's not get involved again with the Government, for the simple reason no two theatre situations are the same. Government lawyers don't understand the picture show business, mainly because it *isn't* a business—it's a game. So let's not entangle ourselves. As far as I can remember we never got a nickel out of Government judgments. Look at the Neeley Bill, and the 15-year-old monopoly cases. In my opinion no one ever gained much by going into the courthouse.

What we need in this business is more goodwill among men—more confidence in the manner in which we trade. There is too much "dog eat dog" which is no good.

The trouble with most exhibitors is that they won't stick together. No two exhibitors in the same town will work together. That is why exhibitors' leagues have always failed to be of much benefit to our industry. I believe one organization might possibly be the answer, but in numbers they have not benefited the industry as a whole. The state organizations are all right, up to a point. But all state organizations should be affiliated. In this manner we could become a power for good.

Too many exhibitors don't seem to know, or fail to understand, how to present their grievances. It is truly discouraging to attend an exhibitors' meeting and listen to the poor presentation of their problems. Here are some vital facts concerning every exhibitor, large or small.

1. The gravy left the business when monopolies ceased.
2. It takes real showmanship today to combat opposition, and there are very few showmen left in the game.
3. Large profits can no longer be made out of the business because of high film rentals, high admission and high payrolls.

To overcome this situation, we must be satisfied with a smaller percentage of gain. The bubble of prosperity has long since burst, but a reasonable percentage on our investment can be made if a theatre is operated wisely, shrewdly and intelligently. The day of 24 to 45 per cent profit is gone; but 10 per cent and perhaps 15 per cent can be salvaged if the exhibitor wants to work for this small profit (most of us don't).

Here are some suggestions for the small exhibitor. I have used these tactics and they work:

1. Go to your local exchange managers and show them your books on the business their pictures gross. Itemize your overhead, showing your real break-down of expenditures. Say, "Here is what your pictures are costing me. I have lost—or made—this figure." Then ask for help to enable you to stay in business. I am frank to tell you that if an exhibitor gives correct figures, he won't have too much trouble getting the necessary adjustments.

I am getting relief from all the exchanges. Maybe it isn't as much as I think I should have, but in some instances if these companies were to give me the pictures free, I'd still take a loss on some pictures because there are many that just don't register at the box office.

I've had dealings with these film companies for years. When we play a percentage picture, they get all that's coming to them. When I lose on a picture, I squawk and how! They have always listened; as a result we've enjoyed mutual confidence in one another. Almost none of the major companies demand of me preferred time when the picture does not justify preferred or extended time.

I play some CinemaScopes two or three days through the week and have received cut-backs to 25 per cent in some instances where the pictures were originally 50 to 60 per cent. This is because I open my books to the exchange managers. They know my problems. I've been a good customer and they know I am sincere.

So go to your exchange manager. He is anxious to keep you in business because he wants to keep his job and he knows he can't unless you are given relief. They are really human, believe it or not—give them your confidence. None are so hard that they can't be softened by a genuine appeal for help.

2. Stop threats. Forget the Justice Department. Be game enough to fight your own battle—stick to your guns—you'll win.

3. Start going after the masses again. The poor man's dime made the picture show business. The classes always were in the minority, and always will be so far as theatre business is concerned. So go after the lost volume of business.

4. Check your overhead. Cut every place where it doesn't hurt the show itself.

5. Cut your admissions so as to get your patrons coming back to the theatre at least twice a week. And if the drive-ins can admit kids free at night—why can't you? I do. I may lose on free kiddies after 5 p.m. when accompanied by their parents, but make it up in concessions.

6. Take your telephone book, or get a mailing list from your post office (at a nominal charge) and write these people, also the car owners. Send them half a dozen Two-For-One admission tickets and tell them you'd like them to come to your theatre more often.

Write a friendly letter about your theatre, telling if you have installed CinemaScope, stereophonic sound, new seats, or a wide screen and plug the new pictures. Give your letter a personal touch. Get them to sign the passes so you can send them more free tickets as time goes by. This is a fine way to tell where your business comes from.

The motion picture industry is still a great business, but it can remain great only so long as the exhibitor thinks and acts intelligently. So if we use the brains God gave us, and stop depending on the other fellow to do our thinking, we'll all weather this storm better.—*ANNA BELL WARD, Somerset Amusement Company, Somerset, Kentucky.*

WHEN AND WHERE

December 16: San Francisco Variety Club's annual blind babies' Christmas party, Hotel Richelieu, San Francisco.

December 19: Annual banquet of the Variety Club of Baltimore, Emerson Hotel, Baltimore.

January 14-31: International Film Festival, Punta del Este, Uruguay.

January 18: Annual dinner of the Motion Picture Associates of Philadelphia, Bellevue-Stratford Hotel, Philadelphia.

January 19: Cleveland area exhibitors' testimonial to honor I. J. Schmertz on his 50th anniversary with 20th-Fox and its predecessor organization, Hollenden Hotel, Cleveland.

February 8-10: Allied States Association national drive-in convention, Chase Hotel, St. Louis, Mo.

February 28-March 1: Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

March 1: MGM Ticket Selling Workshop, Columbus, Ohio.

March 1-2: Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

MOTION PICTURE HERALD

December 11, 1954

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

On the Horizon

NOT AFRAID

United Artists president Arthur B. Krim, for one U. S. executive, isn't afraid of the so-called European "film pool," seen as one of the most important consequences of the continuing extension and multiplication of the very popular co-production schemes abroad. Mr. Krim last week said he welcomed any schemes that make for the health of the industries represented. "Currency and quota restrictions arise out of efforts to protect weak local industries." When these industries become healthy, they can drop the restrictions and everyone can benefit. Further remarks by Mr. Krim will be found on page 10 in the World Market Section.

NO HEARINGS

The Supreme Court will not hear arguments on any pending cases before February, deferring them for the time being in the hopes that the Senate will soon confirm the appointment of Circuit Justice Harlan to fill the place of the late Justice Jackson. Two motion picture cases are pending.

WATCH THE STATES

Legislatures in 44 of the 48 states meet in 1955--in all states but Kentucky, Virginia, Louisiana and Mississippi. The usual tax, censorship and other industry battles are likely, though MPAA representative Jack Bryson says he knows of nothing specific at this time.

16mm CASE

Next Monday morning counsel for the Department of Justice and 12 defendants in the Government's so-known "16mm case" are to meet with Federal Judge Harry C. Westover in Los Angeles and submit briefs designed to define and circumscribe the issues in the case, as ordered by Judge Westover, preliminary to consideration of the setting of a trial date in the early part of 1955. The case was filed in July of 1952 on complaint of parties purported to represent tent-show impressarios and television people who asserted they had been improperly denied availability of 16mm. prints of 35mm. pictures produced by major film companies and others over the past quarter century. In the 2½ years since the filing of the suit, the whole complexion of that section of the entertainment world in which the 16mm. prints of 35mm. pictures may be said to have had usefulness has changed so drastically as to leave in shadow the implications of the original complaint. Likelihood that the case will wind its weary way to trial eventually appears progressively dim.

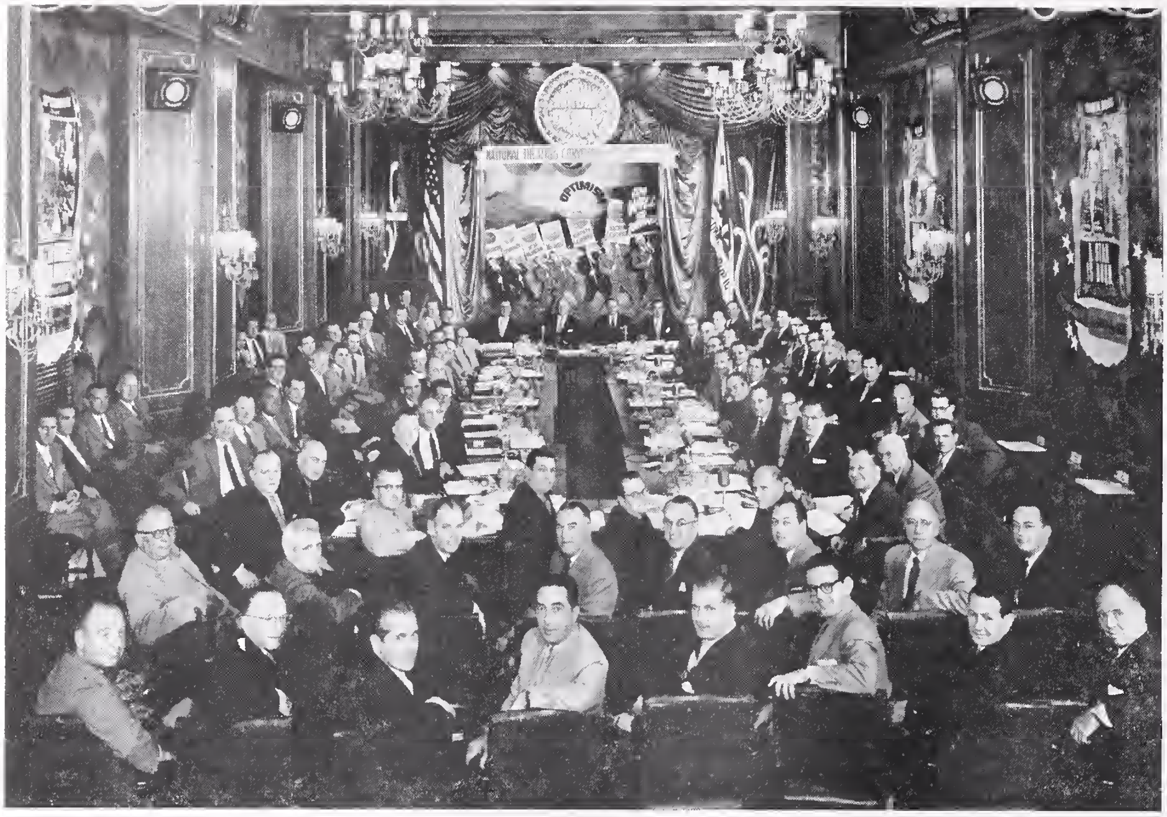
BEST SOUND

Walt Disney wants the best sound possible for his new picture "20,000 Leagues Under the Sea", not merely because it's better, but because its good business. Thus his brother Roy, president of the company, wired E. D. Martin, Theatre Owners of America president, last week. The sales head of the Disney organization declared it is "good business and common sense" to present the picture with sound which is an integral part of the story and has as much dramatic value as other factors. He also pointed out that otherwise, notable production costs would be "tossed to the wind". Disney Productions intends to release only stereophonic sound prints the first 90 days. Mr. Martin objected because the policy allegedly would create a new and objectionable clearance system.

16 FROM RKO

Six major independent producing units will be filming 12 top budget pictures for distribution by RKO with the start of the new year, James R. Grainger, president of the company, announced in Hollywood Wednesday. The independent units are headed by Edmund Grainger, King Brothers, Benedict Bogeaus, David Butler, Nat Holt and Sol Lesser. All 12 pictures will be in color and all will be designed for wide screen projection, Mr. Grainger said. In addition, RKO now has four major productions completed and ready for release.

Vincent Canby-William R. Weaver-Floyd E. Stone-J. A. Otten



THE SCENE. National Theatres' new management opened its career last week in Los Angeles in the settings at the left, and under the aegis of president Elmer C. Rhoden. Public relations as well as promotion was a theme of the week-long meeting of the organization, which also has set out to ascertain audience habits with its own scientific survey. See page 48.

This week in pictures

CALIFORNIA

NATIONAL THEATRES PERSONALITIES. In the top pictures, left: John E. Lavery, executive, Los Angeles; William Moclair, Roxy Theatre, New York; and Ernest Sturm, San Diego district manager. Right, Bob Garland, Denver real estate; Jim Cox, FWC film buyer; Ray Davis, Denver district manager. Immediately above: John Bertero, FWC president; Frank H. Ricketson, Jr., Fox Intermountain president; Mr. Rhoden; Edwin F. Zabel, FWC general manager; Alan May, NT treasurer; Richard P. Brous, Fox Midwest president; and Senn Lawler, Fox Midwest division manager.

NAT D. FELLMAN has become executive assistant to Harry M. Kalmine, vice-president and general manager of Stanley Warner. Mr. Fellman is also the circuit's film buyer. He came to Warners in 1928.

CHARLES A. SMAKWITZ has been promoted to zone managership of Stanley Warner New Jersey houses. He succeeds Frank Damis, resigned. Mr. Smakwitz has been Albany zone manager.

THE DOCUMENT. Fred Schwartz, president of DCA, as he disclosed in New York Tuesday the list of investors in his company. See page 30.

by the Herald

MAX E. YOUNGSTEIN, UA vice-president, is entertainment chairman for the Denver National Home for Asthmatic Children.

by the Herald

IN TORONTO, as Variety Tent 28 installed officers, past chief barker William Summerville, Jr., presents to new chief barker Harry S. Mandell, left, the "chief barker investment." Several hundred attended the dinner dance at the Prince George Hotel.

VISCOUNT MONTGOMERY, visiting Hollywood, is a studio guest of executive producer Jack L. Warner, left. With them, Jack M. Warner, producer. They visited the "Strange Lady in Town" set.

SOME OF THE OFFICERS at the Colosseum of Motion Pictures Salesmen annual meeting in Chicago. In array are Robert Lightfoot, vice-president; Edgar Shinn, treasurer; Glenn Haviland, new president: Dave Bartell; Milton Simon, vice-president; Raymond Wild, past president; and Jack Eckhardt, secretary.

PRODUCER AND AUTHOR. Louis de Rochemont, who will make "Call Me Yankee Doodle," signs in Hollywood with the author, Lillian L. Ludwig.

by the Herald

MARK DAMEN, of Amsterdam, Holland, a producer of cartoons for theatres and for commercial usage, is in New York on business.

MGM PROMOTES FILM THEATRES

Reagan Outlines Big 1955 Celebration Designed as Institutional Drive

Plans for an institutional campaign to be launched by MGM, based on a salute to the motion picture theatres of the nation and designed to focus public attention on the theatre as part of its local community rather than the glorification of Hollywood were announced Tuesday in New York by Charles Reagan, vice-president and general sales manager of the company.

Conditions "Appropriate"

The campaign, which will cover national, local and trade advertising, a pressbook and accessories, a special two-or-three-reel picture, and other aids, will be called "MGM's 1955 Motion Picture Theatre Celebration." The principal advertising slogan will be "There's More Fun at the Movies."

Discussing plans for the promotion at a luncheon meeting with the press, Mr. Reagan said in his opinion and that of his company business conditions at the moment are especially appropriate for such a campaign.

"I believe there is every indication that 1955 will be a great movie year," he said, "and that the upswing started in 1954 will continue and be accelerated. We are convinced that this business is now firmly established on the road to recovery of much of the patronage that has been lacking in the post-war years. We believe that the rate of recovery can be speeded by better product, which we are now getting, and by better selling of this product to the public."

The MGM official emphasized this latter point, observing that the quality of pictures from all companies now is generally better than ever and that all that is needed to rebuild attendance and grosses is a resurgence of showmanship. That exhibitors in general are ready and willing for this, he said, has been proved by the extraordinary success of the MGM Ticket Selling Workshops conducted by Mike Simons, director of customer relations. He cited attendances of 304 exhibitors at the first in Pittsburgh, 324 at the second in Indianapolis, and 347 at the third in Boston this week.

To Continue Workshops

These Workshops will be continued and extended in a program parallel with the salute to theatres, Mr. Reagan said, indicating that their success had had considerable influence on the inception of the plans for the Salute.

Returning to the plans in work for the campaign Mr. Reagan said:

"We know that the best place to see a motion picture is in a movie theatre and that the entertainment being provided in the movie theatre today is the finest in the world. So, we want to salute our exhibitor friends throughout the U. S. and Canada with this promotion campaign. Our plans focus on the local community and theatre, not on the glorification of Hollywood. We hope to help launch 1955 on an upsurge of showmanship."

by the Herald

Charles Reagan, above left, outlines MGM plan as S. F. Seadler listens.

Every medium of promotion will be used in the campaign, he said. Howard Dietz and Dan Terrell are at the studio this week consulting with Dore Schary and Howard Strickling on the production of a short film to publicize the celebration to the public. S. F. Seadler is at work on a program of advertising for trade press, magazines and newspapers; Emery Austin and the MGM field exploitation staff will organize the celebration in every exchange area and Oscar Doob will coordinate the campaign.

To Assist Exhibitors

Discussing proposed plans for promotion and advertising, Mr. Seadler and Mr. Doob, who with the other executives were present at the luncheon, said one idea that would be stressed would be to encourage and help exhibitors to plant local newspaper feature stories about the history of their theatre in relation to its community.

As a solid foundation for the Celebration Mr. Reagan added that MGM has scheduled a concentration of nine important pictures for the first four months of 1955. These are "Green Fire," "Bad Day at Black Rock," "Hit the Deck," "Interrupted Melody," "The Glass Slipper," "Bedevilled," "Jupiter's Darling," "Many Rivers to Cross" and "The Prodigal."

The celebration will be launched January 1 and will continue through April but it is hoped that the momentum created in these months will carry the promotion through the rest of the year.

The following dates have been set or are under consideration for future Ticket Selling Workshop sessions: Denver, January 12; Jackson, Miss., January 24; Richmond, February 8; Detroit, February 22; Columbus, March 1; Kansas City in March; Dallas in March or April; Billings, Mont., May 10; Salt Lake City in May, and Atlanta in May. Twenty-five or 30 meetings are planned for the year.

The Boston Workshop Monday was featured by the dramatic presentation of two full-page cooperative ads which Ervin J. Clumb, Milwaukee exhibitor and guest panelist, had promoted for his two Christmas attractions "Deep in My Heart" and "White Christmas." Others on the panel were Mrs. Alice Gorham, United Detroit theatres; Jack Hamilton, advertising manager of the Boston "Globe" and Norman Knight, executive vice-president of the Yankee Network.

Court Rules Ohio Censor Restriction

COLUMBUS, O.: The Ohio Supreme Court here last week in a 5 to 2 decision declared that any further film censorship under the present Ohio law is "unreasonable and unlawful," in appeal cases involving RKO Radio's "The French Line" and "Son of Sinbad" and Capitol Enterprises' "Mom and Dad." The court failed by one vote to declare the censor law unconstitutional, but observers believe that the effect of the decision will be the same as if the law had been so declared.

Shortly after the decision was announced, Ohio's Governor Lausche declared that Ohio must have a film censorship law despite the decision. He said the State Education Department has been directed to draft legislation to meet constitutional requirements. "It was gratifying to note," said the Governor, "that the constitutionality of the right of the legislature, by a properly drafted law, to regulate the public showings of films, has been declared valid by the Ohio Supreme Court decision." The Governor is expected to solicit the aid of parent-teacher groups, churches and other agencies concerned with bill when the legislature meets in January. juvenile delinquency in passing the bill.

Until a new bill is passed, exhibitors don't have to display the state censor's seal and distributors can stop paying censor fees.

Clark U. A. Branch Head

Duke Clark has been appointed branch manager of United Artists' Dallas exchange, it is announced by B. G. Kranze, general sales manager for UA. Mr. Clark replaces W. C. Hames, who has resigned and left the film industry.

Republic Votes Dividend

Republic Pictures Corp. has declared a dividend of 25 cents per share on the preferred stock, payable January 3, 1955, to stockholders of record December 13, 1954.

EXHIBITOR HEADS HATCH PLANS TO LIFT BURDEN

McGee Asks Cooperative Buying; Fabian Wants Single Exhibitor Unit

by VINCENT CANBY

New proposals on means to ease the increasingly tense situation relating to trade practices—as well as discussion of some of the means already suggested—highlighted the week, one of the few recently when product, or lack of same, has not been the foremost subject of industry communiques. Of prime importance were:

The proposal, by Pat McGee in Oklahoma City, for the establishment in each distribution center of a cooperative buying and booking office which would have as its accounts only those small situations which are too costly to sell and need low flat rentals;

The suggestion, by S. H. Fabian, also in Oklahoma City, that the two major exhibitor organizations, instead of wasting their energies by working separately, channel their efforts "into one big exhibitor organization;"

The discussion, by Abram F. Myers in Boston, of the Allied States Association bill for Federal regulation of the industry, described by him as "a sleeping bear," and the effect which the talk of the bill already has had on the industry; and

A proposal, made at a regional meeting of the Tennessee Theatre Owners Association, to implement earlier Theatre Owners of America suggestions for the setting up, at state level, of service committees to handle exhibitor grievances in all categories, including film rentals.

Mr. McGee, the president of Cooper Foundation Theatres and vice-president of Theatre Owners of America, who won industry-wide recognition for his work in the campaign to repeal the Federal admissions tax, made his suggestion for the cooperative buying and booking office at the annual convention of the Theatre Owners of Oklahoma Monday.

The flat rentals which he proposed, said Mr. McGee, could be justified because of the saving in selling under such a setup as he outlined. He asserted that the co-op would be headed by a "man of integrity who would not willingly represent an exhibitor who was out to chisel."

Further, he said that the man should be acceptable to distribution and be paid a salary commensurate with his duties, but with no participation either in proceeds of the theatres for which he buys or in the savings on the film rentals. Mr. McGee told the convention the small exhibitors with whom he already had discussed the idea "welcome the thought," adding that "if set up on a national basis, it could certainly save a lot of costs in selling."

For instance, Mr. McGee said, "Fred Schwartz with his Distributors Corporation of America could do his primary selling in the manner he plans at the moment and his so-called secondary selling would be a cinch. Probably this co-op would need a board of supervisors of exhibitors and distributors which might have to arbitrate an occasional situation. Now while I say that, I realize that distributors have always refused to arbitrate film rentals, but in a type of operation as I am suggesting here, they might be inclined to participate. Perhaps it would be necessary to set this up on a national basis, and it might even be further necessary to provide for a Price Waterhouse type of operation."

REPORT "PROGRESS" ON ARBITRATION PLAN

The exhibitor-distributor sub-committee on arbitration met for four and a half hours in New York and was reported to have made "great progress" on the setting up of an arbitration system. Herman M. Levy, Theatre Owners of America counsel, and Adolph Schimel, counsel for the distributors arbitration committee, "were instructed to reduce to final writing the wide areas of agreement and to prepare, in addition, a conciliation plan for the approval of the committee" scheduled to meet next January 17, 1955. Attending Monday's meeting were S. H. Fabian, Mitchell Wolfson, Max Cohen, Leo Brecher and Mr. Levy, from exhibition; and A. Montague, Charles Reagan, William Gehring, Robert Perkins, Mr. Schimel and Austin C. Keough, from distribution.

Sees Great Value in a One Exhibitor Group

Mr. Fabian, the president of Stanley Warner, on Tuesday made his call for the single exhibitor organization at the same convention at which Mr. McGee spoke. Recalling the success brought about by united effort in the late tax campaign, Mr. Fabian said that a single theatre group could "move the motion picture industry ahead five years in its thinking with a period of six months of concentrated effort."

Mr. Myers, the Allied general counsel, speaking before the one-day convention Tuesday of the Independent Exhibitors of New England, said with some amusement that ever since the announcement of the proposal for Government regulation, he, the author, had been "fair game," despite "the curious fact" that "Allied's board of directors has never approved Government regulation as a policy, or any bill in particular."

Referring to the numerous trade paper polls recording strong exhibitor opposition to any sort of Government intervention in the industry, Mr. Myers said that exhibitor leaders "have the right to make their own evaluation of the polls in the light of the known timidity of many exhibitors about commiting themselves publicly and individually on measures which are opposed by the film companies." That which impressed him, said Mr. Myers, was "the virtual unanimity of opinion among exhibitors that the film companies, by exacting unconscionable rentals and terms, have created an intolerable condition."

Says Distributors Should Read Beneath Headlines

He then advised distributors: "Do not be lulled into a false sense of security by these polls and surveys. Read beneath the headlines. . . . You will find they give no comfort to the notion that the exhibitors are satisfied with the treatment you have given them or that they won't go to extreme lengths to secure relief if conditions are not eased."

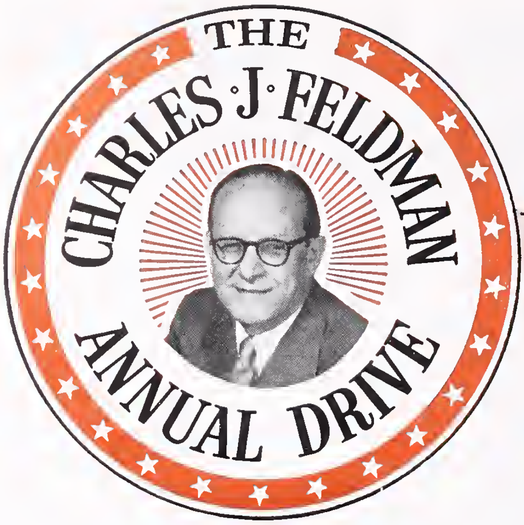
Irving Dollinger, Allied's eastern regional vice-president, also speaking in Boston, defended increased admissions for special attractions, although he denied that he would give the public "a bargain clearance price for a dud." He concluded saying, "Find the minimum and maximum prices your theatre can stand."

Morton Tune, vice-president of the Tennessee Theatre Owners, discussed the suggestion for the setting up of a service committee at the Jacksonville meeting.

"This service committee," said Mr. Tune, "would have the weight of the state association behind it and would be available to all members in good standing who file a legitimate complaint in writing. We would propose to attempt a solution of the problem by honest, across the board negotiations, starting first at the branch level, but going to the home office, if necessary."

Must Negotiate with Strength of Unification

Mr. Tune, whose proposal met with unanimous approval, concluded: "The distributors say that they are always ready to negotiate; we certainly are ready to negotiate, but we must negotiate with the same unified strength that they do. It is my honest belief that they will listen to us and that if we have a legitimate problem, it can be solved, perhaps not at the local level, though I think we should start there, but certainly at the top level."


THE CHARLES J. FELDMAN ANNUAL DRIVE

JANUARY 3RD...APRIL 30TH 1955

Universal-International

reaffirms its highly popular policy of delivering

ALL types of pictures...for
ALL types of theatres...for
ALL types of screens!

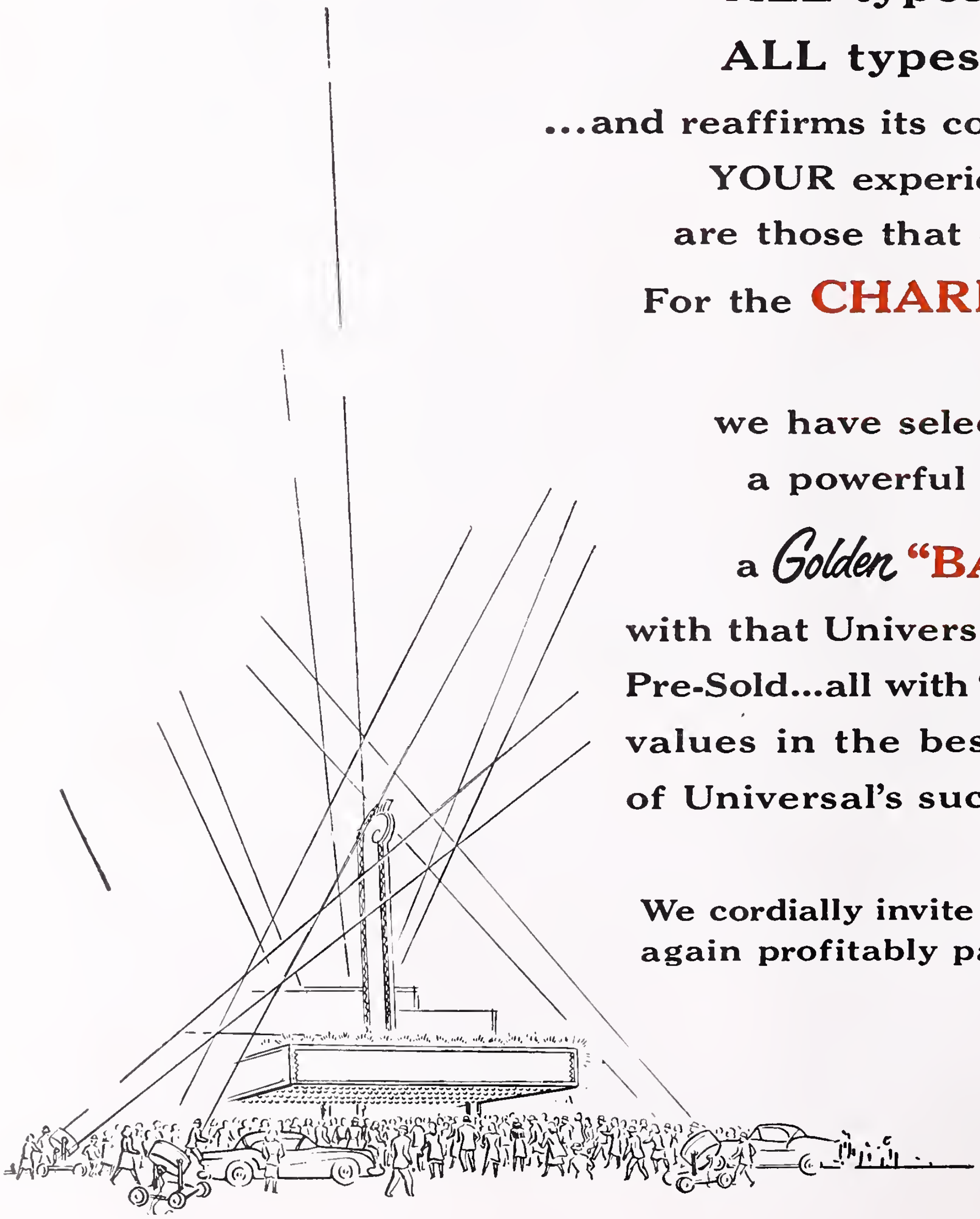
...and reaffirms its conviction from years of YOUR experience that BIG Pictures are those that can make BIG Profits!

For the **CHARLES J. FELDMAN ANNUAL DRIVE** we have selected with Special Care a powerful program of pictures...

a *Golden* **"BAKER'S DOZEN"...**

with that Universal appeal...all of them Pre-Sold...all with "BUILT-IN" Exploitation values in the best box-office tradition of Universal's successful Showmanship.

We cordially invite Exhibitors everywhere to again profitably participate as in the past.



The wonderful story of Three sailors on leave...
Three girls in love
and Five little orphans
in trouble!

SO THIS IS PARIS
COLOR BY TECHNICOLOR
LA PAIX
9 NEW HIT TUNES

STARRING **TONY CURTIS** · **GLORIA DeHAVEN**

GENE NELSON · **CORINNE CALVET** · **PAUL GILBERT**

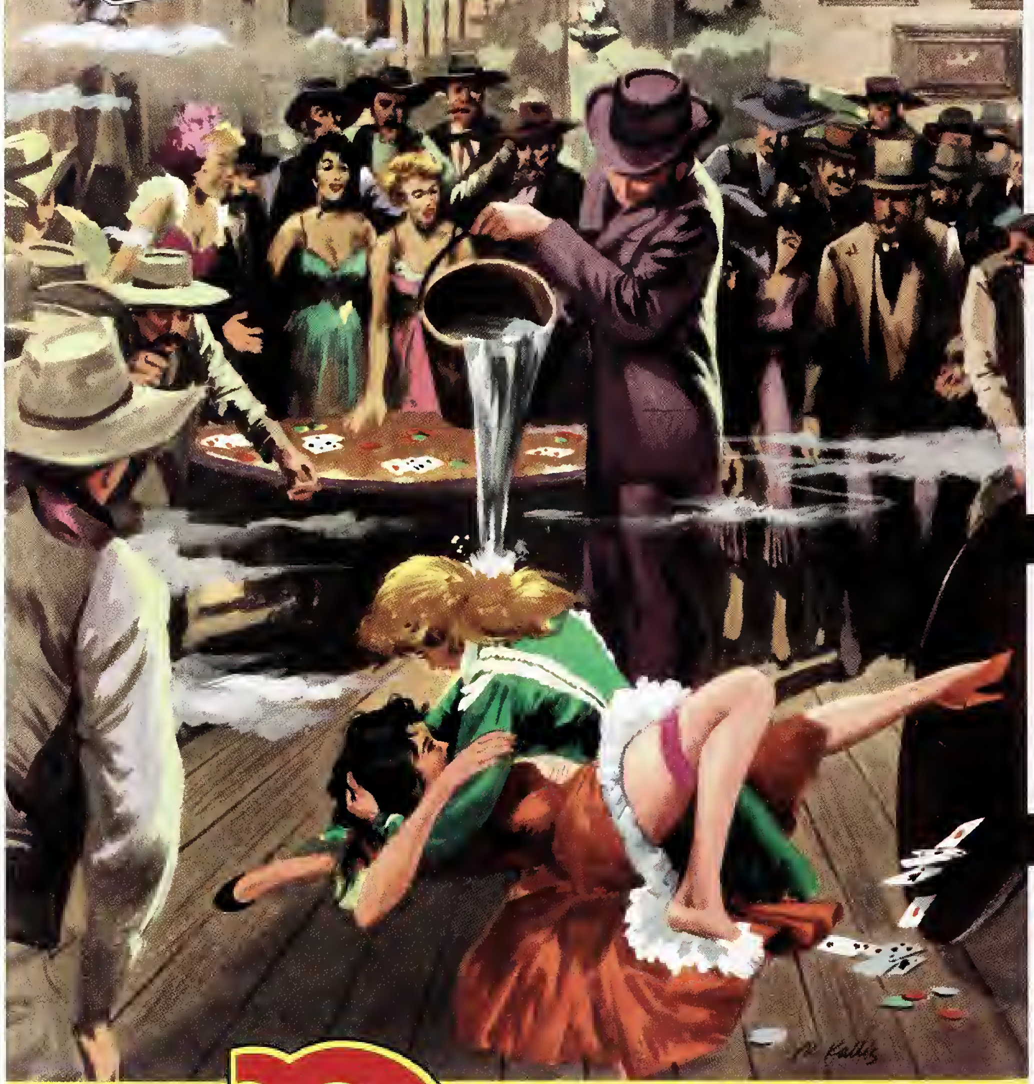
with MARA CORDAY · "MISS UNIVERSE OF 1954" CHRISTIANE MARTEL · "MISS U.S.A. OF 1954" MYRNA HANSEN

Directed by RICHARD QUINE · Screenplay by CHARLES HOFFMAN · Produced by ALBERT J. COHEN

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE..JANUARY 3-APRIL 30, 1955

DESTRY
RIDES
AGAIN
BY
MAX BRAND

From the roaring, raucous, rowdy pages of the best-loved legend of the West!



"DESTRY"...the peace-loving stranger

AUDIE MURPHY

"BRANDY"...the dance hall entertainer

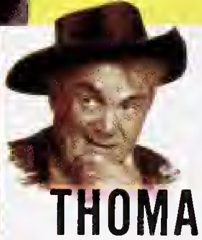
MARI BLANCHARD

"DECKER"... the crooked gambler

LYLE BETTGER

"MARTHA"...the trusting sweetheart

LORI NELSON



"BARNABY"... the bottle-loving sheriff

THOMAS MITCHELL

DESTRY

Suggested by MAX BRAND'S novel "DESTRY RIDES AGAIN"

PRINT BY *Technicolor*

with **EDGAR BUCHANAN • WALLACE FORD • MARY WICKES**

Directed by GEORGE MARSHALL • Screenplay by EDMUND H. NORTH and D. D. BEAUCHAMP • Produced by STANLEY RUBIN

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE..JANUARY 3-APRIL 30, 1955

DAWSON CASTLE

The Star . . . The Director . . . The Producer who gave you "Winchester '73" "Bend of the River" and "The Glenn Miller Story" now bring you . . . all the savage passions of the Yukon Frontier in the days of the Klondike Gold Rush!

JAMES STEWART
RUTH ROMAN
CORINNE CALVET
WALTER BRENNAN

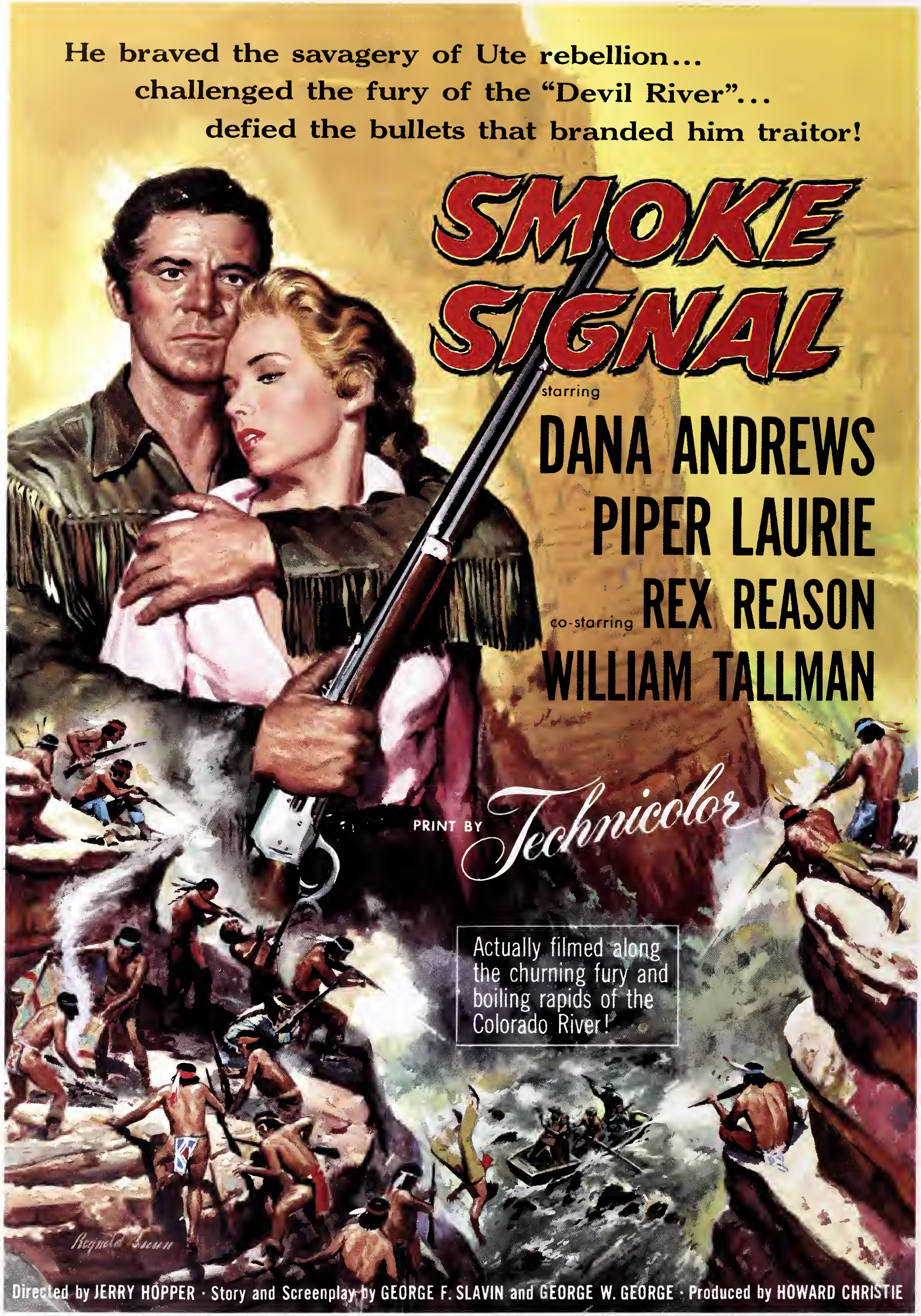
THE FAR COUNTRY

COLOR BY *Technicolor*

Produced by AARON ROSENBERG
Story and Screenplay by BORDEN CHASE
Directed by ANTHONY MANN

with
JOHN McINTYRE
JAY C. FLIPPEN

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE . . JANUARY 3-APRIL 30, 1955



He braved the savagery of Ute rebellion...
challenged the fury of the "Devil River"...
defied the bullets that branded him traitor!

SMOKE SIGNAL

starring

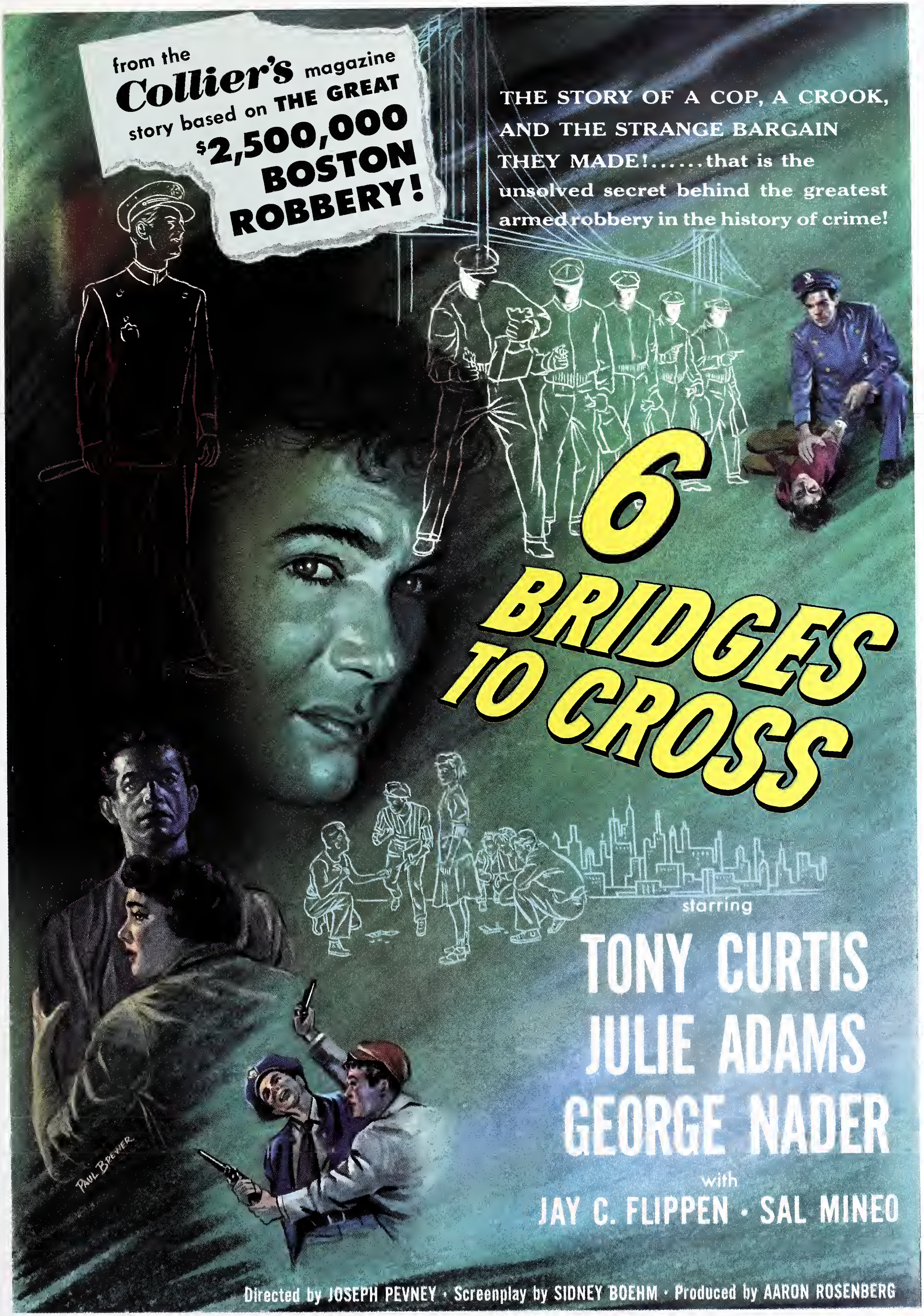
DANA ANDREWS
PIPER LAURIE
co-starring **REX REASON**
WILLIAM TALLMAN

PRINT BY Technicolor

Actually filmed along the churning fury and boiling rapids of the Colorado River!

Directed by JERRY HOPPER · Story and Screenplay by GEORGE F. SLAVIN and GEORGE W. GEORGE · Produced by HOWARD CHRISTIE

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE.. JANUARY 3-APRIL 30, 1955



from the **Collier's** magazine story based on **THE GREAT $2,500,000 BOSTON ROBBERY!**

THE STORY OF A COP, A CROOK, AND THE STRANGE BARGAIN THEY MADE!......that is the unsolved secret behind the greatest armed robbery in the history of crime!

6 BRIDGES TO CROSS

starring

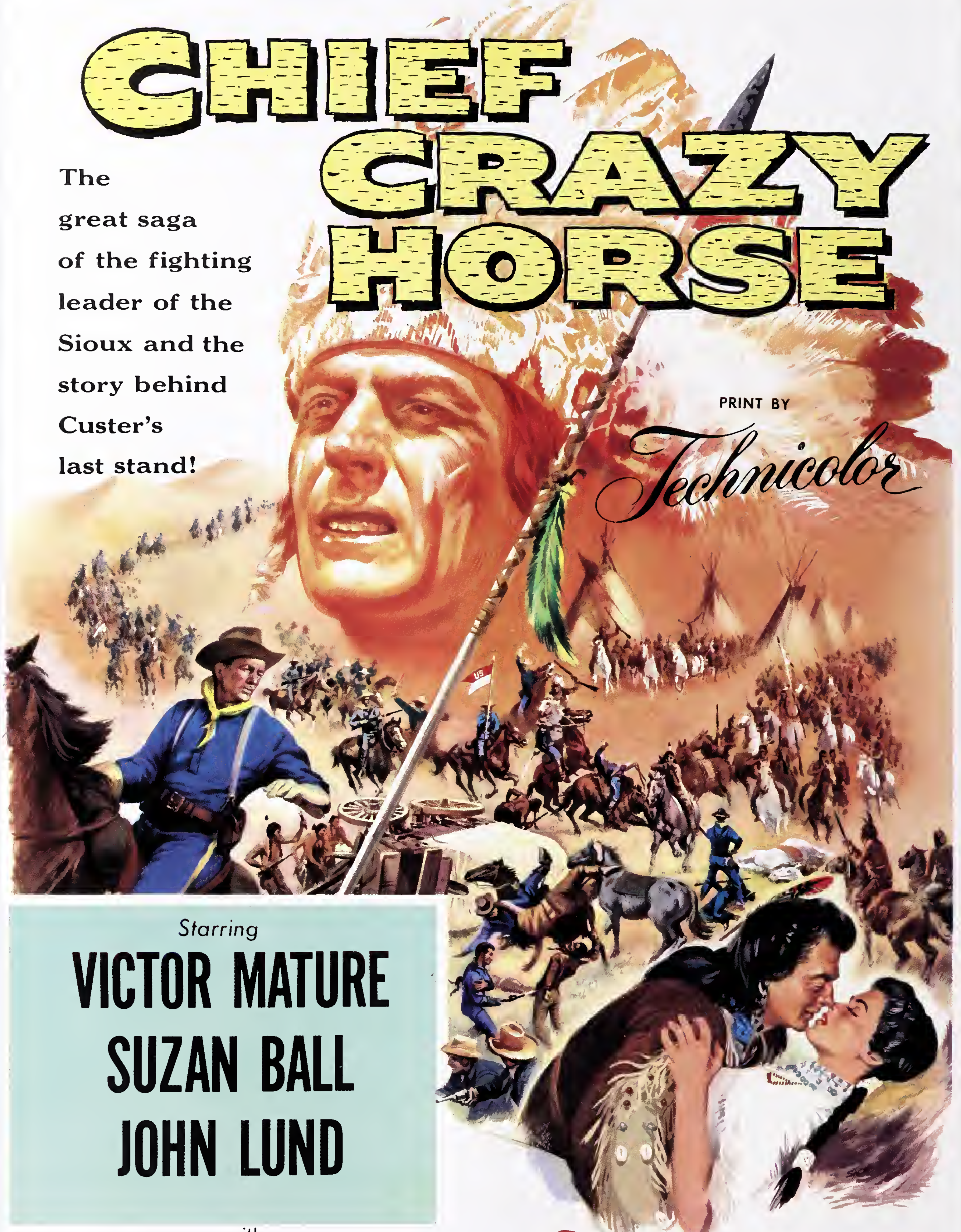
TONY CURTIS
JULIE ADAMS
GEORGE NADER

with

JAY C. FLIPPEN · SAL MINEO

Directed by JOSEPH PEVNEY · Screenplay by SIDNEY BOEHM · Produced by AARON ROSENBERG

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE..JANUARY 3-APRIL 30, 1955



CHIEF CRAZY HORSE

The
great saga
of the fighting
leader of the
Sioux and the
story behind
Custer's
last stand!

PRINT BY
Technicolor

Starring

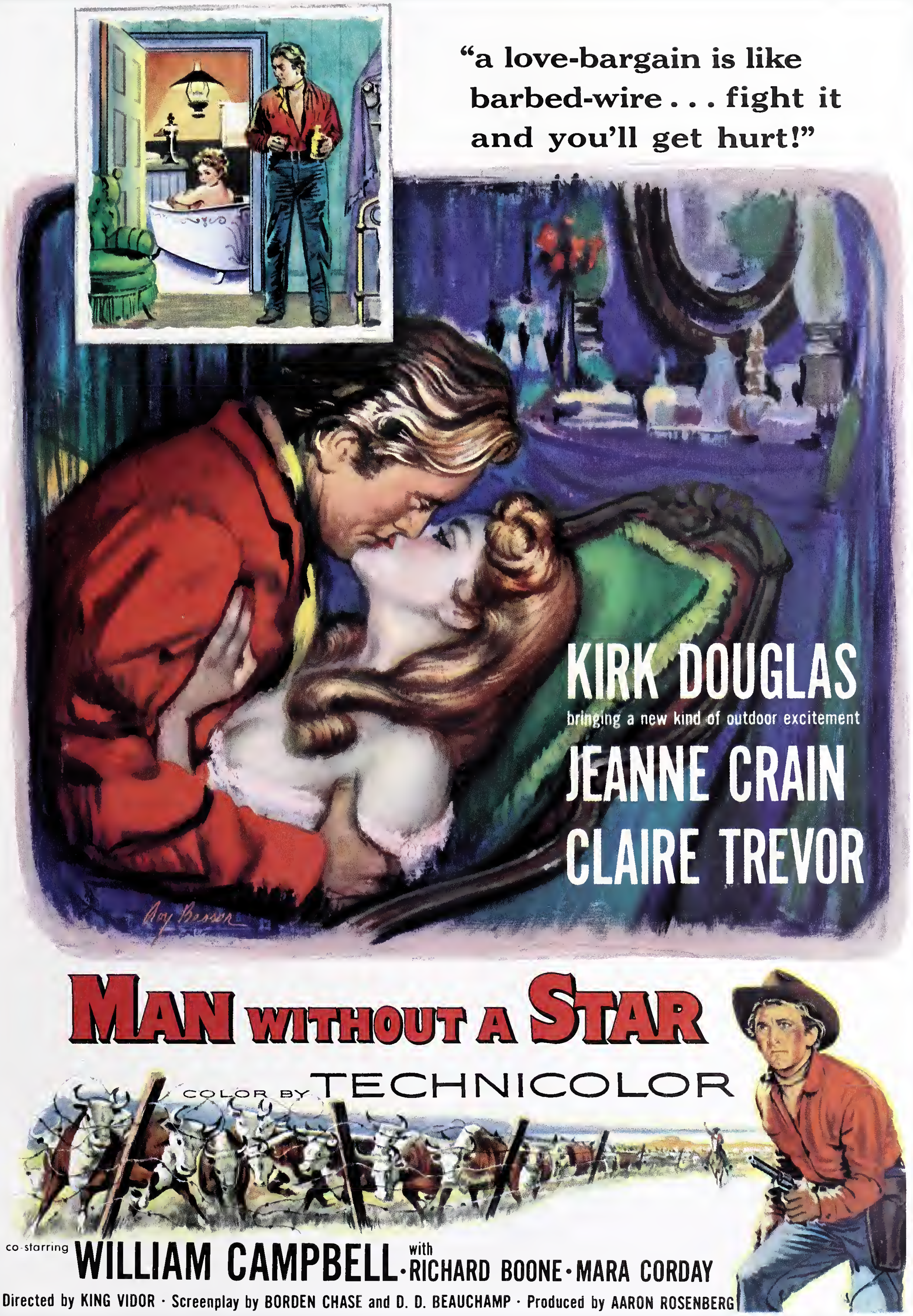
VICTOR MATURE
SUZAN BALL
JOHN LUND

with
RAY DANTON · KEITH LARSEN · ROBERT WARWICK

CINEMASCOPE

Directed by GEORGE SHERMAN · Screenplay by FRANKLIN COEN and GERALD DRAYSON ADAMS · Co-Producer LEONARD GOLDSTEIN · Produced by WILLIAM ALLAND

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE.. JANUARY 3-APRIL 30, 1955



"a love-bargain is like barbed-wire . . . fight it and you'll get hurt!"

KIRK DOUGLAS

bringing a new kind of outdoor excitement

JEANNE CRAIN

CLAIRE TREVOR

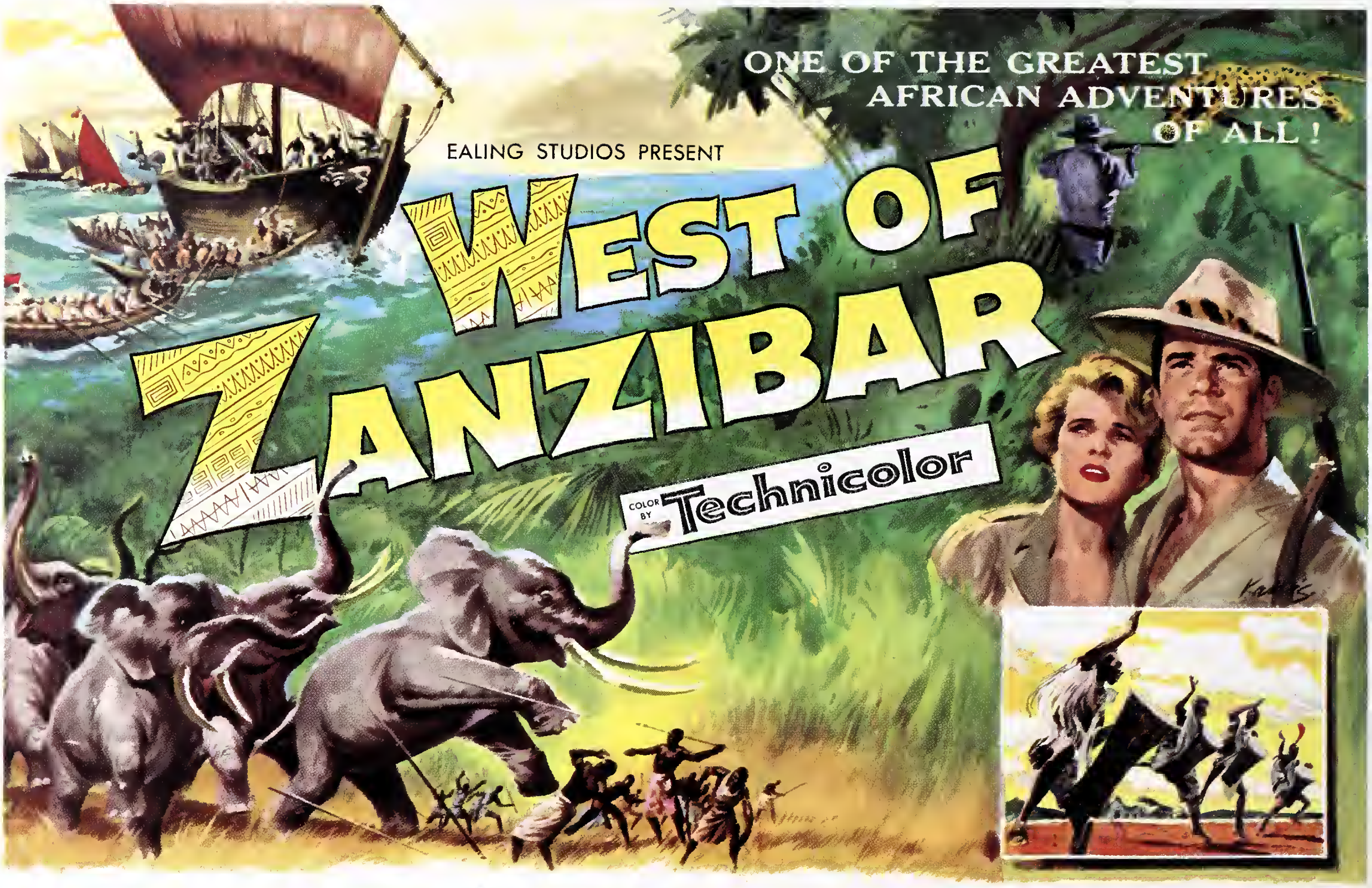
MAN WITHOUT A STAR

COLOR BY TECHNICOLOR

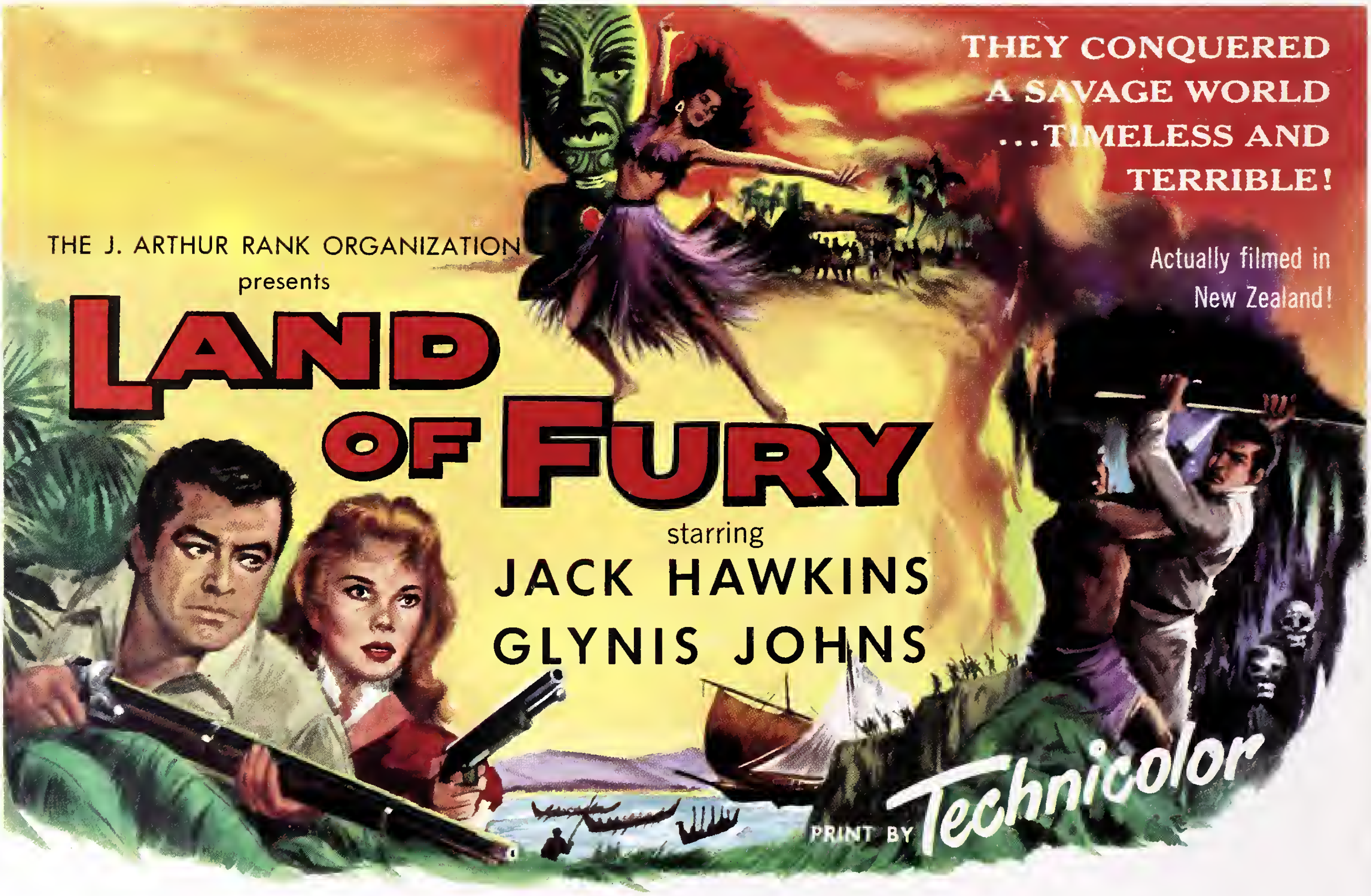
co-starring **WILLIAM CAMPBELL** · with **RICHARD BOONE** · **MARA CORDAY**

Directed by KING VIDOR · Screenplay by BORDEN CHASE and D. D. BEAUCHAMP · Produced by AARON ROSENBERG

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE . . JANUARY 3-APRIL 30, 1955

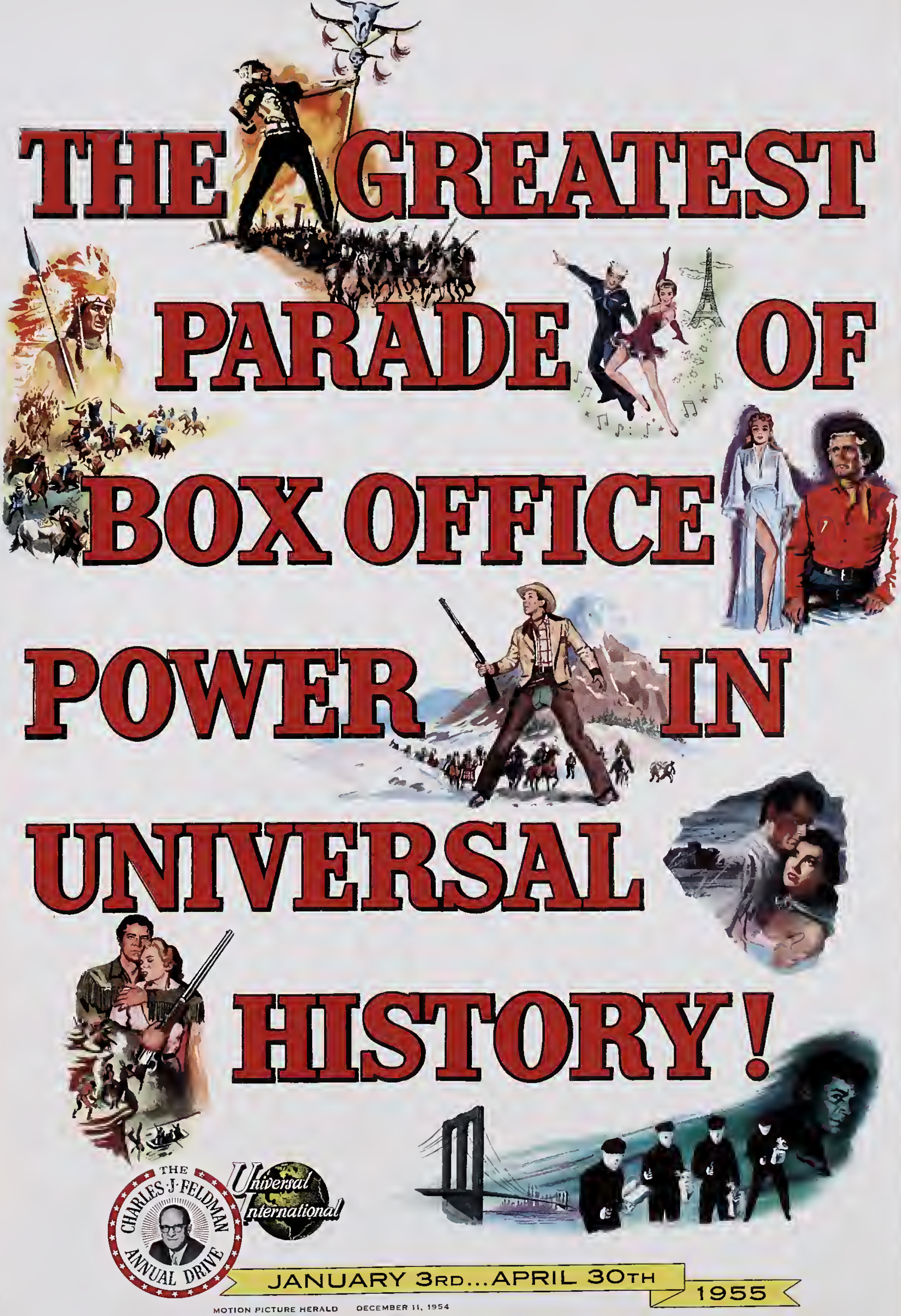

ONE OF THE GREATEST
AFRICAN ADVENTURES
OF ALL!
EALING STUDIOS PRESENT
WEST OF
ZANZIBAR
COLOR BY Technicolor

starring **ANTHONY STEEL • SHEILA SIM**


THEY CONQUERED
A SAVAGE WORLD
...TIMELESS AND
TERRIBLE!
Actually filmed in
New Zealand!
THE J. ARTHUR RANK ORGANIZATION
presents
LAND
OF FURY
starring
JACK HAWKINS
GLYNIS JOHNS
PRINT BY Technicolor

with **NOEL PURCELL • LAYA RAKI • INIA TE WIATA**

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE..JANUARY 3-APRIL 30, 1955

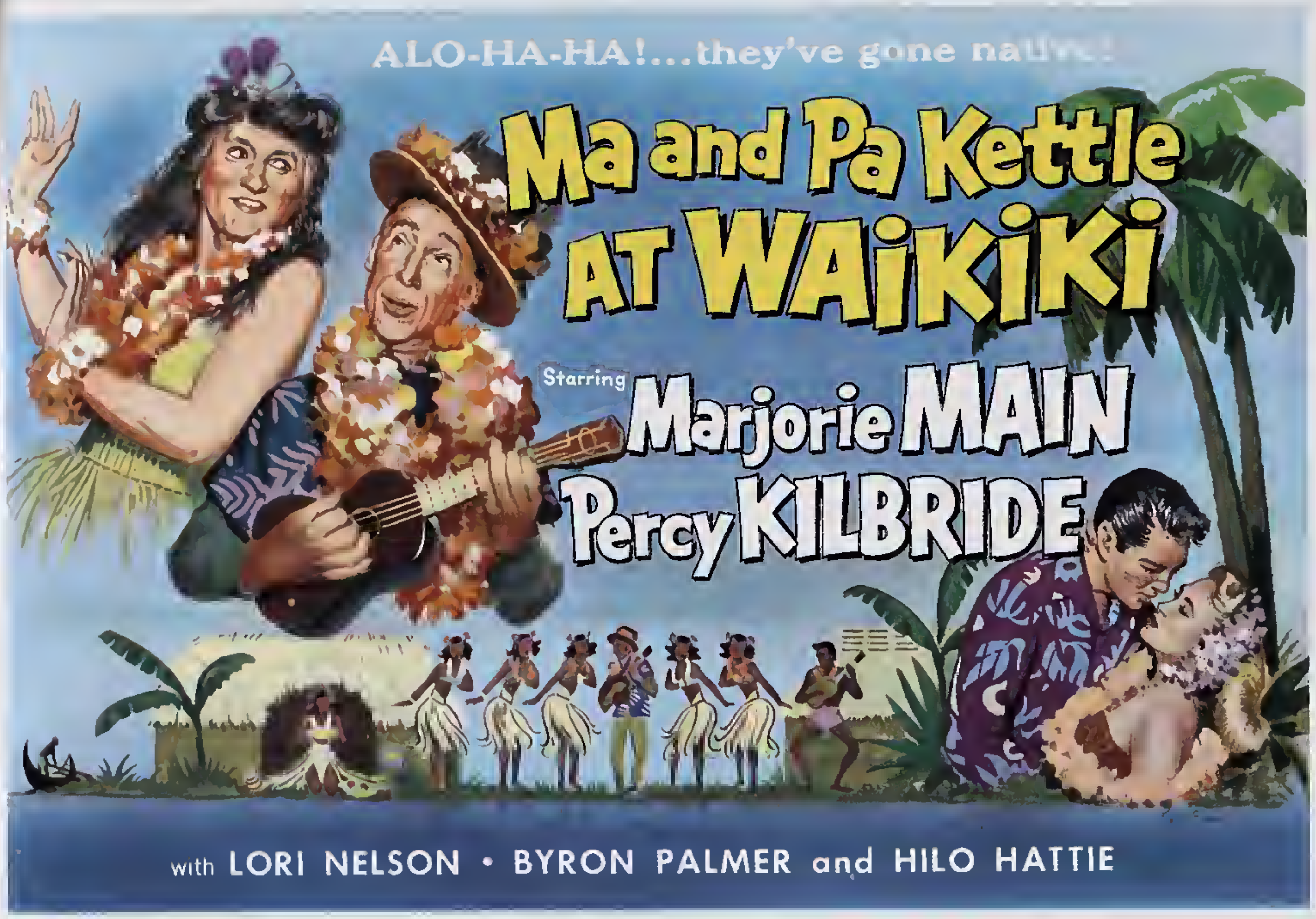


THE GREATEST PARADE OF BOX OFFICE POWER IN UNIVERSAL HISTORY!

THE CHARLES J. FELDMAN ANNUAL DRIVE

Universal International

JANUARY 3RD...APRIL 30TH 1955

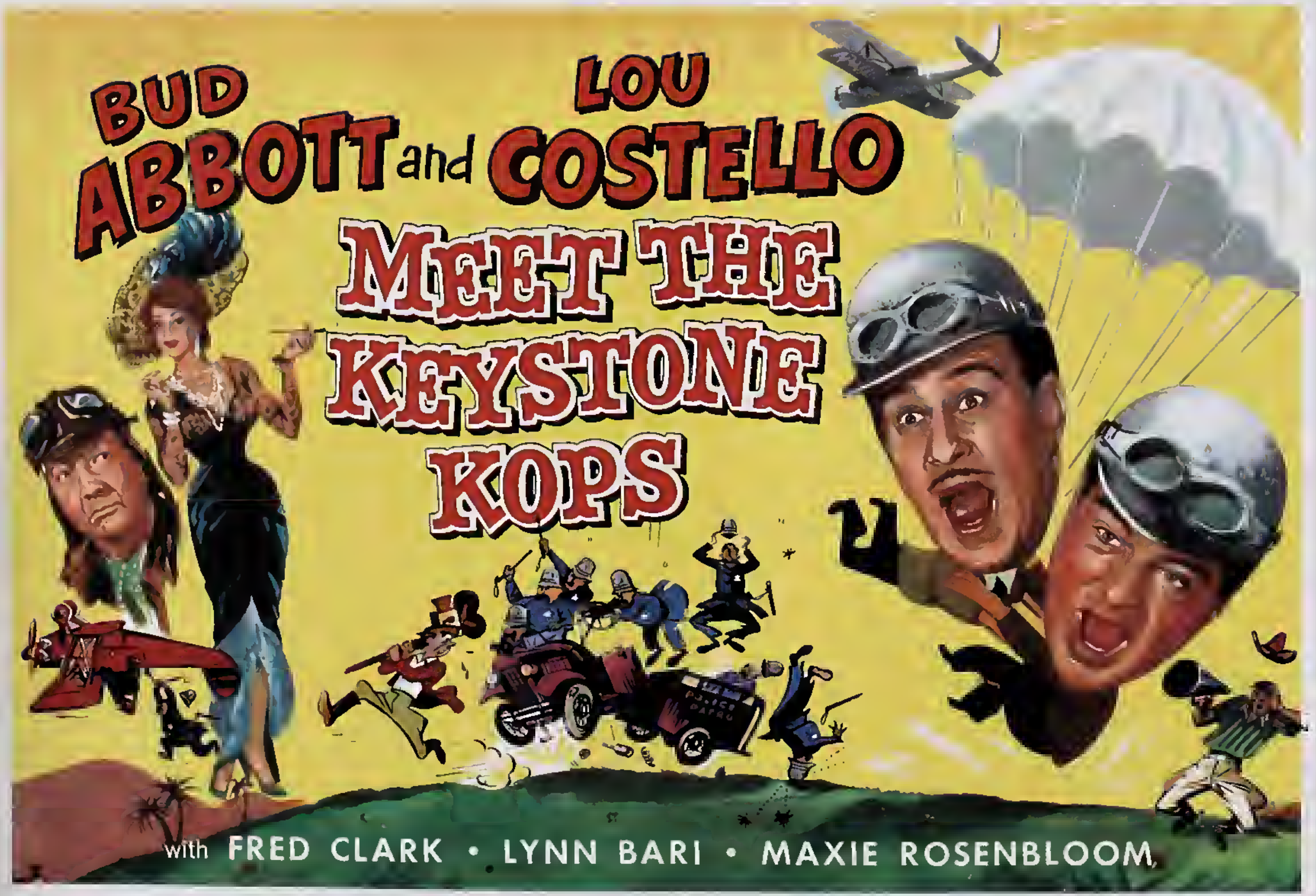


ALO-HA-HA!...they've gone native!

Ma and Pa Kettle AT WAIKIKI

Starring Marjorie MAIN Percy KILBRIDE

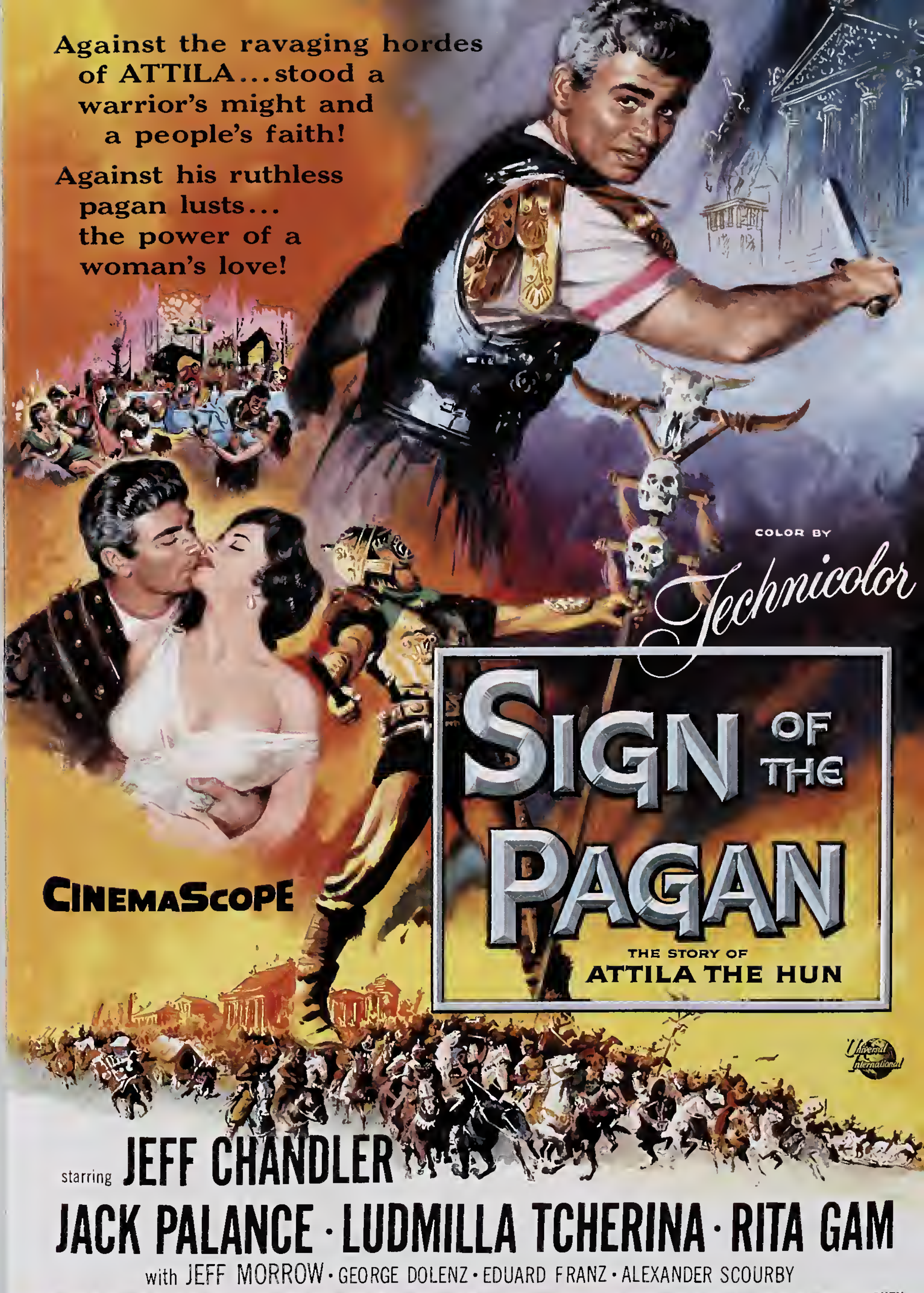
with LORI NELSON • BYRON PALMER and HILO HATTIE



BUD ABBOTT and LOU COSTELLO MEET THE KEYSTONE KOPS

with FRED CLARK • LYNN BARI • MAXIE ROSENBLOOM

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE...JANUARY 3-APRIL 30, 1955



Against the ravaging hordes of ATTILA...stood a warrior's might and a people's faith!

Against his ruthless pagan lusts... the power of a woman's love!

COLOR BY Technicolor

CINEMASCOPE

SIGN OF THE PAGAN

THE STORY OF ATTILA THE HUN

starring JEFF CHANDLER

JACK PALANCE · LUDMILLA TCHERINA · RITA GAM

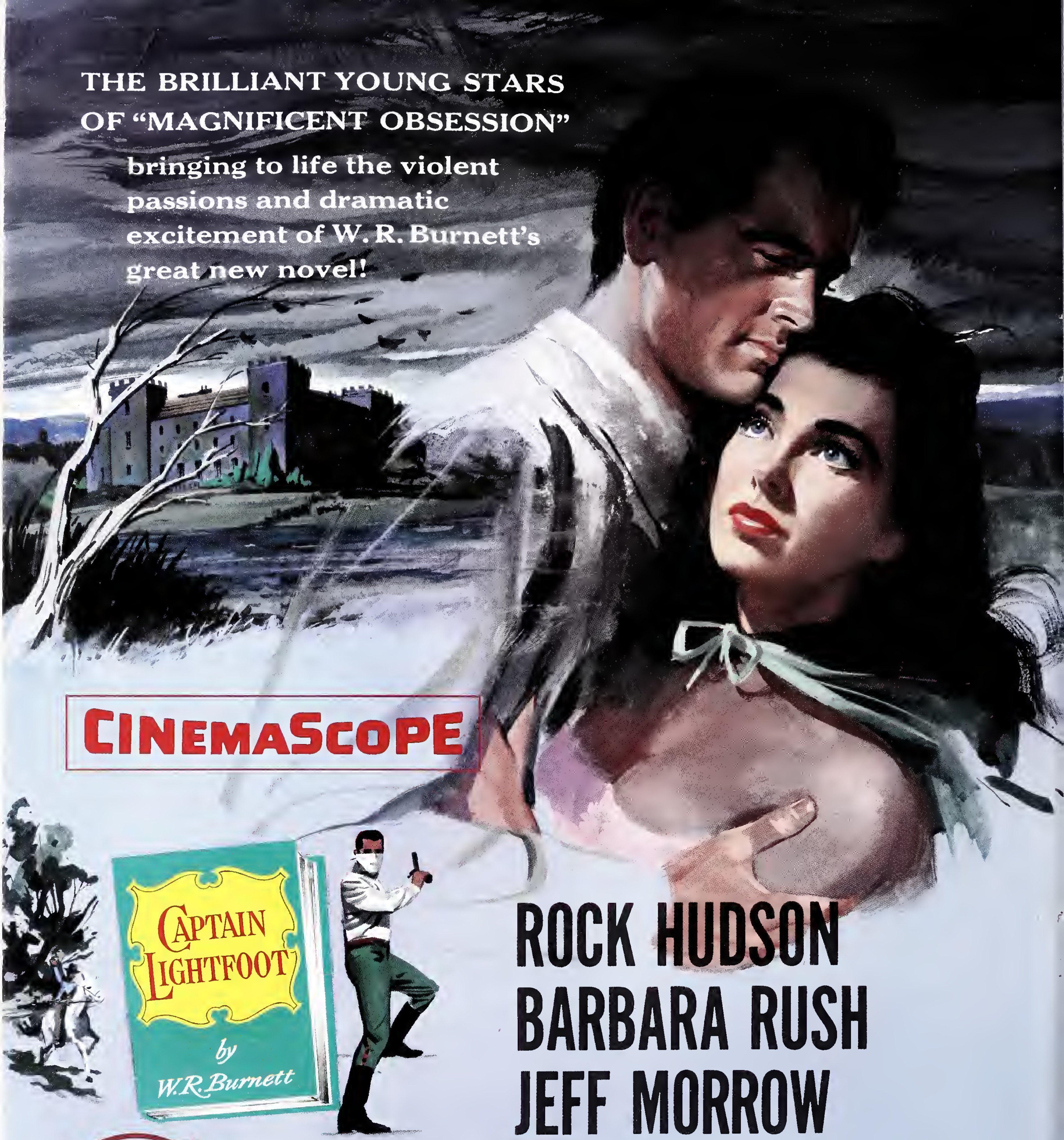
with JEFF MORROW · GEORGE DOLENZ · EDUARD FRANZ · ALEXANDER SCOURBY

Directed by DOUGLAS SIRK · Screenplay by OSCAR BRODNEY and BARRE LYNDON · Story by Oscar Brodney · Produced by ALBERT J. COHEN

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE...JANUARY 3-APRIL 30, 1955

THE BRILLIANT YOUNG STARS OF "MAGNIFICENT OBSESSION"

bringing to life the violent passions and dramatic excitement of W. R. Burnett's great new novel!



CINEMASCOPE

ROCK HUDSON
BARBARA RUSH
JEFF MORROW

CAPTAIN LIGHTFOOT

PRINT BY *Technicolor*

with **KATHLEEN RYAN · FINLEY CURRIE · DENIS O'DEA**

Directed by DOUGLAS SIRK · Screenplay by W. R. BURNETT and OSCAR BRODNEY · Story and Adaptation by W. R. BURNETT · Produced by ROSS HUNTER

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE . . JANUARY 3-APRIL 30, 1955

LITHO IN U. S. A.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE attitude of the American production community toward the making of its pictures, or parts thereof, in whatever places on the globe their stories call for as settings has undergone many changes in the half-century since the pioneering cinematographers came to California. The changes have been brought about by a variety of factors—technological considerations, financial interest, whim, economic pressure, international policy, and most of all by artistic integrity—and it is pleasant to record that the present state of mind concerning the production of American films abroad is the calmest that's prevailed in a good many seasons.

Eight Films Presently In Production Abroad

Eight of the 34 productions accounted for on the production chart adjacent to this column are being filmed in other countries than this one, either by American producers outrightly or in association with concerns or individuals in those nations. This is about the way the proportion has been running for a year or longer, at the rate of between 20 per cent and 25 per cent foreign, with the figures running perhaps nearer to the latter number.

In the first nine months of this year 44 of the 202 feature pictures passing through the Production Code Administration for inspection with respect to certification for exhibition in the United States were films produced in other lands, 17 of the 44 by American producers and the others by British, Italian and other producing concerns. (Substantially less than all of the foreign-produced films shown in the country, especially in the art houses, pass through the PCA.)

On his last visit to the production community, a couple of months back, president Eric Johnston of the Motion Picture Producers Association told the press the American industry is receiving 46 per cent of its revenue from exhibition of its films abroad, at this time, and that the percentage figure has been rising at the rate of one point per year for several years, probably will continue to do so.

Pressures from Within And Without in Balance

If one were to base a conclusion on these and related statistics alone, which may be as good a way to proceed as any, it would be, naturally enough, to the effect that nature is taking its course, the law of supply and demand is operating freely, and all is well on every count.

To get a perspective on the subject of foreign production by American producers it's helpful to go back to the beginnings of picture-making in America, and to remember again that Hollywood became the center of production in large part because it's possible here to get to mountain-top, desert-waste, ocean or verdant country-side within two hours by motor from any central point. (And with sunshine more days per year than anywhere else).

For a good many decades it was practicable (still is, within limits) to fool the camera successfully enough to satistfy ticket-buyers. But several influences have changed that. For one thing, transportation got so simplified and inexpensive that too many people travelled too far and widely to continue beguiled by glass-shots and painted drops. For a very important later reason, the big screens made the counterfeits look too much like counterfeits for audience endurance. For a clinching third, some pictures shot abroad, like "Roman Holiday," to cite a prime example, so shamed the faked-up substitutes that the genuine came into commanding preference.

For a good while, in recent times, the increase in the production of American films abroad was under fire from the standpoint of its effect on employment, and it is under continuing study from that angle, but the heat is out of this controversy, with leave to reinstate, of course, for reasons it isn't needful to explore here.

In the large, the attitude of the American production community toward producing its films where the story dictates is fair, free and wholesome.

◆

Four pictures were started, and three others were finished, to bring the over-all count of films in camera stage to 34.

Two of the four new undertakings are in color, and in extra-dimensional processes.

"Love Me or Leave Me," a nostalgic musical in the super-MGM manner, and celebrating the great popular music of the 'Twenties, is going in CinemaScope and color, and has Doris Day, James Cagney, Cameron Mitchell and Robert Keith in the cast directed by Charles Vidor. Joseph Pasternak is the producer.

Independent producer Frederick Brisson went to work on "The Girl Rush," for distribution by Paramount, with Rosalind Russell starred in a cast that includes Fernando Lamas, Eddie Albert, Gloria De Haven, James Gleason and others under direction of Robert Pirosh. This is being produced in VistaVision and in Technicolor.

"Female On the Beach" (a title likely to be changed) is a Universal-International project being produced by Albert Zugsmith and directed by Joseph Pevney. Joan Crawford, Jeff Chandler, Jan Sterling and Cecil Kellaway are principals.

"Girl Murdered" is an independent production by Burt Kaiser, directed by Bruno Ve Sota, with Lawrence Tierney, Kathleen Crowley, John Carradine, Jayne Mansfield and Producer Kaiser in the cast.

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT
Girl Murdered (Burt Kaiser Prods.)

METRO-GOLDWYN-MAYER
Love Me or Leave Me (CinemaScope; Color)

PARAMOUNT
The Girl Rush (VistaVision; Technicolor)

UNIVERSAL-INT'L
Female on the Beach

COMPLETED (3)

COLUMBIA
Five Against the House

REPUBLIC
Magic Fire (Trucolor)

WARNER BROS.
Strange Lady in Town (CinemaScope)

SHOOTING (30)

ALLIED ARTISTS
Twilight Alley

AMERICAN RELEASING CORP.
Five Guns West (Palo Alto; Eastman Color)

COLUMBIA
Deadlock (Film Locations Prods.; Technicolor)
My Sister Eileen (CinemaScope; Technicolor)

DCA (Distributors Corp. of America)
I Am a Camera (Remus)

INDEPENDENT
Special Delivery (Rathvon Overseas Prod.) (formerly: The Little Ambassador)
No Place to Hide (Joseph Shaftel; Eastman Color)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

METRO-GOLDWYN-MAYER
Blackboard Jungle
The Scarlet Coat (CinemaScope; Color)
It's Always Fair Weather (CinemaScope; Color)
Interrupted Melody (CinemaScope; Color)

PARAMOUNT
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Rose Tattoo (VistaVision)
You're Never Too Young (VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

20TH CENTURY-FOX
Solder of Fortune (CinemaScope; Color)
Daddy Long Legs (CinemaScope; Color)
Magnificent Matador (Natl. Pics.-Primero; CinemaScope; Color)
A Man Called Peter (CinemaScope; Color)

UNITED ARTISTS
Kiss Me Deadly (Parklane-Victor Saville)
Not as a Stranger (Stanley Kramer)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

UNIVERSAL-INT'L
Tacey (Technicolor)
Kiss of Fire (Technicolor)
Third Girl from the Right (Technicolor)

WARNER BROS.
The McConnell Story (CinemaScope; WarnerColor)
The Sea Chase (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)

MERRY CHR

FROM THE BOYS WHO WILL KEEP YO

20TH CINEMA

“It is our policy to do
the way he likes

ISTMAS

U PROSPEROUS YEAR AFTER YEAR!

SCOPE FOX

business with an exhibitor
to do business."

Al Lichtman

DCA'S FINANCES ARE DETAILED

Schwartz Lists Exhibitor Stockholders, Citing Money Now Available

Fred J. Schwartz, president of the new Distributors Corporation of America, disclosed to the press Tuesday in his New York headquarters some of the financial facets of a company which has appeared on the horizon at a time of great need and, as he believes, is of some magnitude. So far, it's worth $12,000,000, he asserted.

Some of the details are:

Stockholders are exhibitors, many of them prominent.

None are bound by the consent decree.

None will be favored improperly because they own stock.

They own 1,000,000 seats, which alone, in his estimation are worth $15,000,000.

This "would give you an idea of the stake these men have in the industry," he commented.

The theatres the showmen represent number 1,005, in all sections.

This is a tentative figure. More exhibitors are subscribing and further capitalization is being considered. The stockholders, in addition to electing a board which will elect officers, will probably vote on the matter when they meet in early February in New York.

So far, there is $1,000,000 in equity.

There is another $1,000,000 in equity interests. Some stockholders have decided to invest additionally in individual pictures.

Mr. Schwartz said he felt his firm would invest in and distribute only a few pictures per year, deliberately. Only in this way, he said, could it give proper attention to selling and exploitation.

Within two weeks, it will announce its distribution establishment. This may be a franchise arrangement, he hinted, and went into an appraisal and defense of franchised sales forces. They often are better than those of the majors because of the product they have to sell, he said.

4 or 5 Yearly at Start

DCA at first would be able to handle four to five pictures annually, probably for the first four years, and then would handle a maximum of ten to twelve, Mr. Schwartz estimated.

Apropos of this, he noted that $1,000,000 of the estimated $12,000,000 in capitalization is in "deferments"; that is, deferred fees for actors, directors and other talent. This is an arrangement which also helps to make them work harder, he also believes.

"Long John Silver" arrives here from England this week and will be released in New York in early February, he said. The company's first release, therefore, is "Hunters of the Deep," an Alan Dowling documentary about under-water activities, opening at the 60th Street Translux, New York December 16, and accompanied by "Rembrandt," a short subject.

In casting now are "Lelia" and "The Viking." Also partly in work are "The Survivors" and "The Way We Are." There will be another film taking form shortly, an original comedy by Sam and Bella Spewack.

Exhibitor stockholders in the company are:

Samuel Pinanski, American Theatres of Boston; Harold Eskin, Amusement Enterprises; Harry Brandt, Brandt Theatres; Leo Brecher; Fred J. Schwartz, Century Theatres; F. C. Walker and J. J. O'Leary, Comeford-Publix Theatres; Jay Emanuel; Solomon M. Strausberg, Interboro Circuit, Inc.; Arthur Lockwood, Lockwood & Gordon; Morry Miller; Charles H. Moses; Joseph Seider, Associated Prudential Theatres; Samuel Rinzler, Randforce Amusement Corp.; Walter Reade, Jr., Walter Reade Theatres; Herman Becker; Rugoff & Becker; J. Myer Schine, Schine Circuit, Inc.; Spyros S. Skouras, Jr., Skouras Theatres; Joseph Springer, Springer Theatres, Inc.; Percival E. Furber, Trans-Lux Theatre Corp.; Paul Engler, Carver Theatre Corp.; D. Irving Long, Fourth Ave. Amusement; M. A. Lightman, Malco Theatres; E. D. Martin, Martin Theatres of Florida; Morton G. Thalhimer, Neighborhood Theatres, Inc.; Max Baum, Pekin Amusement Company; Arthur Steele, St. John Theatre Co.; Alfred Starr and Milton Starr, Bijou Amusement Co.; M. Wolfson, Wometco; Harry Arthur; Myron Blank, Central States Theatres; Julius M. Gordon, Jefferson Amusement Co.; George Kerasotes, Kerasotes Theatres; Joseph Rosenfield, Favorite Theatres; Will Conner, John Hanrick Theatres; L. A. Starsmore, Westland Theatres, Inc.

Easterners Get Rights For "Birth of Nation"

Veteran film executive Phil L. Ryan announced in Hollywood the acquisition of film and title rights to "The Birth of a Nation" by eastern capitalists who, according to his announcement, will spend $8,000,000 on producing the picture, possibly in Todd-AO and CinemaScope. The purchasing group is headed by Ted Thal, president of Thalco Corp., and Michael Spack, president of Tema Corp., both companies in the glass industry. Mr. Ryan said the purchase followed eight months of negotiation with Harry E. Aiken, president of Epoch Film Corp., which owned the title rights, and the widow of the novelist, Thomas Dixon, who owned the rights to Dixon's story.

Kennedy to AA Post

Jack Kennedy, formerly MGM branch manager in Des Moines and more recently an Iowa theatre circuit owner, has been named branch manager in Des Moines for Allied Artists, Morey R. Goldstein, Allied Artists' general sales manager, has announced. Mr. Kennedy succeeds acting branch manager Charles Elder, who takes over the Des Moines booker's position.

Paramount's Promotional Men Meet

HOLLYWOOD: The "one world" aspect of the motion picture business was pointed up here Monday by Jerome Pickman, Paramount advertising-publicity vice-president, in an address before company publicity and sales representatives assembled for the initial meeting in a scheduled full week of individual promotion and sales sessions.

"In the international flavor represented here by other segments of the far-flung Paramount world organization we find the symbol of the interdependence which makes it so necessary for all of us to be aware of the fundamental one-world nature of our corporate enterprise," Mr. Pickman said.

Two meetings, one the first international coordination session in Paramount's history, and the other a special divisional sales managers meeting, got under way Monday with an address of welcome by Y. Frank Freeman, studio vice-president. A. W. Schwalberg, president of Paramount Distributing Corporation, who presided, paid tribute to the picture makers. He said these planners and producers were "the ones that this year made great salesmen out of all the sales force."

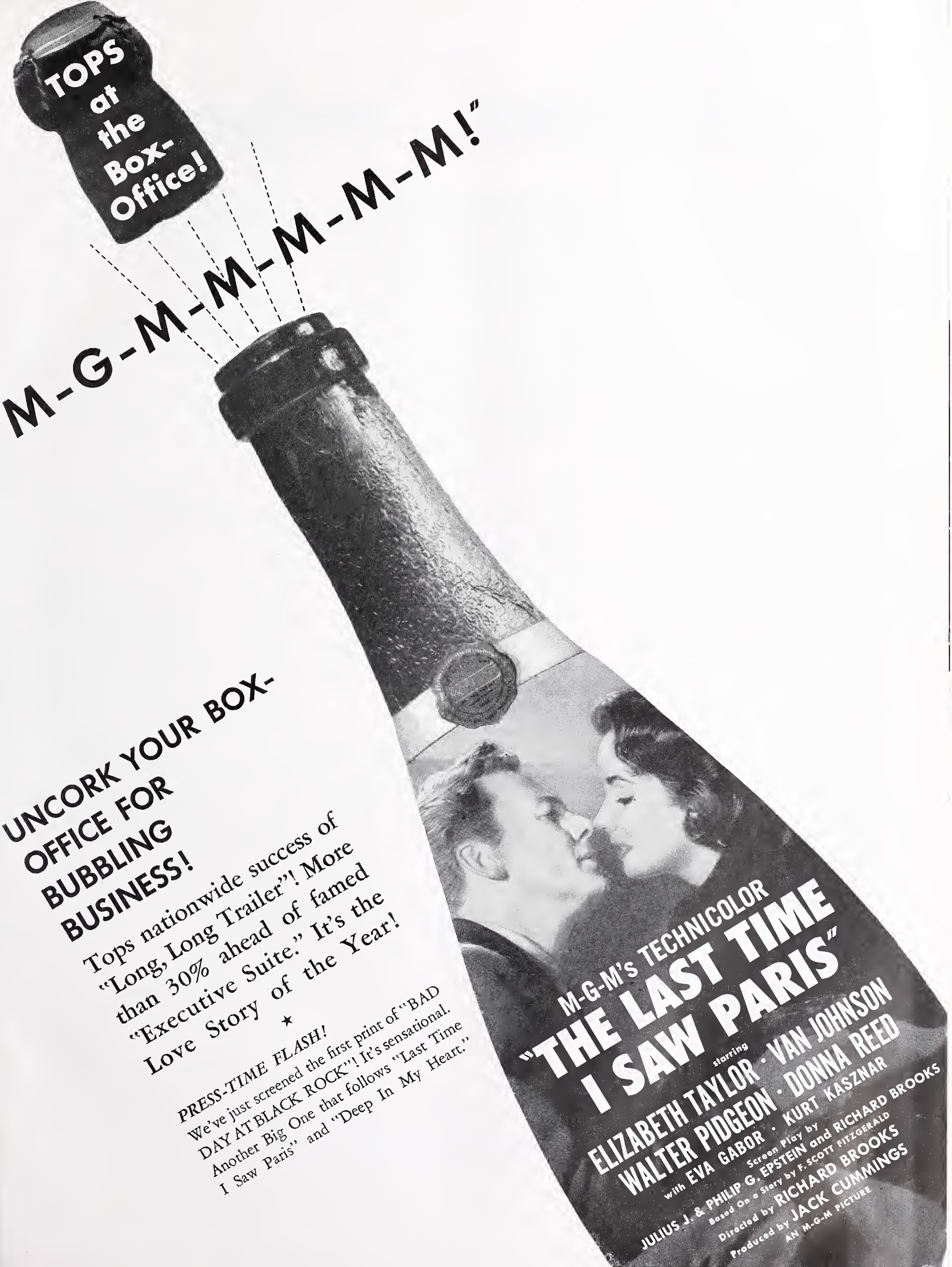
Loren L. Ryder, studio technical engineering head, demonstrated double frame VistaVision projection. Mr. Ryder said: "VistaVision as we now have it on the double frame negative produces a better image than the human eye can resolve, and it is this fact coupled with the amazing clarity that creates a third dimension effect, although no claim of third dimension qualities is made."

20th-Fox Has Special Sound Campaign Book

Twentieth Century-Fox this week announced a special exhibitor campaign book devised for promotional use by theatres having complete stereophonic sound installations. The book, sent to each of the 3,500 theatres in the U.S. and Canada equipped with stereophonic sound, contains complete advertising, publicity and exploitation campaigns for the merchandising of the new sound to the public. It also contains a series of news stories describing the development of stereophonic sound, as well as one-, two- and three-column ads adaptable for any company's product which uses stereophonic sound. Also supplied with the book are theatre men overseas and all leading production and exhibition executives and advertising and publicity directors.

RKO Sets Short Release

RKO Radio has announced that it will release December 17 the new two-reel RKO Pathe Special, "Fast Freight," the story of "Big George," a crack, mile-long freight train. Jay Bonafield produced the subject.


TOPS at the Box-Office!
M-G-M-M-M-M-M!"

UNCORK YOUR BOX-OFFICE FOR BUBBLING BUSINESS!

Tops nationwide success of "Long, Long Trailer"! More than 30% ahead of famed "Executive Suite." It's the Love Story of the Year!

★

PRESS-TIME FLASH!
We've just screened the first print of "BAD DAY AT BLACK ROCK"! It's sensational. Another Big One that follows "Last Time I Saw Paris" and "Deep In My Heart."

M-G-M's TECHNICOLOR

"THE LAST TIME I SAW PARIS"

starring
ELIZABETH TAYLOR · VAN JOHNSON
WALTER PIDGEON · DONNA REED
with **EVA GABOR · KURT KASZNAR**
Screen Play by
JULIUS J. & PHILIP G. EPSTEIN and RICHARD BROOKS
Based On a Story by F. SCOTT FITZGERALD
Directed by RICHARD BROOKS
Produced by JACK CUMMINGS
AN M-G-M PICTURE

The National Spotlight

ALBANY

Industry speculation has recently centered not only on the effect at the box office of unemployment in Schenectady, Gloversville, Amsterdam and Hudson, and Governor-elect Averell Harriman's pledge to take corrective steps, but also on the impact of the currently strong trend toward suburban residence. The shopping center at Latham, on the Albany-Saratoga road, for instance, has grown so large that predictions are heard that "a theatre will be built there within five years.". . . The effect of the new State Thruway on drive-ins is another subject of discussion. . . . Neil Hellman, Albany-Philadelphia theatre owner, and Alan V. Iselin, his son-in-law and operator of Auto-Vision in East Greenbush, left for a Florida vacation. Hellman's Royal in Albany, dark for months, is for sale or lease. His Paramount did not reopen this fall. Its ultimate disposition or use is awaited.

ATLANTA

Arthur C. Bromberg, president of Allied Artists Southern Exchanges, has returned to his home in Bayou La Barre, Ala., after visiting the office in Atlanta. . . . A son, William Henry the 3rd, was born to the wife of W. H. McHenzie, Jr., sales manager of Queen Feature Service, Birmingham. . . . Hollywood director Henry King was a visitor in Atlanta. . . . Mrs. Mildred Ricks, Allied Artists, is back at the office after a spell of illness. . . . Vivian Gillespie has resigned from Howco Films and Grace Parrett has been added to the office force. . . . N. E. Savini, special representative of Astor Pictures, was a visitor at the local office. . . . In for a visit from the Independent Theatres, Chattanooga, Tenn., were Jay and Abe Soloman. . . . J. V. Lawson, of Baton Rouge, La., has taken over the New theatre, Palatka, Fla., from Harry Dale. . . . Ollie Williamson, southern district manager of Warner's is back at his Atlanta office after visiting the office in Jacksonville, Fla. . . . Clyde Hawkins has been appointed manager of the Bradley theatre, Columbus, Ga. He comes from the Fox in Atlanta and replaces Otis Smith, who goes over as manager of the Columbus Drive-in, Columbus.

BALTIMORE

C. Elmer Nolte, Jr., Durkee Theatres executive, was in the hospital for a check-up. . . . Chauncey Wolfe, Uptown Amusement Co., was in Florida with Mrs. Wolfe for a vacation. . . . Mr. and Mrs. Irwin Cohen, Tunick Theatres, are vacationing in Miami. . . . The annual banquet of the Variety Club is scheduled for December 19 at the Emerson Hotel. Past chief barker Jack Pollack will be honored. Aaron Siedler, New Albert, is chairman. . . . Orville W. Crouch, Loew's eastern division manager, has returned to his desk after a Florida vacation. . . . Bill Fagan has resigned as Westport manager. . . . Bob Rappaport, Town theatre, is back after a business trip to New York. . . . Pete Prince, MGM salesman, made the "most valuable player" award to Colt's Football star Buddy Young. . . . Bill Zell, Star theatre, Annapolis, was in town on a visit. . . . Oscar Kantor, chairman of the Variety Club's oyster roast, reports that the affair was successful.

BOSTON

A big, joint Christmas party for exchanges and buying and booking companies, following cocktails in each individual office, is being planned for December 22, by a committee headed by Ralph Iannutzzi, Warner branch manager. All will meet at the Hampton Court Hotel, Brookline, for dinner, dancing and entertainment. . . . Sympathy goes to Ernest Warren, manager of the Paramount theatre, Needham, on the death of his mother, Mrs. Henrietta Warren Clough. . . . John Moore, division manager for Paramount, and Arnold Van Leer, Paramount publicist, have gone to the West Coast on routine business. . . . The Fields Corner theatre, Dorchester, closed for over two years after many years of New England Theatre Company operation, has been demolished. The land is up for sale. . . . A social dinner and dance at the Hampton Court Hotel, Brookline, was planned for December 11 by a Motion Picture Salesmen's Club committee headed by Bill Kumins of Warners, assisted by Johnny Peckos of 20th Century-Fox.

BUFFALO

Federal Judge John Knight has denied a request by the Schine Chain Theatres Inc. to obtain information in possession of the Government regarding the pending civil and criminal contempt-of-court charges against the theatre chain. In an opinion handed down the other day, Judge Knight granted a Government request to quash a subpoena ordering the Government to produce various documents and reports. Trial of the Schine Chain and other defendants on contempt charges for alleged failure to comply with a 1949 anti-trust decree is scheduled to start later this month in Federal Court here. . . . Marvin Jacobs, first assistant chief barker of Tent 7, Variety Club of Buffalo, has accepted the post of national associate chairman for the Buffalo area for the National Conference drive in observance of Brotherhood Week for 1955. . . . Richard T. Kemper, zone manager for Dipson Theatres and a Rear Commodore of the Buffalo Yacht Club, is general chairman for the club's 74th annual ball to be held Dec. 11.

CINCINNATI

Although business particularly in the first run houses is on a satisfactory seasonal level, the traditional box office inroads by Christmas shopping are becoming manifest. Neighborhood theatres are feeling the effects by the public migrating to the downtown areas, where stores remain open evenings. . . . Some area neighborhood theatres are contemplating remaining closed for one week, December 19 to 25, because of usually poor business during that period and to avoid "wasting" the better available product. . . . An exception to the general trend is "This is Cinerama," now in its sixth month at the remodeled Capitol theatre, where in its 23rd week, the estimated gross is $23,000. This is said to be below the figures in most other situations, but is a local record for length of run at the high scale of $1.20-$2.60 since this town has always had the reputation of not supporting pictures at "roadshow" prices. . . . Thomas Ryan, an exhibitor at nearby Covington, Ohio, has been elected chief barker of the Dayton, Ohio Variety Club, Tent 18, succeeding Robert Gump, who held the post for several terms. Harry Good was named first assistant and Walter Beachler, second assistant chief barkers. Paul Swinger was named dough guy and John Collins property master.

CLEVELAND

George Delis postcards all the way from Athens, Greece, where he and his wife are vacationing, that he is now sole owner of the East 30 drive-in of North Canton. . . . J. O. Flemm, who operated the now closed Tivoli theatre, Akron, has re-opened the long-long closed Norka theatre, Akron. . . . Ernest Sands, Warner branch manager, shifted the locale of his surgery from the Harkness Pavilion, N. Y., to Doctors' Hospital, N. Y. so that he could be under the same roof with his mother, a patient at Doctors' Hospital. . . . Herbert Ochs exchanged the Florida sunshine for Canadian snowstorms to make a final check of the season of his Canadian drive-ins. He was accompanied by his son, Jack. . . . J. O. Guthrie, owner and Charles Meyer, manager, personally installed CinemaScope in the City Hall, a 160-seat house, in a do-it-yourself plan. Installation has Super Panatar lenses and optical sound. . . . Five of the major downtown first run theatres played holdovers this week.

COLUMBUS

Thanksgiving week features at Loew's Broad, World and Bexley were held for second weeks including "The Last Time I Saw Paris," "Hobson's Choice" and "Bread, Love and Dreams.". . . Charles Sugarman, World, was host to members of the Columbus and Franklin County Motion Picture Council for a special showing of "Hobson's Choice.". . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, announced that Clarence P. Haynes, Paxton theatre, Bainbridge, is a new member of the association. . . . Board of Directors of the Independent Theatre Owners of Ohio will meet December 14 in Columbus.

(Continued on opposite page)

DENVER

Attending the National Theatres meeting in Los Angeles from Fox Inter-Mountain Theatres were Frank H. Ricketson, Jr., president; Robert Selig, executive assistant; Robt. J. Garland, Paul Lyday, Melvin C. Glatz, Harry Green, of the Denver headquarters, and Ray Davis, Tom Brennan, Jack McGee and Harold Green, district managers. . . . A gunman got $200 from the Santa Fe Cashier. . . . Jules Chapman, manager of branch operations for United Artists, here looking things over. . . . Pat McGee, general manager Cooper Foundation Theatres, to Oklahoma City for week. . . . Tom Grady, MGM master booker, in from New York. . . . Alice Berg, MGM bookkeeper, and Delbert Tolan, married. . . . Wm. Anderson installs CinemaScope and full stereophonic sound in Post, Igloo, S. D. . . . Variety Tent 37 hopes to have club rooms in Cosmopolitan hotel soon, replacing location burned out last year. . . . Glen Ferguson, assistant city manager, and manager Babcock, Billings, Mont., for Fox Inter-Mountain Theatres, promoted to city manager Nampa, Idaho, succeeding Floyd Vanderpool, resigned.

DES MOINES

Members of AITO in the northwest district of the state held their annual meeting at the Roxy theatre in Alta. Discussion centered around the mutual problems of the owners and was directed by Al Myrick, president. The buying and booking of films were discussed and the need for co-operation between theatremen and other businessmen emphasized. . . . A surprise reunion took place in manager Lou Levy's Universal office the other day when Archie Herzoff met his uncle, Archie Kroloff, whom he had not seen for 40 years! Herzoff is a Universal studio executive who was here getting information relative to Universal's exhibitor service. The uncle is Jay Sandler's father-in-law and through this connection knew something about his surroundings when the two met. . . . Robert Robelsky is the new contract clerk at Allied Pictures, taking over the duties of Ann Branco who has been promoted to cashier. . . . A. H. Blank, Tri-States Theatre Corp. president, is one of the Des Moines representatives of the national Jewish Tercentenary committee.

DETROIT

A possible wrangle over building of drive-ins in the Detroit city limits is shaping up. The only operating open-air theatre is the Bel-Aire operated by Community Theatres. The Evergeen Theatres Co., under direction of Roger Robinson, has petitioned Detroit Common Council for permission to build the Evergreen drive-in at Evergreen and Fullerton Roads. Common Council may disapprove the whole proposition on petition of neighbors who attended sessions in large numbers. Present zoning laws limit drive-ins to heavy manufacturing sections. . . . Other drive-in news comes from Ann Arbor where a light plane ripped out several speaker posts when it crash-landed in the Scio drive-in. No one was injured. . . . The Detroit Institute of Arts is showing a series of color films of its exhibits prepared under a grant of the Burroughs Corporation. . . . Actor Pat O'Brien has been resting and getting a checkup at St. Joseph's in Sarnia, Ontario. . . . Allied Theatres of Michigan held a special session to determine what, if anything, could be done to improve film delivery in the outstate areas.

HARTFORD

Hugh J. Campbell of the Central, West Hartford, and Mrs. Campbell are marking their 40th wedding anniversary. . . . Jean DuBarry of the Art theatre, Springfield, Mass., has been relief manager at the Strand, Hartford, during illness of veteran Stanley Warner manager Jack Sanson. . . . Carl Munday has been appointed assistant manager of the Stanley Warner Strand, Hartford. . . . Ray McNamara, Allyn, Hartford, has been elected a director of the newly-formed Asylum St. Merchants' Association. . . . Robert F. Kaufmann, formerly Connecticut exploitation representative for 20th-Fox, and more recently in a promotion post for CBS-Radio, Los Angeles, has joined the Thor Corp., Chicago manufacturer of home appliances, as director of public relations and sales promotion.

JACKSONVILLE

Wayne Spiering, manager of the local branch of Roy Smith's theatrical supply firm, went to the altar on December 4 with Sylvia Rodgers, former cashier at the Main Street drive-in. . . . Seventeen years ago, Jerry Gold of Pahokee, new president of the Motion Picture Exhibitors of Florida, operated a portable 35-mm. projector at one-night stands in small Everglades farming towns. . . . Ken Laird, former U-I salesman, has succeeded W. T. Murphy as manager of the local Southeastern branch of the Buena Vista Distributing Company. . . . Here from the Paramount district office in Atlanta were Gordon Bradley, district manager, and Leonard Allen, publicist. . . . Snake Richardson, of the Capitol Distributing Company in Atlanta, was in town for several days securing bookings for the re-issue of "Duel In The Sun." . . . Al Rook, Tommy Mote and Betty Whitmore, who have the Film Booking Office in Atlanta, plan to establish a Jacksonville branch early in 1955.

KANSAS CITY

Richard Purvis, assistant to Maurice Druker at Loew's Midland, Kansas City, is on a vacation, visiting his home town of Pittsburgh, and Cleveland, where he was in theatre work before coming here. . . . First runs are again on a high-attendance level, with five holding over—four of them to second weeks, one to a fourth week. . . . Five drive-ins are open this weekend. Four have three features and one has two. . . . "High and Dry" is in its fifth week at the Glen. . . . "Julius Caesar" is in its second week of the return engagement, and "The Pickwick Papers" is the new bill at the Vogue.

LOS ANGELES

Eddie Barison, Cinema dist. head, took off for the east on business. . . . Mrs. Roy von Kleist, the former Margaret Murphy, Warner Bros. secretary, returned from a honeymoon in Ensenada. . . . The Fillmore theatre, Fillmore, operated by Gordon West, will have the buying and booking serviced by Exhibitors Service. . . . The Victoria theatre in Los Angeles, operated by Ray Robbins, who also has the Midway theatre, closed its doors. . . . J. D. Poynter, who has a theatre service office, has been assigned the buying and booking for the Alden theatre in Globe. . . . Tom Muchmore has assumed operation of the Carlton theatre. House was formerly piloted by Freddie Dee. . . . George Tripp, Warner Bros. salesman, was off to Arizona on a two-week selling trip. . . . Seen on Film Row this week from out of town were the following exhibitors: Ben Bronstein, Palm Springs; Joe Markowitz, Encinitas; Jack Lowenbein, San Diego; and Gordon West, Fillmore.

MEMPHIS

Memphis censors banned United Artists' "Shield for Murder," which opened this weekend at Sunset drive-in, West Memphis, Ark. . . . Memphis Variety's new officers for 1955 will be installed next month. . . . Tennessee exhibitors attended five regional meetings, held at Memphis, Nashville, Jackson, Cookeville and Knoxville, to hear officials of Tennessee Theatre Owners Association's plan for Service Committees on the state level to handle all grievances in all categories including film rentals. Plans also were made to fight any new proposed theatre taxes in the 1955 state legislature which meets next month in Nashville. . . . Prof. W. C. Handy, elderly "Dixieland" musician, was a visitor to his old home town of Memphis and his beloved Beale Street where he wrote the "Memphis Blues" and the "St. Louis Blues." . . . Cecil Vogel, manager, Loew's Palace, was on vacation in Chicago and Arthur Groom, manager of Loew's State, was acting manager of both theatres while he was away.

MIAMI

The Christmas spirit is very evident at the Paramount theatre where manager Charlie Whitaker is happy host to "White Christmas" which has usurped "Greatest Show on Earth" as the theatre's box office champion. . . . Miami's only 'open air' theatre, the Edison, is equipped with a 40-foot-wide screen. . . . Two of Florida State Theatres' vice-presidents, Lou Finske and LaMar Sarra, were in town on a brief business trip recently. . . . The Dade County Council of PTA's had Arthur DeBra, M.P.A.A.'s community relations director, as guest speaker at a recent meeting in Coral Gables, Fla. . . . It was a boy for the Al (he is the WTVJ engineer) Cornwalls. . . . The Essex in Hialeah was the victim of a hold-up recently when a bandit stuck a gun in the ribs of manager Walton Oakerson and forced him into the theatre office to open a safe, and hand over the cash of $265 in bills.

MILWAUKEE

Oliver Trampe was elected chief barker of Wisconsin Variety Club, Tent No. 14, at a recent meeting. Other officers elected were: Ed Johnson, first assistant; Morris Anderson, second assistant; Joe Imhof, property master, and Billy Pierce, dough guy. Ben Marcus, out-going chief barker, was named international canvassman. . . . Vera Mellin, secretary to Harold Pearson in the Allied office here, was in the hospital for three

(*Continued on page 36*)

BING CROSBY

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All Through 19

GRACE KELLY

WEDNESDAY, DECEMBER 15th
Criterion Theatre, New York

TUESDAY, DECEMBER 21st
Beverly Hills Theatre, Los Angeles

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Picture That Will Be Talked About
55 And For Many Years To Come . . .

Three Superlative Acting Performances From Three Brilliant Boxoffice Stars Illuminate "The Country Girl", Described By Look Magazine As "The Dramatic Thunderbolt Of The Year"!

WILLIAM
HOLDEN

A Perlberg-Seaton Production

THE COUNTRY GIRL

Produced by William Perlberg
Written for the Screen and Directed by
George Seaton · From the Play by
Clifford Odets · A Paramount Picture

(*Continued from page 33*)

days, She is coming along nicely now and is expected back in the office in a week or so. Betty Fischer, who formerly worked in the Allied office, is back on the job helping out. . . . Ben Marcus is leaving for a Florida vacation December 17. . . . Stanley Warner Theatres will let its lease run out at the Granada theatre here. Next spring the theatre is expected to be remodeled into a store.

MINNEAPOLIS

Verna Chaffee has taken over operation of the Roxy at Hinckley, Minn., from Henry Gangelhoff. . . . Northwest Theatre Service is handling sales and distribution of "Reaching From Heaven," produced by the Missouri Synod of the Lutheran church, and Laurel and Hardy's new film, "Utopia." Herman Joachim of Luverne, Minn., and Don W. Gilbert of Harvey, N. D., were recent out-of-town exhibitors on film row. . . . Harry Sears, MGM Minneapolis press representative, has left the exchange to join Filmack in Chicago. . . . William Knowles is the new assistant manager of the RKO Orpheum, Minneapolis, replacing Laverne Huntsinger, who was named house manager of the Century. . . . Grandview, St. Paul neighborhood house, has been having an "Academy Award Movie Parade." Gimmick started with "Gentlemen's Agreement" and "The Snake Pit." . . . . Condolences are being sent to C. J. (Fay) Dressell, branch manager of RKO, whose father passed away at Sioux City, Iowa. . . . Merchants at Howard, S. D., are sponsoring free shows for kids at the Paramount theatre there on Saturdays.

NEW ORLEANS

O. Gaude's Magic, Port Allen, La., is being equipped with R.C.A. CinemaScope equipment. Raymond Gremillion, service and sales representative in the southeast, handled the deal. . . . Ferrara and Quigley, auto repairs and storage, adjacent to RKO Exchange and who had catered to Film Rowites for 16 years, were asked to vacate upon expiration of lease November 30 to make way for the Supreme Broadcasting Company, owners of WJMR-TV and WJMR-AM and FM. . . . Don Kay, returning after a two-month trek in the west in the interest of Rebel Productions, Inc., producers of "Naughty New Orleans," reports the film is pulling heavy grosses everywhere. . . . Audie Murphy, star of "Destry," now playing the Joy, was at hand to welcome home the last segment of the Third Infantry Division, debarked at the New Orleans Port of Embarkation after 16 months in Korea. Medal of Honor winner Murphy served with the Third Division in World War II. . . . The Glenwood, Shreveport, La. closed until further notice. It is one of Thomas McElroy's string of theatres. . . . George Pabst, U.A. district manager, checked in after visiting the Atlanta and Dallas branches.

OKLAHOMA CITY

Morris Loewenstein, Oklahoma City, president of Theatre Owners of Oklahoma was general chairman of the unit's convention here this week. . . . The Criterion theatre had a stage show Saturday morning featuring Red Lawton's "Pinocchio." All seats were 50 cents. . . . Last Saturday morning the Harber and Plaza theatres admitted children to special show for one top off a box of Fab soap, to aid the city's Camp Fire girls in their box-top campaign. The houses hope to raise the heap of collected box-tops to the point the girls can redeem 3,000 historical dolls offered by the soap company, which will be given to the Salvation Army for distribution. . . . The Moonlite drive-in theatre, Stillwater, Okla., has closed for the winter season. It will reopen in the spring. . . . Work has been started in Cushing, Okla., to completely remodel and modernize the Dunkin theatre, Dale Hellwege, manager of the theatre, announced. The theatre is owned by the Video Co. The project, to be completed by Feb. 1, will cost in excess of $60,000 and will be the most extensive since the house was built in 1923 by the late Hiram Dunkin.

OMAHA

Bernard Dudgeon, manager of the West Dodge Street drive-in, and Opal Woodson, United Artists office manager, attended the national meeting of the United Cerebral Palsy Association in Washington and observed operation of a young adult palsy group. They are in charge of establishing a similar organization in Omaha. . . . Gwendolin Delany, 73, who died recently in Hollywood, started her acting career with the Burwood and Bittner stock company at Omaha's old Boyd Theatre and in recent years conducted a school of elocution in Hollywood. . . . Norma Jean Craig, Paramount contract clerk, and Robert Mountain will be married January 8 at St. Peter's Church. . . . Cal Bard, Jr., United Artists salesman, was involved in an auto accident near Wahoo west of Omaha and injured his leg. . . . Richard Marvel is recarpeting the foyer and tiling the lobby of the Riviera theatre at St. Paul. . . . Republic has added a new contract clerk, Zaida Daisley. . . . Richard Faris of Council Bluffs has joined the RKO staff as booker.

PHILADELPHIA

Gene Tunick was appointed branch manager for United Artists, succeeding Mort Magill, who resigned to become sales supervisor for Buena Vista Productions. He was formerly associated with a number of current UA executives in his posts as Indianapolis and New York branch manager for Eagle Lion. . . . Mickey Greenwald resigned as Republic booker and joined Jack Harris' Exploitation Pictures, Inc. She was succeeded at Republic by Lew Fortunato, formerly at Paramount and son of Ferd Fortunato, booker at Universal-International. . . . The Brandywine and Pleasant Hill drive-ins in the Wilmington, Del., territory, went into weekend operating schedules. . . . Meyerstown, Pa., which approved a proposal to legalize football and baseball games on Sundays, is now preparing to propose Sunday movies on the next ballot for the voters in the big borough. . . . Herman Levine, attorney representing the Stanley Warner interests in Reading, Pa., filed appeals before the city's assessment appeal board against the $230,000 realty assessment for the circuit's Warner there, citing that the revenue from theatre operations is below that of previous years plus the slump in real estate values in general during the past two years. A similar appeal was filed by the Schad Theatres, Inc., against the $381,000 assessment for the company's Astor.

PITTSBURGH

The Squirrel Hill, neighborhood art theatre, now showing its first Metro picture, "Julius Caesar," will follow it with "Lili" before "The Detective" opens on Christmas Day. . . . "Hansel and Gretel" will be the Stanley's holiday offering, with "Carmen Jones" set for the Fulton, and "Deep In My Heart" in the Penn. . . . Critics Kap Monahan and Harold Cohen participated in skits written by publicist David Crantz for a special show honoring director Fred Burleigh for his 100th Pittsburgh Playhouse production. . . . Ed Fahey is due here on Jan. 4 to become the Fulton's new manager. . . . The Art Cinema, doing surprisingly fine business with its re-issue of "From Here To Eternity" and the first showing of "The Wild One" downtown. . . . Charles Comar is new president of the Stanley Warner club, with Paul Rich, Ben Steerman and Sidney Newman, vice-presidents and Mildred White, secretary.

PORTLAND

William Thedford, Frank Christy, and G. S. G. Patterson, Evergreen executives from Seattle, and Russ Brown, Oregon district manager for Evergreen, were in Los Angels for the National Theatres meeting. . . . "White Christmas" held for a fourth week at Dick Newton's Paramount theatre. It's the first film to have this playing time in seven years. . . . Al Bondy was in from New York to meet with National Film Service. . . . Ralph Clark, United Artists executive, was here to confer with N. W. branch offices. . . . Walter Neubauer, foreign film executive, was here to talk with Guild theatre manager Marty Foster. . . . Margaret Webster is lecturing at Reed College. . . . Walter Wanger was in town to talk to Dick Newberger. . . . Robert Taylor and his wife were resting in Southern Oregon.

PROVIDENCE

Unusually good figures were racked up Thanksgiving, and the following weekend. The holiday itself was cold, showery and miserable, holding down attendance at traditional football games, horse races, and other outdoor activities. Downtown first runs and neighborhood houses benefitted as a result. School-closings on the day following brought out almost record-breaking numbers of youngsters and their parents. The Saturday-Sunday weekend also proved a bonanza. . . . "White Christmas" held a 4th week at the Strand, with long lines still greeting the box office attendants at morning openings. Strong houses also were noted at matinee and evening performances. . . . Joe Jarvis, manager of the Gilbert Stuart, Riverside, announced that patrons at the suburban theatre will be greeted by a CinemaScope installation before 1955 makes its arrival.

(*Continued on opposite page*)

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(Continued from opposite page)

. . . The Hill Top drive-in, East Greenwich area, offers a colored cartoon "carnival" every Friday night. . . . The Strand, in Pawtucket, still remains closed after several weeks of fruitless negotiations between striking motion picture operators and management.

Box Office Champions For November, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE BAREFOOT CONTESSA

(United Artists)

Directed and written by Joseph L. Mankiewicz. Production Supervision by Forrest E. Johnston. Technicolor. Cast: Humphrey Bogart, Ava Gardner, Edmond O'Brien, Marius Goring, Valentina Cortesa, Rossano Brazzi, Elizabeth Sellars.

BLACK WIDOW

(Twentieth Century-Fox)

(CinemaScope)

Produced and directed and written by Nunnally Johnson. From a story by Patrick Quentin. De Luxe Color. Cast: Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner, Reginald Gardiner, Virginia Leith, Otto Kruger, Cathleen Nesbitt, Skip Homeier.

BRIGADOON

(Metro-Goldwyn-Mayer)

(CinemaScope)

Produced by Arthur Freed. Directed by Vincente Minnelli. Ansco Color. Cast: Gene Kelly, Van Johnson, Cyd Charisse, Elaine Stewart, Barry Jones, Hugh Laing. ***(Champion for the second month.)***

SABRINA

(Paramount)

Produced and directed by Billy Wilder. Written by Billy Wilder, Samuel Taylor and Ernest Lehman (from the play by Samuel Taylor). Cast: Humphrey Bogart, Audrey Hepburn, William Holden. ***(Champion for the second month.)***

A STAR IS BORN

(Warner Bros.)

(CinemaScope)

Produced by Sidney Luft. Directed by George Cukor. Written by Moss Hart (from a story by William A. Wellman and Robert Carson). Technicolor. Cast: Judy Garland, James Mason, Jack Carson. ***(Champion for the second month.)***

WHITE CHRISTMAS

(Paramount)

(VistaVision)

Produced by Robert Emmett Dolan. Directed by Michael Curtiz. Written by Norman Krasna, Norman Panama and Melvin Frank. Technicolor. Cast: Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen, Dean Jagger, Mary Wickes.

ST. LOUIS

"The Spirit of St. Louis," a new color film produced by the Southwestern Bell Telephone Company in cooperation with the St. Louis Chamber of Commerce, was given its premiere showing recently. . . . Merchants of Potosi, Mo., are sponsoring a series of free shows in that city for kiddies between Thanksgiving and Christmas. . . . The Carlton Theatre of Carrollton, Ill., has installed a new wide screen. . . . The attendance at the Collins theatre in De Soto, Mo., for the first showing of "Seven Brides and Seven Brothers" in CinemaScope broke all previous records, manager W. A. Collins said. . . . The Sunset drive-in near Washington, Mo., advertises that it gives two shows nightly, "rain or moon." . . . Mrs. Paul Montgomery, owner of the Horstman theatre, Chaffee, Mo., has announced she is having plans drawn by a St. Louis firm for a drive-in theatre near Chaffee.

TORONTO

Among the speakers at the Film Workshop of Associated Screen News is Willard Z. Estey, of Toronto, well-known lawyer, speaking on the legal aspects of motion picture and TV production. . . . Local 440 of the IA, meeting annually in Saint John, N. B., heard James A. Whitebone, business agent and charter member, review the history of the branch. Another charter member, W. P. Scott, also spoke. . . . Halifax Odeon district manager D. W. Smith has promoted Albert (Slim) Toms to the management of the Garrick theatre, Halifax, and Ted Nobles, whom Toms succeeded, has been transferred to the Casino as house manager. . . . Leading speaker in Toronto during the celebration of the 80th brithday of Winston Churchill was L. W. Brockington, president of Odeon Theatres (Canada) Ltd., speaking on a national radio network. . . . The Towne Cinema, Toronto, was turned over to the United Nations Association on three successive Sundays for fund-raising shows.

SAN FRANCISCO

Manager Nate Grossman of the Metro has a new assistant, John Murray, formerly with an engineering company here. . . . Norman Dorn, assistant to Irving Levin of San Francisco Theatres, Inc., turned columnist for the "Sunday Chronicle" November 28 with a feature article on "Ugetsu," and other foreign films. . . . John Craik, 44, well known to members of the industry because of his ownership for many years of Poor Richard Engraving Co., died suddenly at his home in Mill Valley, Nov. 30. . . . Earle Williams has been transferred to the Mission drive-in, owned by Cal-Pac. . . . Maury Schwarz is remodeling his Rio and putting an entire new modernistic front on the theatre. . . . Among features are the cash booth and office that will be visible from the street. . . . Pete Decenzi, operator, El Rey, Oakland, has found it profitable to advertise in the San Francisco newspapers as well as Oakland. By so doing he is allowed free publicity on the San Francisco drama pages. . . . Harry Farris, owner of the building housing El Rey and operator of the Portola theatre, Oakland, is negotiating to buy the Portola building also.

VANCOUVER

Rothstein Theatres has opened a third theatre at Yorkton, Sask. It is the Tower, a 500-seater. The company also operates the Roxy and York in Yorkton. . . . The Odeon circuit has closed the Plaza in Victoria for a complete renovation job to cost about $100,000. The Plaza is the oldest house in the capitol city built in 1899. . . . The Gem theatre at Sidney operated by Mrs. R. C. Hartman, is making major alterations and will install 100 loge seats as well as CinemaScope equipment at a cost of around $200,000. . . . A gunman was disarmed by theatre doorman Peter Clark, of the Odeon-Dunbar. After the thug lost his gun he escaped empty handed. The attempted holdup at the theatre brought to 51 the number of cases of robbery with violence in the city this month. . . . Drive-in theatres in the Calgary area are not afraid of TV competition. Two ozoners, the Chinook and Cinema Park, are giving away a TV set as a lucky prize to patrons. . . . Norman Duncan, formerly a FPCC downtown manager at the Strand and Cinema, is now branch manager of an insurance office in Ontario.

WASHINGTON

A. Julian Brylawski, head of the real estate dept. of Stanley Warner Management Corp., is recuperating after surgery at George Washington University Hospital. . . . Earl Taylor, 61, long a film row employee, died November 29 at Mt. Alto Hospital. He had previously been a patient at the Variety Clubs Will Rogers Memorial Hospital at Saranac Lake, New York. . . . The Metropolitan theatre December 9, offered the first showing of a documentary film entitled "This Is Your Army." . . . Hosts for the Variety Club's December 11 Open House party were Milton Q. Ford, Ross Wheeler and Lee Zeiger. . . . Dorothy Kolinsky, Variety Club secretary, left December 8 for a week in Miami Beach. . . . Tent 11 has appointed Alan Bachrach again to handle the Christmas decorations.

Wolfberg Leaves Makelim

HOLLYWOOD: John M. Wolfberg, former Denver and Southern California exhibitor, and former national secretary of Allied States, has severed his association with the Hal R. Makelim organization of which he was vice-president and sales manager. Taking over Mr. Wolfberg's duties is Herb Kaufman, former Republic Pictures sales official and more recently with Makelim in the Midwest as a sales executive.

SIEMENS

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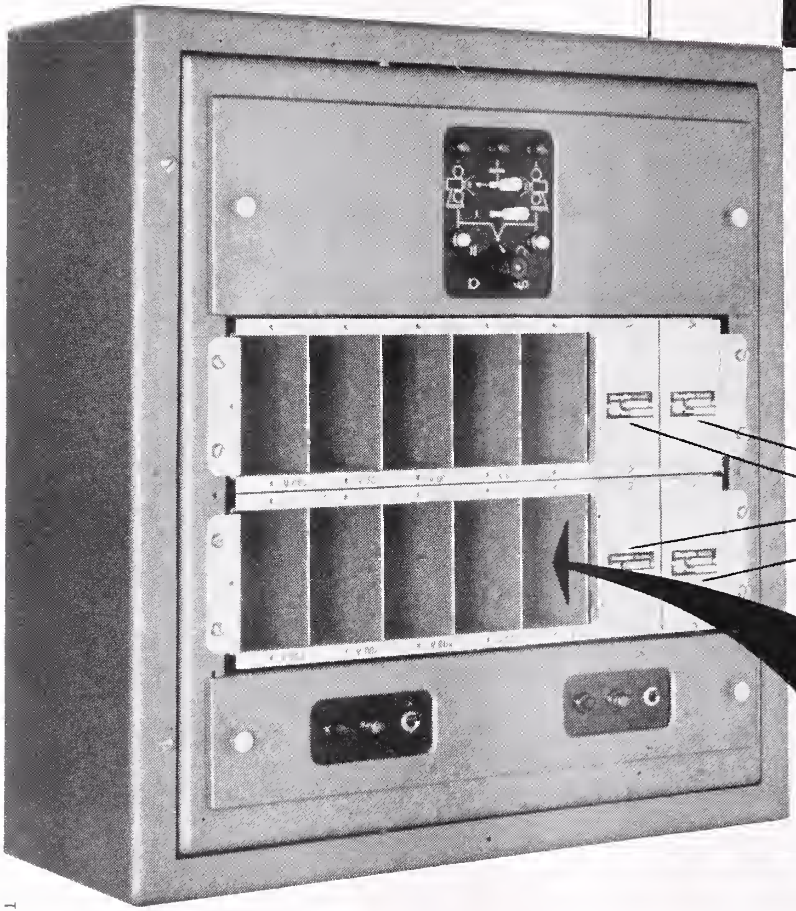

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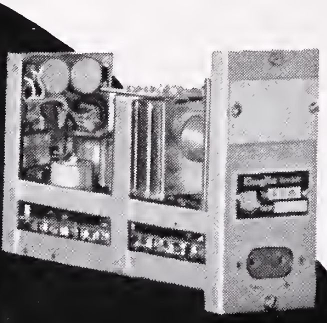

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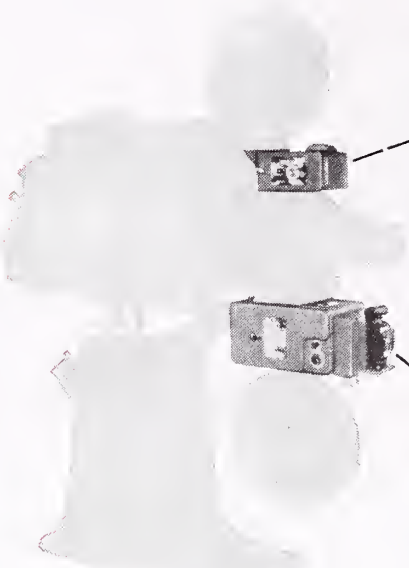

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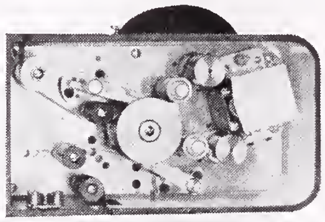

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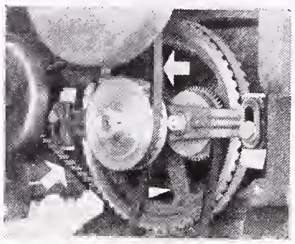

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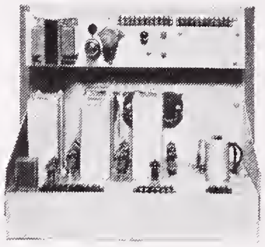
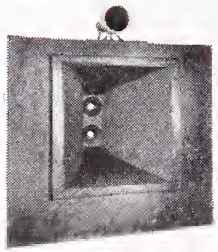


THIS INTEGRATOR is essential for Perspecta Sound multi-channel reproduction from a standard photographic sound track on which control frequencies have been superimposed.



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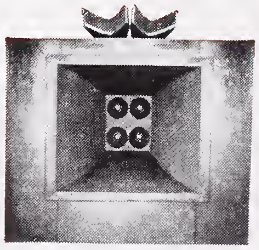

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> *"With many minds and hands working with lively enthusiasm in producing, distributing and exhibiting films and preparing all necessary material for those activities, it is certain that there is a future of glowing promise for the international motion picture.*—From the introduction to the first World Market issue.

MOTION PICTURES —WORLD WIDE

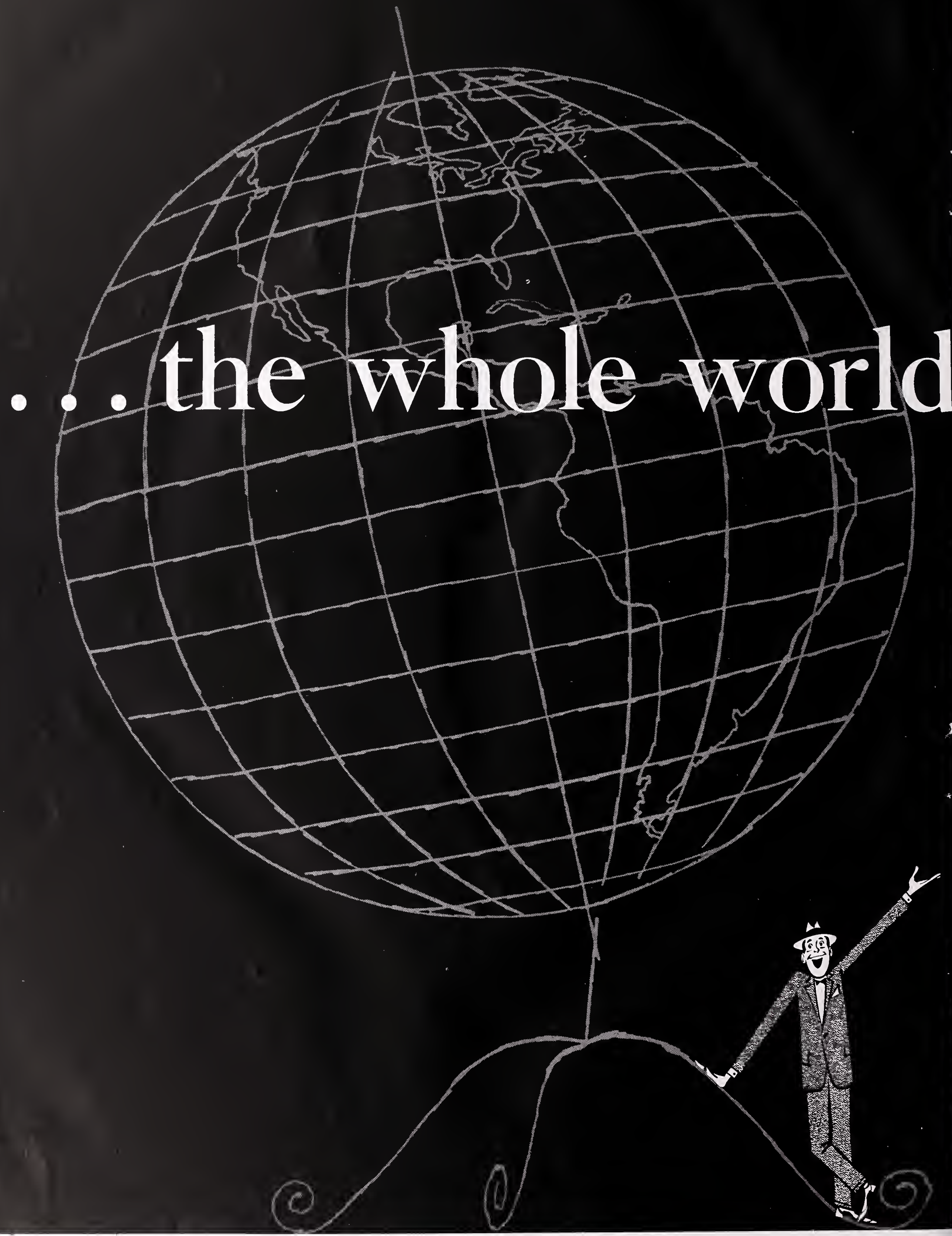
SINCE the words above were written nine years ago the world market for motion pictures has expanded tremendously. In the intervening period some national film industries have passed through depressions and readjustments; others have prospered from year to year. Now, however, in all countries there is renewed confidence in the motion picture medium as the greatest entertainment force known to man and corresponding activity in all phases of the worldwide market. The HERALD's World Market section this year reflects that confidence and that activity.

As these words are written the revolution of the new techniques of the screen continues, though at a saner pace than a year ago. What the eventual form of screen entertainment will be—or whether there ever again will be standardization on a single system—may not be predicted. Yet Cinerama, 3-D, CinemaScope, VistaVision and other wide screen techniques, as well as stereophonic sound, all have won larger audiences and greater acclaim for films wherever they have been exhibited. Although all branches of the industry have taken a serious interest in the new techniques, it has been universally recognized that story values are basic to good film making. A fine film, presented in comfortable surroundings, is entertainment at its best.

Each year the truly international character of a good motion picture is better understood. Films are one commodity whose appeal is universal. While the international market in films and studio and theatre equipment is important today, its period of greatest development still lies in the future.

In this special section The HERALD presents to its worldwide readership reports on the state of the industry in more than thirty countries, together with advertisements of films, equipment and services for every quarter of the globe. No one will read these pages without obtaining a new and wider perspective on the motion picture and the men and companies throughout the world that make it the vital force to which it has everywhere risen.

—Martin Quigley, Jr.


. . . the whole world

is waiting for

OTTO PREMINGER'S production of OSCAR HAMMERSTEIN'S

CARMEN JONES

from 20th Century-Fox

CINEMASCOPE

starring

HARRY BELAFONTE · DOROTHY DANDRIDGE
PEARL BAILEY · OLGA JAMES · JOE ADAMS

Produced and Directed by
OTTO PREMINGER

Book and Lyrics by
OSCAR HAMMERSTEIN, 2nd

Screen Play by HARRY KLEINER

color by DELUXE

"It's a pleasure to do business with 20th!"

OPTIMISM PERVADES THE WORLD MARKET

by VINCENT CANBY

The HERALD's ninth annual survey of conditions in the world market—this year comprising a record number of 31 countries—reveals that for the first time since the end of the late war the spirit of optimism, often reported in the various film industries during the last several years, is backed by facts to substantiate that which heretofore has been primarily valiant but wishful thinking.

The majority of the countries still are plagued by currency and quota restrictions and other war-bred dislocations. Little by little, however, the dislocations are being alleviated and the restrictions are being lifted. In almost every one of the 31 reporting nations, motion pictures remain the most popular form of entertainment and with few exceptions, total box office receipts have risen above those of a year ago. In several significant instances the total of admissions has declined even with the box office increases, indicating a rise in ticket prices.

The improved box office is, perhaps, in no small part due to the general improvement in the quality of American product, for, with only one or two exceptions, American product continues to rank high in the film scene abroad. The post war "depression" in the American industry, which indirectly led to the evolution of the new screen techniques, also has led to marked increase in the quality of all American product, no matter (in the words of the HERALD's Swiss correspondent) "how high, wide or deep" the films are.

See Better Local Product Healthy in Long Run

The percentage of screen time occupied by American product abroad is, however, slowly declining in many areas, reflecting in most cases an increase in the quality of competing product rather than tightening import controls. Observers both in the United States and abroad see this as a sign of long-range health, since an unbalanced export market helps no one over an extended period of time.

The list of countries whose product has shown decided improvement in world market competition this year is headed by Great Britain, followed by Italy and France. Italy, especially, this year made decided inroads in the export market of the United States. In Europe the increasingly popular co-production deals produced some outstanding product, with France, Italy, Germany, Spain and Yugoslavia joining in various agreements. The improvement in the quality of domestic films was notable in Greece, Egypt, India and Japan, with the latter sending out at least three well-publicized prize winners during the year.

The new screen techniques, led by 20th Century-Fox's CinemaScope, were in part responsible for the general revival of interest in motion pictures everywhere. The public, it seems, loves CinemaScope, but in most of the countries a shortage of dollars is slowing down large-scale reequipment, as is the case in Argentina, Denmark, Greece, Holland and Spain. South Africa, tied down by the world's strictest import controls, hasn't had a peek at any of the new techniques yet, although the situation may be clarified before the end of the year. In Australia and New Zealand, the affiliated 20th-Fox circuits are carrying practically the full CinemaScope load. Ecuador seems to be unique in its preference for 3-D, the demise of which hasn't bothered anyone else.

Television is on the horizons of many countries and exhibitors are bracing themselves. French exhibitors are firm in their objective to make the medium work for them. British exhibitors calmly await the effect of the forthcoming commercially sponsored TV shows, augmenting BBC service. In Puerto Rico a decline in attendance is tied directly to the inauguration of TV early this year. In Denmark, Switzerland and Holland television has not hurt theatre business.

A country-by-country report, on all these factors and others, follows:

ARGENTINA

by NATALIO BRUSKI
in Buenos Aires

American distributors are in something of a "squeeze" in Argentina right now since it has been about five months since the Motion Picture Censorship Commission, a government bureau which acts as censor, has approved any new American pictures for showing. Although there has been no official word on the situation, it seems to represent a determined effort to minimize the competition given to local films by American productions and to facilitate the booking of other foreign product.

Box office prices have remained frozen in the last year, and the mandatory reduction, imposed in April, 1953, has been suspended. Since last April, all theatres having 800 seats or more are required to include vaudeville in their programs. The only 3-D film ever released here was Warner Brothers' "House of Wax," which was having a good run when showings had to be concluded in the 15th week due to the lack of viewers.

Although it had been on view in only one local house, the Broadway, CinemaScope has been met by extraordinary success. "The Robe," which premiered April 9, 1954, is still running and has taken in more than $600,000. Admission has been at the unprecedented scale of $1.33, but it's not thought likely that the authorities will allow similar high prices for succeeding CinemaScope attractions. The difficulties involved in importing the CinemaScope equipment have prevented any further installations up to now. Exhibitors, too, are rather cautious about any large scale investment in the new techniques until they see the amount of product which will be available to them.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

The majority of films shown in Australia are American: about 17 per cent are British, 71 per cent American and the rest from other countries. There are no reliable sources for statistics breaking down attendances into these three categories. The last figure for annual taxable admissions was 154 million, so, by adding non-taxable admissions, it would be safe to say the average weekly attendance for Australia would be about 3,000,000, mostly for U. S. films.

The coming year promises to be fraught with more interest than any that has gone before because of the diversity of new screen techniques. Apart from the big Hoyts circuit, uncertainty seems to rein. Hoyts, controlled by 20th-Fox in America, has gone heavily for CinemaScope and has been conducting an intense, vigorous campaign in conjunction with 20th-Fox in Australia to extend the purchase of CinemaScope by independent showmen. So far they have met with very limited success, although a few more independents have decided to install it now that stereophonic sound is no longer an essential part of the contract.

Greater Union Theatres has so far cold-shouldered CinemaScope. There appears to be a feeling of hostility towards CinemaScope in many quarters, due more to the selling policy of Fox than the system itself. RKO has the local franchise for the Tushinsky lens and no doubt, we will be treated to another gala preview of the latest screen wonder in due course. In the meantime, the situation is one of sitting and waiting by most people. Good CinemaScope pictures are doing business, mediocre product is not.

The coming year should see TV about twelve months off. Some people predict TV

(*Continued on page 10*)

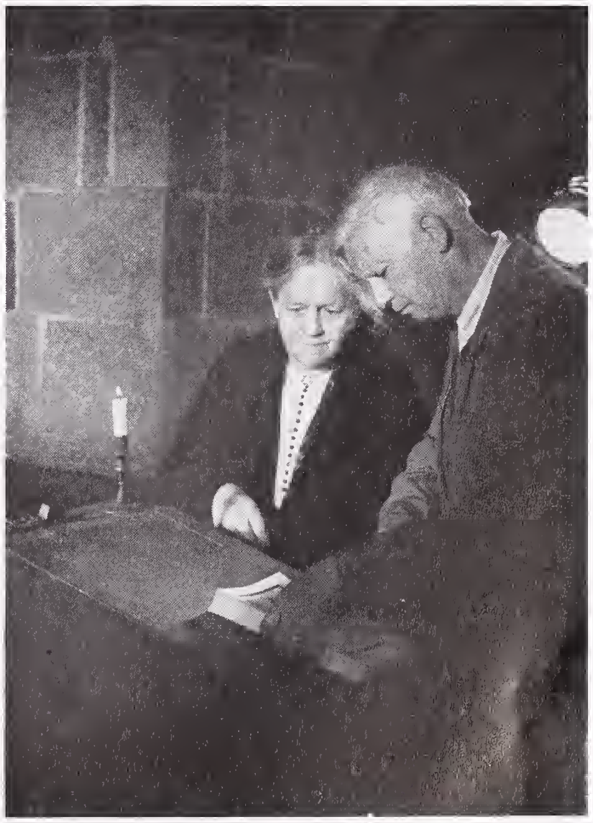
PRODUCTION around the world

ARGENTINA. Antonio Vilar and Tomas Blanco in "Los Hermanos Corsos."

AUSTRALIA. Ngarla Kunoth and Robert Tudawali in "Jedda," a Charles Chauvel production which Columbia will distribute in Australia and New Zealand.

BRAZIL. Right, "Luz Apagada" ("The Turned-off-Light"), a Vera Cruz production about life in a lighthouse on the Brazilian coast.

CHINA. Left, Yee Chung and Lin Tsui in "Mother Dearest," a Liberty Film Company picture from Hong Kong.



DENMARK. Right, Carl Th. Dreyer, famed Danish director, plans a scene for "The Word."

BRAZIL. Below, a scene from "Floradas na Serra" ("Flowers on the Hill"), a Vera Cruz production directed by Fabio Carpi.

THE WORLD OVER...

UA

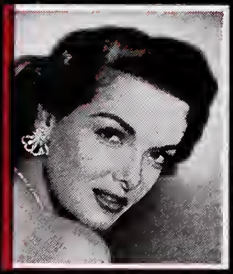
UA HAS THE BIGGEST

NOW IN PRODUCTION

FACT #1

GENTLEMEN MARRY BRUNETTES

CinemaScope · Color by Technicolor
Starring Jane Russell · Jeanne Crain
Directed by Richard Sale · Assoc. Prod. Robert Waterfield · Produced by Robert Bassler



JANE
RUSSELL

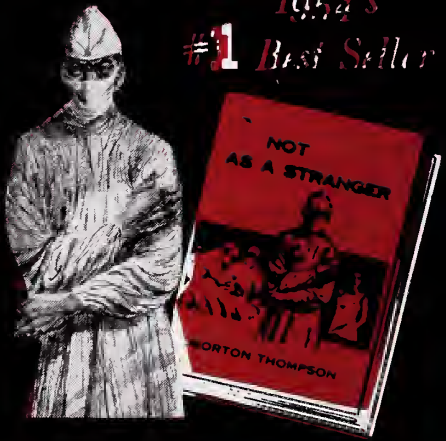
NOW IN PRODUCTION

FACT #2

NOT AS A STRANGER

Co-starring Olivia DeHavilland · Robert Mitchum
Frank Sinatra · Gloria Grahame
Broderick Crawford · Charles Bickford
Produced and Directed by
Stanley Kramer

1954's
#1 Best Seller



NOW IN RELEASE

FACT #3

THE BAREFOOT CONTESSA

Color by Technicolor
Starring Humphrey Bogart, Ava Gardner, Edmond O'Brien · Written and Directed by
Joseph L. Mankiewicz

HUMPHREY
BOGART

AVA
GARDNER

UA PRODUCTION NEWS FOR 1955

FACT #4

NOW IN PRODUCTION

THE KENTUCKIAN

CINEMASCOPE · Color by Technicolor
Starring Burt Lancaster with Diana Lynn
Dianne Foster · Directed by Burt Lancaster
A Hecht-Lancaster Production
Produced by Harold Hecht

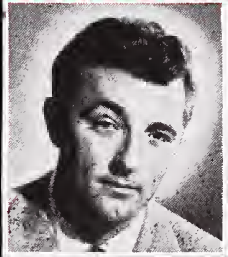
BURT
LANCASTER

FACT #5

NOW IN PRODUCTION

THE NIGHT OF THE HUNTER

Starring Robert Mitchum · Shelley Winters · Lillian Gish
Based on the best-seller by Davis Grubb
Produced by Paul Gregory
Directed by Charles Laughton



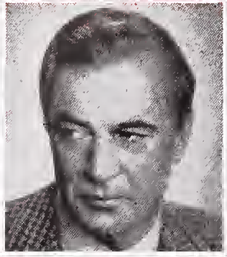
ROBERT
MITCHUM

FACT #6

AWAITING RELEASE

VERA CRUZ

SUPERSCOPE · Color by Technicolor
Starring Gary Cooper
and Burt Lancaster
Directed by Robert Aldrich
A Hecht-Lancaster Production
Harold Hecht, Exec. Producer



GARY
COOPER

BURT
LANCASTER

WORLD OUTLOOK

(*Continued from page 6*)

for the 1956 Olympics in Melbourne, others doubt this. The present Federal Government, pledged to push on with TV, has called for tenders and will no doubt get the new medium under way.

The future for good pictures looks as good as ever. Based on present performances, the product should be expected to fare pretty well.

BELGIUM

by MARC TURFKRUYER
in Brussels

The motion picture industry in Belgium, like its counterpart in the United States, is faced with the situation of increasing total grosses and dwindling patronage. According to a recent report, the total attendance in 1953 was 110,000,000 and the total box office take was 1,340,569,789 francs. This compares with total attendance of 125,000,000 and a total box office take of 1,223,139,672 francs in 1949. The attendance total in 1950 was 118,000,000; in 1951, 115,641,627; in 1952, 113,571,676. The total box office take in 1950 was 1,238,277,534 francs; in 1951, 1,287,880,022 francs, and in 1952; 1,302,765,880 francs.

The percentage of screen time occupied by American films also has declined from 1949 to 1953. In 1949, American films took up 80.52 per cent, while the product of other countries (Belgium has no production to speak of) occupied the remaining 19.48 per cent. In the years following, American screen time has decreased to 76.36 per cent in 1950; 75.63 per cent in 1951; 71.6 per cent in 1952, and 70.48 per cent in 1953.

BRAZIL

by R. EKERMAN
in Rio de Janeiro

The number of theatres in Brazil has risen from 2,411 in 1950 to 2,850 in 1953 and, perhaps as a consequence, total attendance rose from 181,000,000 in 1950 to 250,000,000 in 1953. The total box office take last year amounted to 1,250,000,000 cruzeiros. This total was spent for the 550 films shown, of which 344 were from the U. S., 34 local Brazilian product, and 172 from other countries.

Some of the initial difficulties concerning the new screen techniques have been overcome. Quite a large number of theatres have installed wide screens and are showing the films at regular prices. However, there is a definite reluctance to purchase any of the new sound systems, partly because of the high costs and the uncertainty about which of the new systems will prevail.

The Government has relented on the admission price ceilings for 3-D and CinemaScope films. Because of the ceilings, exhibitors had been hesitant about installing the new equipment. Now, however, quite a large number of houses have installed the equipment and CinemaScope, especially, is being readily accepted by the public.

CANADA

by HARRY ALLEN, JR.
in Toronto

The new screen techniques, which have taken a firm hold in Canada with practically every key or major theatre having some form of wide screen, have no doubt been responsible for the increased theatre receipts. These were up three per cent in 1953 over 1952. Typical of the interest in wide screens are the provisions for it in the Odeon theatre, Edmonton, which was constructed to facilitate the viewing of the wide screen. And each week sees added installations of facilities for wide screen.

But new screen techniques alone are not responsible for the increased theatre receipts. The quality of the pictures has improved, and people are turning away from their TV sets to see what the theatres have to offer. And whereas a year ago theatre men were singing the blues about theatre receipt prospects, this year they look forward to a 10 per cent increase in revenue over last year.

Total receipts for 1953 were $109,072,528, with total attendance decreasing one per cent in regular theatres and increasing considerably in drive-ins. For instance, in 1952, drive-ins reported 8,379,586 paid admissions, as against 11,134,788 in 1953, for a gain of over a million dollars in receipts. Of course, there were 174 drive-ins, as compared with 104 the year previous. Another factor in favor of increased business is the ever-increasing immigration to this country. But all this in the face of increased TV set sales and the increased number of TV stations, with 19 now operating and six due.

Film rentals in 1952 in Canada were $32,911,042, of which some $17,000,000 was remitted to the U. S. Already recent figures from Government statistics indicate an increase in film imports. Most of Canada's films come from the U. S., although the European market accounts for some portion. But the total European take-home rentals, including those of England whose pictures are popular here, don't come anywhere near what the U. S. takes out of Canada.

Whereas in most countries of the world,

(*Continued on page 18*)

U.A. HEADS SEE FILM FUTURE BRIGHTEST IN WORLD MARKET

The future of the motion picture—American and foreign—in the world market has never seemed so promising, according to the policy makers at United Artists. Last week in New York Arthur B. Krim, U.A. president, predicted that his company, which this year has been celebrating its 35th anniversary and which sees for 1954 a company record gross of $42,000,000, would "far and away" break all previous records in 1955 to come up with a gross well over $50,000,000.

Although many of the markets abroad still are hampered by postwar bugaboos of currency and quota restrictions, the pictures are better generally and because they are better they are doing bigger business, said Mr. Krim, and grosses have risen over last year. United Artists' consciousness of the importance of the world market was detailed both by Mr. Krim and Max Youngstein, U.A. vice-president in charge of advertising, publicity and exploitation. Both set mileage records in their journeys throughout the world this year.

Said Mr. Krim, U.A. represents production *in* the world market *for* the world market. As examples he cited the forthcoming "Gentlemen Marry Brunettes," starring Jane Russell and Jeanne Crain, now being shot in France and England; "Vera Cruz," starring Burt Lancaster and Gary Cooper, shot in Mexico; "Purple Plain," starring Gregory Peck, filmed on location in India. Scheduled to start in February in Spain is Robert Rossen's "Alexander the Great," starring Richard Burton. Other locales have ranged from England and Italy to Africa and other more obscure spots.

The U.A. chief also said that on a recent excursion he had set the groundwork for future co-production deals with interests in Japan, the Philippines, Hong Kong, Thailand, Malaya, India and Egypt and that he hoped within the next two or three years to have a minimum of three films from these areas "when the right stories with the right ingredients come along." Explaining something of U.A.'s evolution from its position as a distributor which simply brought interested independents together for a production, to its comparatively new role as financial participant in various productions, Mr. Krim also explained that U.A. was not interested in production abroad to use up "blocked" monies.

The company preferred, he said, to have a financial partner in the local country, a practice which pleased both the local industry and the local government since it meant that if the picture were a success in the world market, money—hard, soft and in between—from all over the world would eventually pour back into that country.

Mr. Youngstein, a publicity man at heart, expressed enthusiasm for what he described as the enthusiasm of the exhibitors abroad. "We can learn from them," he said, adding that they have the same enthusiasm for films as U. S. exhibitors had 20 years ago. He said they have "a sense of ballyhoo, as important to selling pictures as the parade is to a circus," which many U. S. exhibitors have become too sophisticated to recognize. He cited the value of the foreign tours of players to promote outstanding product, as U.A. is doing with Ava Gardner's current world tour for "Barefoot Contessa."

... around the world

GREAT BRITAIN. Above, Gregory Peck and Lyndon Brook in a Burmese jungle scene from "The Purple Plain," Technicolor film produced on location in the Far East for J. Arthur Rank release.

Left. Robert Newton and Glynis Johns on a tropic isle in a scene from "The Beachcomber," produced by William MacQuitty in Ceylon for J. Arthur Rank.

Above. Alec Guinness and Odile Versois in Paris for J. Arthur Rank's "To Paris with Love."

EGYPT. Above, a scene from "The Desert Devil" starring Omarel Cherif and Maryam Fakhreddine.

GREECE. Right, Takis Hoen in "Windfall in Athens."

TOUTES DEMARCHES EVITEES

FRANCE. Fernandel, above right, in a scene from a new comedy "Le Mouton a Cinq Pattes," a co-production by Les Film Raoul Ploquin and Cocinex to be distributed in France by Les Films Cocinor.

GERMANY. Right, Ruth Leuwerik in a scene from "Weg ohne Umkehr" ("Road of No Return") which received the German Federal Film Prize for 1954.

lux film ROME

Announces

ITS PRODUCTION SCHEDULE FOR THE 1954-55 SEASON

NEAPOLITAN CAROUSEL

PATHECOLOR

Directed by ETTORE GIANNINI

Praised by the Queen of England at the Italian Film Week in London — hailed by the critics and public as "a wonderful feast of lights, color and song."

A LUX FILM

ATTILA

TECHNICOLOR

Directed by PIETRO FRANCISCI

ANTHONY QUINN making screen history as the legendary *Attila, the Hun,* and **SOPHIA LOREN** tempting him as Onoria, in a sweeping story of destruction and death.

A LUX FILM

In Preparation

ORLANDO
KNIGHT ERRANT

TECHNICOLOR

SuperVistaVision

Directed by RICCARDO FREDA

Epic battles — the heroic clash of two worlds — Charlemagne's Christian army defending Europe from the invading, bloodthirsty Saracen hordes.

A LUX FILM

In Preparation

Andrea Chenier

TECHNICOLOR

VistaVision

Directed by CLEMENTE FRACASSI
director of "AIDA"

The great opera becomes an even greater film — the heroic story of a revolutionary figure who sacrificed his life and love to the cause of French liberty.

A LUX FILM

SENSO

TECHNICOLOR

Directed by LUCHINO VISCONTI

A daring love story superbly performed by Alida Valli as a Venetian countess and Farley Granger as an Austrian officer. A vast epic of action and spectacle.

A LUX FILM

THEODORA
Slave Empress

PATHECOLOR

Directed by RICCARDO FREDA

The mistress of a barbaric empire becomes the master of an unconquerable emperor. Packed with breathless thrills, beauty and adventure.

A LUX FILM

The GIRLS From SAN FREDIANO

Directed by VALERIO ZURLINI

The lively story of five Florentine girls — fresh, sparkling, full of gaiety and romance. Rossana Podesta, Corinne Calvet, Gianna Ralli.

A LUX FILM

In Preparation

SPANISH CAROUSEL

TECHNICOLOR

SuperVistaVision

Directed by ETTORE GIANNINI

The life and loves of Spain — with its exciting women and colorful corridas. An unforgettably brilliant synthesis of songs, romance, music and dance.

A LUX FILM

In Preparation

AN ACRE OF SKY

Directed by ACLAUCO CASADIO

The frank and turbulent love story of simple village fishermen — the timeless drama of man's constant struggle — told against a fresh and unusual background.

A LUX FILM

In Preparation

SILVANA MANGANO

the brilliant box office star of
"ANNA", "BITTER RICE",
"ULYSSES" and "MAMBO"
in
A NEW FILM

A LUX FILM

QUOTAS SELDOM SERVE INTENDED PURPOSE

by GEORGE C. VIETHEER

FILM IMPORT quotas are limitations placed upon the number of foreign films which may be imported into countries which apply such restrictions.

The purpose of a film quota usually is to protect and foster the domestic film production interests of the country concerned by limiting competition from abroad. Another reason sometimes advanced is to conserve foreign exchange by reducing the earnings of foreign pictures.

Film quotas seldom serve either purpose effectively, due to the basic economic facts of the industry's operations and the fundamental ever-present factor of public taste.

Local Exhibitor Suffers

Experience has demonstrated time and time again throughout the world that when the popular American films are barred from foreign screens in favor of an exclusive diet of local product, the chief loser financially is the local exhibitor—for the public simply cuts down on movie-going or gives it up entirely.

Experience also shows (and this reaction is not peculiar to the motion picture industry alone) that when competition is arbitrarily limited or removed, the stimulus to progress and improvement is lessened. A restrictive import policy on films creates a sort of cinematic inbreeding which invites and begets deterioration in picture quality. Thus, quota "benefits" are highly illusory in nature and tend to do more harm than good for the local industry.

The public, of course, always loses in such cases by being deprived of quality entertainment. And the Government not only loses tax revenues as a consequence of reduced theatre attendance, but suffers the inevitable administrative headaches and expenses which are characteristic of all quota systems.

Film quotas also are poor devices for the conservation of foreign exchange.

Usually Top Offerings

By virtue of the limitations, films imported under quota systems generally represent the top offerings of the exporting country—pictures with highest box office potentialities. Furthermore, in view of the shortage of quality pictures occasioned by the quota restrictions, they consequently are carried for longer runs with larger receipts per picture than would normally be the case. Thus, while the total gross may be somewhat lower than would occur if there were no import restrictions, the over-all reduction of foreign film receipts is not proportionately as large as the reduction in the number of imports.

Another important consideration where foreign exchange problems are offered for quota justification is the fact that the earnings of motion picture imports and consequently the remittances (except for outright sales) are spread over an extended period of time. Payment is not made upon delivery, as in the case of other commercial products, and consequently the importation of motion pictures for distribution on a rental basis does not constitute an immediate foreign currency drain. It also should be noted that the receipts are in local currency, subject to dollar or other conversion under the applicable exchange regulations before remittance to the country of origin is possible. Meanwhile, all of the other disadvantages mentioned previously also apply.

In other words, there is no absolute relationship between the number of films exported to a country and the earnings of such films. The earnings of such imports are much more closely related to the box office appeal of the individual pictures than to the volume of film available, with quality rather than quantity the chief factor in their gross earnings. It therefore can be said safely that bona fide foreign exchange problems are better met with fewer disadvantages by less circuitous means than through import quotas.

No Quota in U.S.

The United States does not have a film import quota. And if by any chance such a system were proposed, the American film industry unquestionably would lead the opposition against it. For illustration, consider this statement by Eric Johnston, president, in the latest annual report of the Motion Picture Export Association:

"Channels for the importation of foreign films to the United States must be kept open. At the present time there are no trade restrictions on the importation of foreign films into this country. In recent years the playing time and gross business of foreign films in U. S. theatres have been markedly increasing. While this rising foreign competition has come at a time when the financial position of the domestic industry has been adversely affected by a combination of factors, this competition, from a general standpoint, is a healthy development."

George C. Vietheer, Motion Picture Export Association executive, was an Army officer from 1933-37, then was Washington representative for the Panama Canal and Railroad Company. More recently he was U. S. representative to the U.N. Public Administration Conference and deputy assistant administrator, Economic Stabilization Agency. For the past three years he has been with the MPAA, where he was Washington office manager prior to his current MPEA post.

Fortunately the number of countries with either direct or indirect film quota systems are not numerous. In the Western Hemisphere, we have none at all. In Asia, the quota countries are Japan and Formosa; in Europe they are France, Italy and Spain.

Japan's System Complex

Japan: The Japanese quota system is complex. It has been in existence for several years and each year has brought significant changes. It currently consists primarily of a basic world import quota for the current fiscal year (April 1 to March 31) of 160 feature films, divided for three currency areas, with 121 licenses for the Dollar Area (which surprisingly includes not only the United States, but Russia, Mexico, Denmark, Austria, and certain other countries); 15 for the Sterling Area; and 24 for an Opên Account Area (France, Italy, Germany, etc.) In addition, certain extra quotas also are provided, including four licenses for importers who had permits in 1951/52 or 1952/53 but none in 1953/54; six licenses to be awarded as bonuses for the importation of "excellent" foreign pictures; and 10 as a reserve to encourage the export of Japanese pictures to other countries. The "reserve" licenses are awarded to firms which distribute Japanese pictures in foreign countries and recover an equivalent of U. S. $30,000 or more in total.

Distribution of the current basic quota of 160 licenses was restricted by the Government only to those companies which had licenses in the 1953/54 fiscal year. The actual allotments by the Government to the currency areas as indicated above and subsequently to individual companies was in proportion to the basic number of licenses of each distributor during the fiscal year 1953/54 (which factor counted one-half) and the gross receipts of each distributor for the calendar year 1953 (which also counted one-half). When the allocations were announced by the Government under this formula there also followed quite a scramble among the license recipients to consolidate the fractions into usable whole licenses.

Continue Shorts Quota

The quota for short subjects was continued during the current year approximately on the same basis as the previous year, while the newsreel import quota was increased.

Taiwan (Formosa): The Formosa quota system is a recent innovation. The first quota announced by the Government establishes the following quotas for the importation of 444 foreign films during the period July 1, 1954, through June 30, 1955: United States 349, Japan 24, United Kingdom 43, France 16, and other European countries 12. Chinese films produced by overseas Chinese companies are not subject to the quota limitations.

This quota allocation was based on the

(Continued on page 73)

. . . around the world

ITALY. Kirk Douglas in the title role of "Ulysses" leads his men in the attack on the Cyclops in the production of the Homeric epic by Lux Film and Ponti de Laurentiis. The Technicolor film will be distributed in the U. S. by Paramount.

Laurence Harvey and Susan Shentall in "Romeo and Juliet" produced by Universalcine on location in Verona. It's a co-production, with the J. Arthur Rank Organization.

Below. From the Italian-French co-production "Madame du Barry" produced by Rizzoli-Ariane-Filmsonor with Technicolor prints.

Above. Renato Rascel in Titanus Films' "Questi Fantasmi" ("Queer Ghosts").

Right. Gina Lollobrigida, now well known in the U. S., in a scene from Titanus Films' "Bread, Love and Jealousy," a sequel to "Bread, Love and Dreams," with the same cast.

Below left. "Attila," an Italian-French co-production by Lux, Ponti de Laurentiis and Cinematographique de France for release by Lux. It stars Anthony Quinn, Henry Vidal and Gino Cervi.

Below. Pier Angeli and Fernandel in the Italian-French "Santarellina" produced by Paris Film, Rizzoli and Panitalia.

4 3 7
REGIA
L. COMENCINI
OPERATORE
C. MONTUORI
PANE AMORE E GELOSIA
Titanus

The cameras roll on **GINA LOLLOBRIGIDA** in **"BREAD, LOVE AND JEALOUSY"** for **TITANUS STUDIO.** This is the eagerly awaited sequel to the international record-breaking **"BREAD, LOVE AND DREAMS"** with the same cast, same locale . . . and same smashing grosses! 1955 dawns bright for **TITANUS,** starting its 51st — and most important — year of continuous film-making.

. . . In 1955 the eyes of the world will be upon **TITANUS STUDIOS** in Rome where its young president, Dr. Goffredo Lombardo, announces his company's most ambitious program in its 51 year history . . . major productions for international acclaim!

GOYA

CINEMASCOPE • Color by TECHNICOLOR
Directed by ALBERTO LATTUADA • to be filmed in Spain

SODOM and GOMORRAH

CINEMASCOPE • Color by TECHNICOLOR
Greatest spectacle film in fifty-one years!

FERDINANDO

CINEMASCOPE • Color by TECHNICOLOR
Directed by MARIO SOLDATI
Co-starring VITTORIO De SICA and SOPHIA LOREN

THE SIGN OF VENUS

A delightful comedy-romance
starring VITTORIO De SICA and SOPHIA LOREN
Co-starring FRANCA VALERI and RAF VALLONE

THE FAIR BRIDE

A love story for and of our times based on the best-selling novel —by BRUCE MARSHALL

S.A. Titanus

TITANUS

Brilliant box-office name on the world's marquees!

WORLD OUTLOOK

(*Continued from page* 10)

some portion of the film receipts is kept in the country for domestic production, not a cent is held in Canada. Once upon a time U. S. money was frozen in this country, but following an agreement between the Motion Picture Association of America and the Federal Government a scheme was evolved to boost tourism from across the line and add to the pool of U. S. dollars here. This was known as the Canadian Cooperation Project, and how much that project has helped bring dollars here, is anybody's guess. The project continues, even though the dollar shortage is over.

DENMARK

by BORGE SLOT

in Copenhagen

The question of a higher film rental is still the most important but unsolved issue here. Negotiations are continuing. The rental is 30 per cent, the entertainment tax 60 per cent and besides exhibitors have to struggle with the heavy film fund duty. Exhibitors therefore cannot and simply refuse to pay higher rental unless the entertainment tax is decreased. A compromise demanding government cooperation in connection with increased admission prices seems to be the only way out.

Business was very good last season and throughout the summer months and the prospects for the new film year seem bright enough, with peace on the labour market, tight employment in all trades and a most promising load of produce coming up.

CinemaScope deserves a special mention. After a provincial release, "The Robe" was withdrawn from distribution by 20th-Fox due to the unsolved question of film rental, and now but one film, Warner's "The Command," is in circulation as the only CinemaScope film distributed at 30 per cent. The CinemaScope system is highly appreciated but unfortunately too expensive for Danish cinemas and Denmark has at present only seven houses out of 450 equipped for this technique, and exhibitors are still very reluctant. The same goes for 3-D films, which have actually disappeared, whereas VistaVision is eagerly awaited, probably with "White Christmas" as the first film to be seen in the technique here.

Television now transmits nine hours per week but the number of TV sets is still inconsiderable, about 1,000, and no competition has been observed. Television is controlled by the state and is fighting against bans from entertainment trades and sports unions.

Danish product still amounts to about 15 a year.

ECUADOR

by HERNAN ROMERO

in Guayaquil

Both 3-D and CinemaScope attractions have been big hits in Ecuador, with Warners' "Phanton of the Rue Morgue" and Universal's "Creature from the Black Lagoon" spearheading the 3-D film grosses and "The Robe," "Beneath the 12-Mile Reef" and "King of the Khyber Rifles" setting the early pace for the CinemaScope hits. Unlike the majority of other countries, Ecuador seems to prefer 3-D to any of the new screen techniques.

There is a good deal of construction going on locally and expected to be opened shortly in Guayaquil is a new, luxurious first run house, having 2,500 seats and which will be the first air-conditioned theatre here. Many second run houses also are under construction and, as a result of the increase in seating capacity, it is expected that 1955 will be one of the industry's most profitable years here.

The average weekly attendance at all theatres is approximately 160,000, of which approximately 78,500 attend theatres showing American productions and 81,000 attend theatres showing pictures from other countries. There were no pictures produced here this year.

EGYPT

by JACQUES PASCAL

in Cairo

Theatres in Egypt and in various other sections of the Middle East are following the lead of those in the United States in converting to the new projection and sound techniques. Almost all the big houses now are equipped for CinemaScope either with magnetic stereophonic sound or with the MGM-sponsored Perspecta sound. Eagerly awaited now is the debut of Paramount's VistaVision. According to present figures, there now are 25 wide screen installations in Egypt, of which 10 are for CinemaScope. At least as many are to be found in neighboring countries, while many more orders for the equipment are on hand.

The local Cairo scene soon will be brightened by the opening of Gaafar Brothers' big new theatre, Kasr el Nil. It will seat 1,600, will feature all the latest innovations in comfort, including air-conditioning. It has been designed for CinemaScope projection and, for the time being, will feature mostly Warner product. Altogether there are 365 theatres in this country.

The new Government has taken a very favorable view of the motion picture industry generally and is currently proving most cooperative.

FRANCE

by HENRI KAHN

in Paris

The passing of the Government Aid Law and the introduction of the new screen techniques is expected to make a deep impression on the French film industry. In the first place, it is thought that tighter control and more equitable distribution of funds should improve production. During the coming year it also is expected that more French color films will be produced.

Co-productions have become a cornerstone of French policy. Between January 1, 1954, and September, 1954, seven color co-productions with Italy were completed, and five black-and-white. Two black-and-white were completed with Spain and two with Germany. Purely French productions amounted to 35.

A great many cinemas have installed wide

(*Continued on page* 24)

WARNER LATIN AMERICAN MEETING

Star is Born
CinemaScope
Technicolor

AT the annual sales meeting for Warners' Latin American executives. This one, in Mexico City, shows, in left to right array: Ary Lima, Atlantic division manager; Peter Colli, the Caribbean; Sam Schneider, vice-president, from the New York home office; Karl MacDonald, vice-president of Warner International, in charge of Latin American sales and also from the home office; Wolfe Cohen, president of Warner International; Armando Trucios, manager of the Pacific division; and John J. Glynn, Warner International vice-president and treasurer. One of the results of the meeting was a recommendation by Mr. Cohen to his men that hereafter they sell pictures individually, on merit and after local screenings in all countries of the world.

. . . around the world

JAPAN. "A Hotel in Osaka," produced by Shin Toho and directed by Heinosuke Gosho. The actors are Suji Sano, Toshio Hosokawa, Eiko Miyoshi, Nobuko Otowa and Mitsuko Mito.

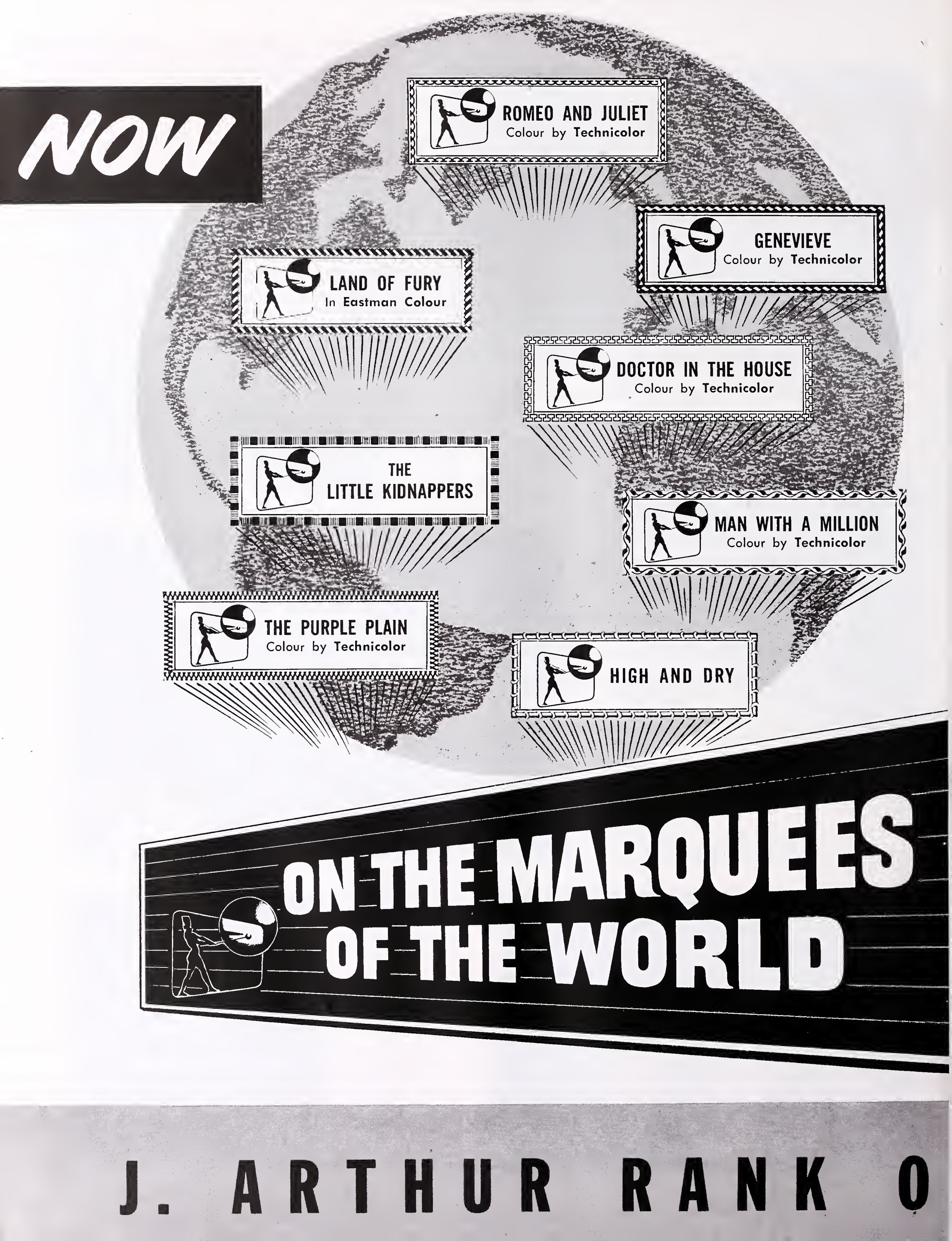
MEXICO, right. Ninon Seville starring in "Mulata" produced by Mier y Brooks.

NORWAY. Marius Eriksen in the Contact Film production of "Troll i Ord."

NEW ZEALAND. Above, Inia te Wiata addresses his Maori tribesmen in "The Seekers," J. Arthur Rank picture starring Jack Hawkins and Glynis Johns.

SWITZERLAND. Below, Linda Geiser and Hannes Schmidhauser in "Uli the Farmhand" produced in Zurich.

YUGOSLAVIA. Right, Bratislav Grbic as Mihailo in "Anika's Time produced by Avala-Film.



NOW

ROMEO AND JULIET
Colour by **Technicolor**

GENEVIEVE
Colour by **Technicolor**

LAND OF FURY
In **Eastman Colour**

DOCTOR IN THE HOUSE
Colour by **Technicolor**

THE LITTLE KIDNAPPERS

MAN WITH A MILLION
Colour by **Technicolor**

THE PURPLE PLAIN
Colour by **Technicolor**

HIGH AND DRY

ON THE MARQUEES OF THE WORLD

J. ARTHUR RANK O

SHORTLY

THE BEACHCOMBER

Colour by Technicolor

by

W. SOMERSET MAUGHAM

GLYNIS JOHNS • ROBERT NEWTON
DONALD SINDEN
Screenplay by Sidney Box
Directed by Muriel Box
Produced by William MacQuitty

●

THE DIVIDED HEART

CORNELL BORCHERS • YVONNE MITCHELL
ARMIN DAHLEN • ALEXANDER KNOX
with
MICHEL RAY • GEOFFREY KEEN
Written by Jack Whittingham
Directed by Charles Crichton
Produced by Michael Truman
A Michael Balcon Production
Made by Ealing Studios

●

THE LOVE LOTTERY

Colour by Technicolor

DAVID NIVEN • PEGGY CUMMINS
ANNE VERNON • HERBERT LOM
Screenplay by Harry Kurnitz
Directed by Charles Crichton
Produced by Monja Danischewsky
A Michael Balcon Production
Made by Ealing Studios

●

LEASE OF LIFE

In Eastman Colour

ROBERT DONAT • KAY WALSH
also starring
DENHOLM ELLIOTT • ADRIENNE CORRI
Screenplay by Eric Ambler
Directed by Charles Frend
Associate Producer: Jack Rix
A Michael Balcon Production
Made by Ealing Studios

FORBIDDEN CARGO

NIGEL PATRICK • ELIZABETH SELLARS
TERENCE MORGAN • GRETA GYNT
JACK WARNER
Written and Produced by Sydney Box
Directed by Harold French

●

MAD ABOUT MEN

Colour by Technicolor

GLYNIS JOHNS • DONALD SINDEN
ANNE CRAWFORD • MARGARET RUTHERFORD
Screenplay by Peter Blackmore
Directed by Ralph Thomas
Produced by Betty E. Box

●

ONE GOOD TURN

NORMAN WISDOM • JOAN RICE
Directed by John Paddy Carstairs
Produced by Maurice Cowan

●

OUT OF THE CLOUDS

ANTHONY STEEL • ROBERT BEATTY
DAVID KNIGHT • JAMES ROBERTSON JUSTICE
Directed by Basil Dearden
A Michael Balcon Production
Made by Ealing Studios

●

THE RAINBOW JACKET

Colour by Technicolor

KAY WALSH • BILL OWEN
EDWARD UNDERDOWN • ROBERT MORLEY
Produced and Directed by Michael Relph
and Basil Dearden
Original Screenplay by T. E. B. Clarke
A Michael Balcon Production
Made by Ealing Studios

●

THE SEA SHALL NOT HAVE THEM

MICHAEL REDGRAVE • DIRK BOGARDE
ANTHONY STEEL • NIGEL PATRICK
BONAR COLLEANO
Produced by Daniel M. Angel
Directed by Lewis Gilbert

●

SIMBA

In Eastman Colour

DIRK BOGARDE • DONALD SINDEN
VIRGINIA McKENNA
Directed by Brian Desmond Hurst
Produced by Peter de Sarigny

TO PARIS WITH LOVE

Colour by Technicolor

ALEC GUINNESS • ODILE VERSOIS
VERNON GRAY
Directed by Robert Hamer
Produced by Antony Darnborough

●

TROUBLE IN STORE

NORMAN WISDOM • MARGARET RUTHERFORD
also starring
MOIRA LISTER • DEREK BOND
LANA MORRIS • JERRY DESMONDE
Screenplay by
John Paddy Carstairs, Maurice Cowan and Ted Willis
Directed by John Paddy Carstairs
Produced by Maurice Cowan

●

WEST OF ZANZIBAR

Colour by Technicolor

ANTHONY STEEL • SHEILA SIM
with
EDRIC CONNOR • ORLANDO MARTINS
WILLIAM SIMONS • MARTIN BENSON
Screenplay by Max Catto and Jack Whittingham
Story and Direction by Harry Watt
Produced by Leslie Norman
A Michael Balcon Production
Made by Ealing Studios in association
with the Schlesinger Organisation

●

THE YOUNG LOVERS

ODILE VERSOIS • DAVID KNIGHT
with
JOSEPH TOMELTY • DAVID KOSSOFF
Screenplay by George Tabori and Robin Estridge
Directed by Anthony Asquith
Produced by Anthony Havelock-Allan

●

YOU KNOW WHAT SAILORS ARE

Colour by Technicolor

AKIM TAMIROFF • DONALD SINDEN
SARAH LAWSON • NAUNTON WAYNE
Written and Produced by Peter Rogers
Directed by Ken Annakin
A Julian Wintle Production

●

A DAY TO REMEMBER

STANLEY HOLLOWAY • JOAN RICE
ODILE VERSOIS • DONALD SINDEN
JAMES HAYTER
Screenplay by Robin Estridge
Directed by Ralph Thomas
Produced by Betty E. Box

RGANISATION

FILM INDUSTRY OF BRITAIN STEPS SMARTLY FORWARD

by PETER BURNUP
in London

BY ALL the available indices a robust resilience characterizes motion picture traffic here.

The last issued statistics of the trade, for example, prepared by the Board of Trade show that in the quarter ending June 26, 1954, the country's 4,500 theatres with a total seating capacity of 4,154,692 registered 322 million paid admissions. That total is 1.1 per cent only below admissions in the first three months of the year.

Seasonal Decline Is Less Than Heretofore

There is usually a seasonal decline in the second quarter of the year and this time it is less marked than ever before. Net box office takings and the exhibitors' share thereof—due partly, undoubtedly, to a recently reduced scale of entertainment tax—were both higher than those for the previous five quarters: namely, since the end of 1952.

Moreover, current entertainment tax receipts suggest that admissions in the July-September quarter will prove to have been higher still. Theatre men claim that they have halted the drift away from the theatre to television.

Now that the novelty of TV has worn off—and the early high purchase installments completed—theatre men appear unmistakably to be winning back the ground they lost. They have yet to feel the competition of commercial TV, due to be inaugurated here in September 1955, but it is possible now to form a longer-term view of the earning potential of the industry in this country.

Screen Advertising May Prove More Effective

Indeed, recent developments here appear to promise that screen advertising may well prove not only more economic but more effective than that on the television postage-stamp outlet.

Both exhibitors and producers continue to show a cautious approach towards new techniques, although considerable re-equipment programmes have been put in hand. J. Arthur Rank, for instance, told his stockholders in August last that "he had expended in excess of £600,000 on the installation of large screens, stereophonic sound and anamorphic lenses."

Mr. Rank's leading competitor, Associated British Cinemas, has around 175 theatres equipped with screens which will accept CinemaScope and it is anticipated that by this year's end more than 800 theatres belonging not only to circuits but independent operators will have been fitted for CinemaScope. Relatively few, however, will have been equipped for stereophonic sound; the general feeling this side being that stereophony does not make for added entertainment value.

Break Occurred Between Skouras and Rank

It was on that point that the much deplored break occurred between 20th-Fox and its traditional customers, the Rank theatres. Seventy-five of the latter were equipped for stereophonic sound in accordance with an agreement between Spyros P. Skouras and J. Arthur Rank. Following that experiment, the Rank theatre chiefs decided that single-track sound was wholly acceptable to the patrons and that stereophonic sound was undesirable.

Mr. Rank is not alone in that view. ABC is certainly equipping 25 of its key theatres with Perspecta sound. But that is an experiment only. "We do not believe that stereophonic sound is an essential requirement in screen entertainment," says Mr. D. J. Goodlatte, ABC's managing director. "We just want to make sure."

A like caution is to be observed among producers. A certain number of CinemaScope production projects have been launched here, but primarily under American auspices.

The time rapidly approaches, in the view of responsible authorities here, when a concerted endeavour must be made to arrive at standardisation not only in production but projection techniques. (The Exhibitors' Association's technical adviser, Dr. Leslie Knopp, has consistently advocated such an endeavor.)

The Taylor-Hobson lens has for many years been used in Hollywood. Its maker, now incorporated in the Rank British Optical and Precision Engineers group, has, after extensive trials lasting more than eighteen months, developed a "flexible" lens, the Varamorph, which will enable exhibitors to project squeeze prints in any squeeze ratio which producers may later adopt.

British Production Has Emerged from Its Crisis

Film production here has emerged from the state of crisis in which the National Film Finance Corporation was formed five years ago and appears to have achieved a state of stability. But the corporation, which provides much of the finance for independent producers, still makes losses and in its last annual report still expects to make losses. In the report it emphasized that the industry is essentially "show business" and, referring to the fluctuations in public taste, remarked on the "run of good luck and bad luck which for no apparent reason comes to a producer."

There has, nevertheless, been a most noticeable tightening-up in production practice. Waste and extravagance which characterised the industry have been reduced.

Kernel of the producers' problem clearly lies in the overseas market, for it is now acknowledged that no production industry can be maintained in the domestic market alone. The Rank Organisation, which largely sets the production pattern here, lately embarked on a policy of "internationalising" its product in rebuttal of the allegation that British pictures had an inordinately parochial appeal. It introduced American and Continental stars into its films of the calibre of Gregory Peck, Claudette Colbert and Gene Tierney and went on location in countries as far spread as West Africa, New Zealand, Ceylon, Belgium, France, Malta, Italy, Burma, Germany.

Rank to Use World As His Location

"It is my aim," says Mr. Rank, "to entertain the world by using it as my location."

Gratifying results of the enterprise are reflected in the Organisation's financial figures for the past year in regard to a notable line of pictures screened through the world.

They include "The Cruel Sea," "The Kidnappers," "High and Dry," "Genevieve," "Man With a Million" and, in particular, the record-breaking "A Queen Is Crowned."

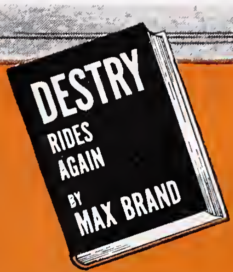
An equally distinguished and diverse line of product is currently ready for worldwide release, including "Romeo and Juliet," "The Purple Plain," "The Young Lovers," "The Beachcomber," "Out of the Clouds," "The Divided Heart," "Lease of Life" and "Mad About Men." All these pictures have already done turnaway business on their British release and are claimed to be the equal of the world's best.

Canada One of Britain's Best Film Markets

Canada is now one of Britain's most prosperous film markets. Increased playing time there, it is claimed, created an appetite for British films and the question is asked why results in the Dominion's nearest neighbor, namely the U. S., should be relatively disappointing. A new and aggressive selling campaign of British films in the U. S. may be anticipated in the near future.

Attendance at all motion picture theatres in Great Britain and Ireland averages 27,000,000 weekly at the present time. No attempt has ever been made to break this down as to attendance at American and British films, or other imported pictures.

About 70 per cent of British screentime is occupied by American films, and 30 per cent by British. Consequently, one could divide the 27,000,000 weekly audience accordingly for a theoretical figure.



THE CLASSIC STORY OF THE WEST

...of all the legends of
the frontier there is
none greater than
the story of
that day – when
Destry carried a gun!

Universal-International presents

"DESTRY"

PRINT BY *Technicolor*

starring

AUDIE MURPHY • MARI BLANCHARD • LYLE BETTGER • LORI NELSON
THOMAS MITCHELL with **EDGAR BUCHANAN • WALLACE FORD • MARY WICKES**

Directed by GEORGE MARSHALL · Screenplay by EDMUND H. NORTH and D. D. BEAUCHAMP · Produced by STANLEY RUBIN
Suggested by MAX BRAND'S novel, "DESTRY RIDES AGAIN"

Universal International

"...Pictures with that Universal appeal"

WORLD OUTLOOK

(*Continued from page* 18)

screen but not so many have gone to CinemaScope. The publicity given to the wide screen has encouraged the public to frequent the cinema more often. But it is realized that the films shown must be good. The wide screen is best appreciated when the film is in color and particularly when it is also a "spectacular." The accent, therefore, is likely to be placed on color and spectacle. Obviously these will not be in the majority but more of this type of film will be made.

At the moment there are 282 French cinemas equipped for CinemaScope. Of this number 143 also have stereophonic sound. The number, however, is growing steadily.

The industry, which took a nosedive in 1948, is now picking up. There is no real threat from TV as yet, and, in any case, the attitude of both exhibitors and producers is to come to terms with TV and not try to fight it. Even so, it will take a long time before TV gets a grip on France, despite the recent starting of a new station in the south. The general feeling, therefore, is that the film business is set for a bright future.

The average number of admissions each week to all French motion picture theatres is 7,014,147. Of this total, 3,349,128 are to theatres showing French productions, 2,472,541 to theatres showing American films, and the remaining 1,192,478 to theatres showing pictures imported from other countries.

Total admissions to all French theatres in the first quarter of 1954 were 90,672,962, slightly under the 92,926,070 for the first quarter of 1953. However, it is known from preliminary estimates that admissions picked up in the second quarter of this year and are at least equal to those of last year. Second, third and fourth quarter total admissions in 1953 were, respectively, 89,611,628; 78,692,071; and 107,684,025.

RKO SALES STAFF ABROAD

The outdoor parley above was the gathering of RKO Radio's European and Near East sales forces in Rome recently, supervised by Walter Branson, the company's recently elevated worldwide general sales manager. Mr. Branson spent a month on the Continent, holding sales meetings in Paris and London as well as Rome, and only recently returned to the New York home office. In array above are: Antonio Rizzo, Napoli; Franco Clementi, Roma; Tommaso Baffari, general sales manager of Italy; Alvaro Frittelli, Ancona; Louis L. Lioni, Holland; Elio Crast, Trieste; Nazzareno Angelini, Genova; Thanos Mosconas, Greece; Armand Palivoda, Switzerland; Sam Stiller, Israel; Charles Rosmarin, European sales manager; Giovanni Sarri, Padova; J. de Waal, home office; Joseph Bellfort, general manager, Europe; Aage Bremerholm, Denmark; Manfredi Trapanese, Torino; Walter Branson; Sergio Rossi, Bari; Arturo Ambrosio, Milano; Pietro Bregni, Italian sales manager's assistant; Joseph Tushinsky, of Hollywod; Carl-Gerhard Wallman, Sweden; Giovanni Mazzone, Catania; Alexander Mosconas, Egypt; Vittorio Mattea, manager for Italy; Leonardo Magagnini, publicity manager, Italy; Jacques de Faramond, head European control department; Alessandro Hribal, administrative manager, Italy; Fernand Bourland, Belgium; Rene Beja, Spain; J. Allen Valle, Portugal; Oivind Rikheim, Norway; Victor Szwarc, France; Erich Steinberg, Germany; Gunnar Selen, Finland; Alfredo D'Agostino, Bologna; Enrico Camaleone, Italy publicity assistant.

GERMANY

by VOLKMAR VON ZUEHLSDORFF
in Munich

With 103 features completed in 1953 and 123 announced for the coming season, Germany's motion picture industry has again reached pre-war figures, but lack of capital and credit difficulties still constitute the major problems.

Fourteen German pictures were co-productions with foreign firms, and more will be in the future, especially as this practice has stimulated export. To develop markets, an "Export Union" has been set up by German producers.

Wide screen and stereophonic systems are slowly gaining ground—200 theatres, representing about 15 per cent of total seats, have been equipped with or are installing CinemaScope.

Production of wide screen and CinemaScope pictures has been started. Many theatre men are aware that they will soon be up to the challenge of television, which is now operating five stations covering all Western Germany. There also are three in the Soviet Zone. 40,000 TV sets are officially in use, with about 20,000 still operating on a trial basis. This is ten times what it was last year. A TV set may be bought for as little as $170.

Box office grosses again increased last year, totaling $150,000,000 in 1953, for an average of $75 per seat. American pictures continue to outrank all foreign product in popularity. They took up one-third of total German screen time last year. Two hundred fifty-one are offered for the coming season, which is 53 more than last year.

The average weekly attendance at German theatres in 1953 was 2,537. There are unfortunately no statistics on which to base even estimated figures of theatre attendance differentiated by various countries. According to a regular survey conducted by the Berlin trade weekly, "Filmblaetter," based on eight major cities representing about 12 per cent of theatre attendance, the total screen time taken up by German and American pictures combined has been fairly constant, namely 77 per cent, while 23 per cent are shared by other nations.

The American share alone is at present at about 33 per cent. Whenever fewer German features are shown. U. S. product goes up and vice versa, indicating not only a genuine competition but also the fact that German and American films are interchangeable and about equally popular, with German ones having a slight advantage at present.

The "Filmblaetter" poll also indicates the fact that German pictures individually obtain two or three times as many screen days as American ones, but this is due to the fact that two or three times as many American pictures are offered.

GREECE

by BASIL E. LAMBIRIS
in Athens

The local motion picture industry has been greatly encouraged by the success of some of the Greek product shown at the international film festivals this year. Especially outstanding was the success of the comedy drama, "Windfall in Athens," produced by Millas Films and written and directed by Micle Yannis, which won a Diploma of Merit at this year's festival in Edinburgh.

Producers now are striving to improve their product so that they may find as wide as possible reception throughout the world

(*Continued on page* 26)

THE WHOLE WORLD
this year will have a

White Christmas

In
VISTAVISION
Motion Picture High-Fidelity

as Paramount in December releases, worldwide, the smash boxoffice entertainment package that has already broken every record across America...

Irving Berlin's
WHITE CHRISTMAS
in **VISTAVISION** Motion Picture High-Fidelity
starring **Bing Crosby · Danny Kaye · Rosemary Clooney · Vera-Ellen**
with **Dean Jagger** · Lyrics and Music by **Irving Berlin** · Produced by Robert Emmett Dolan · Directed by **Michael Curtiz**
Dances and Musical Numbers Staged by Robert Alton
Written for the screen by Norman Krasna, Norman Panama and Melvin Frank · A Paramount Picture
COLOR BY TECHNICOLOR

THE WORLD MARKET IS A TWO-WAY STREET

by WALTER BROOKS

Director, Manager's Round Table

VIEWING the mail over this desk, and the campaigns entered by contenders for the Quigley Awards from fifty countries around the world, brings only one conclusion with regard to showmanship, as it is practiced. We are all brothers, and members of the same international association of *working* theatre managers. There are no essential differences in method or motivation, from the four corners of the world map.

And, if there is a conclusion that may be drawn, it is that with showmanship so essentially the same, there is more need and necessity for appreciation of the other fellow's style, and the other country's films, no matter where the point of view.

Many Members in Britain

Probably, the Round Table has more members in Britain than anywhere in the world outside of the domestic United States. But it is an obvious fact that British showmen play American films profitably — and with pleasure to themselves and to their audiences.

Sometimes we see examples of an American film in use, overseas—an example that would be right at home in Kansas, or the American midwest, but it is just as much appreciated in Kent or Constantinople. Strange, sometimes to see how readily these audiences abroad assimilate the title and nature of a picture so essentially American. And we know they like it—there's nothing forced about this appreciation. Showmanship sells the same basic advertising theme, whether it is here or across the water.

Perhaps the best demonstration of the appeal which American films have for other audiences is the manner in which the small fry, in a British "Minor's Club Matinee"—for instance, go for our cowboy stuff. They love it, just as much as your youngster does —or yours—half way across the world in the other direction. England hasn't had any new Roy Rogers films in years, but they have more loyal members of the Roy Rogers Riders Clubs than you could believe—and they pay dues to belong, as a private promotional enterprise. We really have never yet quite realized how valuable all this can be, in theatre operations, and now—our cowboys have all gone over the hill—to television.

All Have Showmanship

We see so many exploitation pictures, from so many countries around the world, and all of them have showmanship—and the common appeal of American films for so many nationals in so many different parts of the world. But our world market for motion pictures is truly a two-way street. It is time—and later than you think—in the procedure of repaying this policy, on our side of the world. It is time that we found out how to use their films, and use them as well, and profitably, as they use ours. Many voices have been raised in this behalf.

GLENN MILLER Story

G. S. Derek, manager of the Forum theatre, Exmouth, Devon, England, placed this window display for "The Glenn Miller Story" with a cooperative merchant in his town — and it proclaims the friendly feeling for American films, with a salute to the flags of both nations.

An exhibitor leader the other day said there would be better acceptance of British and other films from overseas, in this country, "if they would slant them for the American market." But, we don't "slant" any of our films for the British market, and they like them just the same! Perhaps, the answer is that our films are not slanted—they are not meant to convey anything but entertainment.

First Needs Most Effort

There are many situations in our 48 states that could use foreign films profitably, especially in a product shortage, and like the ancient theory of getting olives out of a bottle, it is getting the first one out that requires effort. If we could set aside some playing time, some promotional effort, some creative thinking, to the subject of finding new opportunity for overseas films, it would prove the mutual aid and benefit accruing on this two-way street. They like our product; then let's try to like theirs, and use it as intelligently as they do ours.

When you have only entertainment to sell then you will find receptive audiences around the world. Good entertainers, the real artists of the theatre, have never been stopped by language barriers, or national borders. The real showman can function across any border, and he does—as all our records in the Round Table have proved, time and time again. The true artist can face any audience, anywhere, and make good. Showmanship is salesmanship, the world over—and the selling approach is always the same, for fine product, honestly produced, without fear or favor. The world market is bigger than we've dreamed.

WORLD OUTLOOK

(*Continued from page 24*)

market. About 18 productions now are set to roll in the new year. Greek product remains the biggest competition to American and other foreign films here.

The only attendance figures available for the country are those relating to Athens and the nation's two other key cities, Piraeus and Salonica. The average weekly attendance at all theatres, first run and subsequent run, in these three cities is 570,114, or 100 per cent of capacity. Breaking the figures down, it is shown that average weekly attendance at theatres featuring Greek-made product is about 101,507, or about 17.8 per cent; at theatres featuring product produced in Hollywood, 283,513, or about 48.7 per cent; at theatres showing pictures of other origins, 185,094, or about 32.4 per cent.

HOLLAND

by PHILIP DE SCHAAP

in Amsterdam

The average weekly attendance at all theatres throughout Holland is 1,224,135, for a year's total of 63,655,000. Of this total, 55.39 per cent of the admissions are paid to theatres featuring product made in Hollywood, 3.21 per cent to theatres featuring films produced locally, and 41.4 per cent to theatres featuring films from other countries. Of the total screen time, American films occupy 62.74 per cent; Dutch product 2.35 per cent, and all other product 34.91 per cent. Domestic films, it is seen, are not serious competition to imported product. Only one new Dutch film is in preparation.

During the past year there has been some improvement in the local admission tax picture. An important number of houses in the smaller towns now pay less than the former 35 per cent tax; that is, between 30 and 20 per cent. In the key cities, the tax remains approximately 35 per cent, but it is expected that this shall be lowered to about 25 per cent by the end of the year.

During 1953, a total of 411 pictures were imported into Holland, compared to 419 in 1952. Of the total number of imported productions, 229 were from the United States. Runner up was France, who supplied 50 pictures, followed by West Germany who supplied 37 pictures.

As of the middle of November, there were 28 theatres in the country equipped for CinemaScope and stereophonic sound, and 80 theatres equipped for CinemaScope but without stereophonic sound installations.

INDIA

by V. DORAISWAMY

in Bombay

Official sources indicate that the demand for foreign films is declining in India. The country imported 12,456,000 feet of foreign film in 1952 and last year the figure decreased to 11,466,000. In the first six months

(*Continued on page 30*)

They're on the way from WARNER BROS. to our Exhibitor friends abroad!

"A STAR IS BORN"

IN CINEMASCOPE · IN WARNERCOLOR
JUDY GARLAND · JAMES MASON
JACK CARSON · CHARLES BICKFORD
Directed by GEORGE CUKOR
Produced by SIDNEY LUFT
Screen play by MOSS HART
A Transcona Enterprises Production

"THE SILVER CHALICE"

IN CINEMASCOPE
IN WARNERCOLOR
VIRGINIA MAYO · PIER ANGELI
JACK PALANCE · PAUL NEWMAN
Produced and Directed by VICTOR SAVILLE
Screen play by LESSER SAMUELS
A Victor Saville Production

"YOUNG AT HEART"

IN WARNERCOLOR
PRINT BY TECHNICOLOR
DORIS DAY · FRANK SINATRA
GIG YOUNG · ETHEL BARRYMORE
DOROTHY MALONE
Produced by HENRY BLANKE
Directed by GORDON DOUGLAS
Screen play by
JULIUS J. EPSTEIN and LENORE COFFEE
An Arwin Production

"BATTLE CRY"

IN CINEMASCOPE
IN WARNERCOLOR
VAN HEFLIN ALDO RAY
MONA FREEMAN
NANCY OLSON · JAMES WHITMORE
RAYMOND MASSEY · TAB HUNTER
DOROTHY MALONE · ANNE FRANCIS
(From Leon Uris' sensational novel topping
the best-seller list for the past year)
Directed by RAOUL WALSH
Screen play by LEON M. URIS

WILLIAM A. WELLMAN'S

"THE HIGH AND THE MIGHTY"

IN CINEMASCOPE · IN WARNERCOLOR
JOHN WAYNE · CLAIRE TREVOR
LARAINE DAY · ROBERT STACK
JAN STERLING · PHIL HARRIS
ROBERT NEWTON · DAVID BRIAN
Directed by WILLIAM A. WELLMAN
Screen play by ERNEST K. GANN
A Wayne-Fellows Production

"MISTER ROBERTS"

IN CINEMASCOPE · IN WARNERCOLOR
HENRY FONDA · JAMES CAGNEY
WILLIAM POWELL · JACK LEMMON
BETSY PALMER · WARD BOND · PHIL CAREY
Produced by LELAND HAYWARD
and JOSHUA LOGAN
Directed by JOHN FORD

DELMAR DAVES'

"DRUM BEAT"

N CINEMASCOPE · IN WARNERCOLOR
ALAN LADD · AUDREY DALTON
MARISA PAVAN
Written and Directed by DELMER DAVES
A Jaguar Production

HOWARD HAWKS'

"LAND OF THE PHARAOHS"

IN CINEMASCOPE · IN WARNERCOLOR
JACK HAWKINS · JOAN COLLINS
DEWEY MARTIN · ALEXIS MINOTIS
Produced and Directed by HOWARD HAWKS
Story and screen play by WILLIAM FAULKNER
and HARRY KURNITZ
A Continental Co. Ltd. Production

"KING RICHARD AND THE CRUSADERS"

IN CINEMASCOPE · IN WARNERCOLOR
REX HARRISON · VIRGINIA MAYO
GEORGE SANDERS · LAURENCE HARVEY
Produced by HENRY BLANKE
Directed by DAVID BUTLER
Screen play by JOHN TWIST

"THE SEA CHASE"

IN CINEMASCOPE · IN WARNERCOLOR
JOHN WAYNE · LANA TURNER
DAVID FARRAR · LYLE BETTGER
TAB HUNTER
Directed by JOHN FARROW
Screen play by JOHN TWIST

"MOBY DICK"

IN CINEMASCOPE · TECHNICOLOR
GREGORY PECK · RICHARD BASEHART
LEO GENN
Produced and Directed by JOHN HUSTON
Screen play by RAY BRADBURY
Elstree Pictures Ltd. Production

"TRACK OF THE CAT"

IN CINEMASCOPE · IN WARNERCOLOR
ROBERT MITCHUM · TERESA WRIGHT
DIANA LYNN · TAB HUNTER
Directed by WILLIAM A. WELLMAN
Screen play by A. I. BEZZERIDES
A Wayne-Fellows Production

"HELEN OF TROY"

IN CINEMASCOPE · IN WARNERCOLOR
ROSSANA PODESTA · JACQUES SERNAS
SIR CEDRIC HARDWICKE
NIALL MACGINNIS · STANLEY BAKER
NORA SWINBURNE · ROBERT DOUGLAS
TORIN THATCHER
Directed by ROBERT WISE
Screen play by JOHN TWIST and HUGH GRAY

"JUMP INTO HELL"

The Gallant Stand at Dienbienphu
JACQUES SERNAS · KURT KASZNER
ARNOLD MOSS · PETER VAN EYCK
Produced by DAVID WEISBART
Directed by DAVID BUTLER
Screen play by IRVING WALLACE

Elia Kazan's
Production of

"EAST OF EDEN"

IN CINEMASCOPE · IN WARNERCOLOR
PRINT BY TECHNICOLOR
JULIE HARRIS · JAMES DEAN
RAYMOND MASSEY
Directed by ELIA KAZAN
Screen play by PAUL OSBORN

George Stevens'
Production of
EDNA FERBER'S

"GIANT"

IN CINEMASCOPE · IN WARNERCOLOR
ROCK HUDSON
Directed by GEORGE STEVENS and
Produced in association with HENRY GINSBERG

"STRANGE LADY IN TOWN"

IN CINEMASCOPE · IN WARNERCOLOR
GREER GARSON · DANA ANDREWS
Produced and Directed by MERVYN LeROY
Story and screen play by FRANK BUTLER
A Mervyn LeRoy Production

"THE SPIRIT OF ST. LOUIS"

Based on Lindbergh's own story of his
trail-blazing solo flight over the Atlantic
Produced by LELAND HAYWARD
Directed by BILLY WILDER
Screen play by BILLY WILDER

ERNEST HEMINGWAY'S

"THE OLD MAN AND THE SEA"

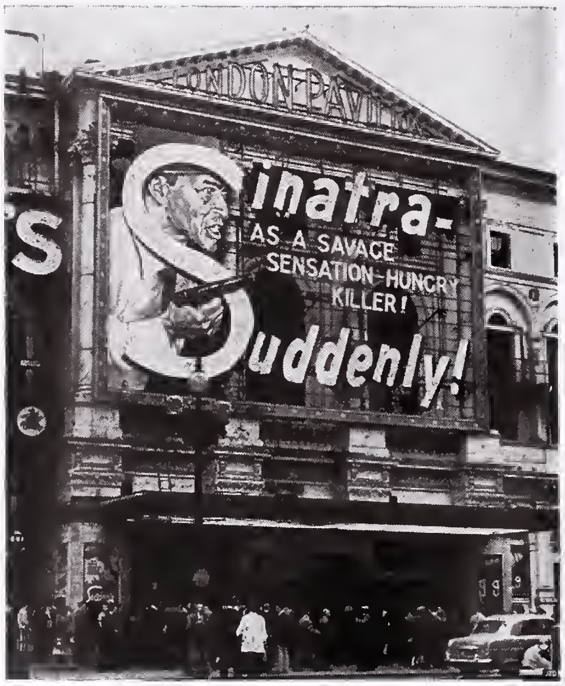
SPENCER TRACY
To be Produced by LELAND HAYWARD

"THE LION'S SHARE"

CLARK GABLE
To be Produced by
WILLIS GOLDBECK

This is only a part of the extraordinary Program of Bigness in which Warner Bros. Studios are engaged—entertainment to make picture-going an ever greater pleasure throughout the free world!

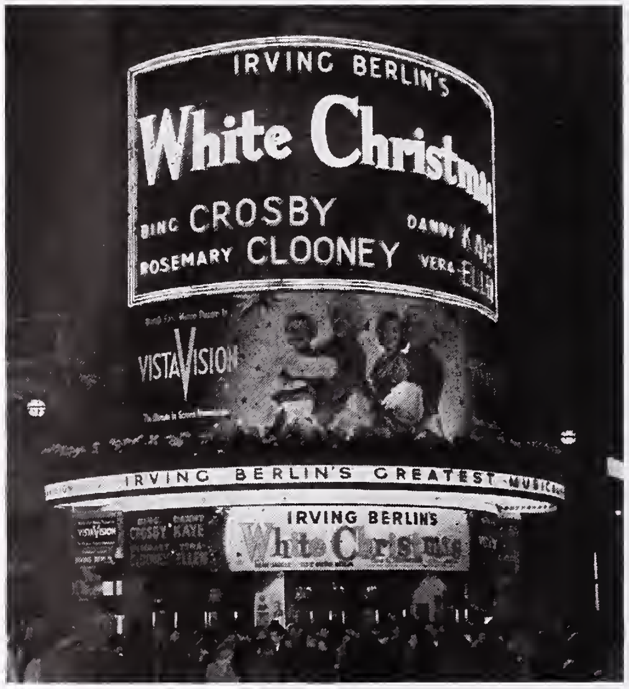
THE WORLD OVER, the free expression of advertising genius flowers and reaches new heights in the point of contact for the motion picture industry: the direct appeal to the public, on theatre front, on billboard, and on all other vehicles ingenuity can utilize. Our ballyhooing brethren across the seas do a job generally commendable, often excellent and even educational.

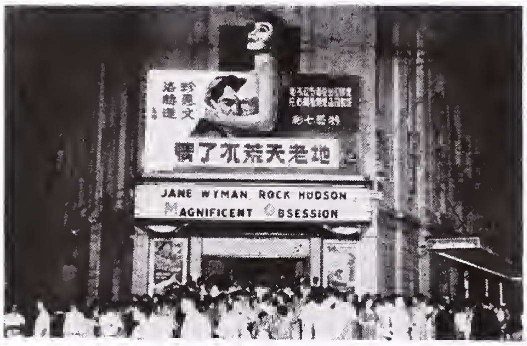

LONDON PAVILION
Sinatra-
AS A SAVAGE SENSATION-HUNGRY KILLER!
Suddenly!

THAT'S an electrifying display, of course. The snarling face of Sinatra, gun in hand, and flash lettering, especially at night, make a compelling sign for the London engagement of the United Artists release. The theatre is the London Pavilion.

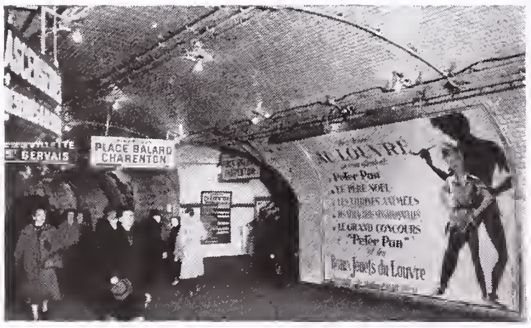
AND ALSO IN LONDON, the night scene at the European premiere of Paramount's "White Christmas" in VistaVision. The semi-circular "wrap-around" sign atop the modern marquee with its ribbon lettering, is particularly effective.

TELLING THE WORLD

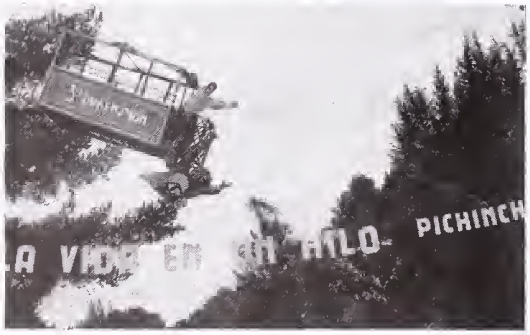

IRVING BERLIN'S
White Christmas
BING CROSBY
DANNY KAYE
ROSEMARY CLOONEY
VERA-ELLEN
VISTAVISION
IRVING BERLIN'S GREATEST MUSICAL
IRVING BERLINS White Christmas


JANE WYMAN ROCK HUDSON
MAGNIFICENT OBSESSION

IT SAYS HERE that "Magnificent Obsession" not only has Jane Wyman and Rock Hudson, but is a great picture, and you ought to go see it. The Chinese worded front on the Lee theatre, Hong Kong, utilizes the same motif of forgiveness and regeneration as in western campaigns.

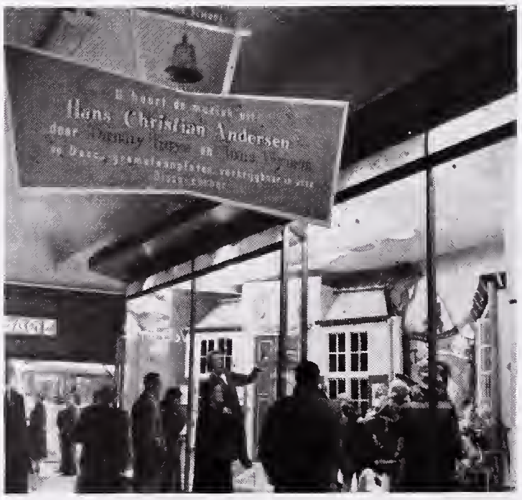

PLACE BALARD CHARENTON
AU LOUVRE
Peter Pan
Beaux Jouets du Louvre

THEY WENT underground in Paris to advertise Walt Disney's "Peter Pan." The sign in the "Opera" station of the Paris subway is of extra size and notes the picture is at the Louvre theatre.


LA VIDA EN UN HILO
PICHINCH

THAT'S A cardboard cable car, suspended across a major intersection of Quito, Ecuador, advertising RKO's "Second Chance" at the Pinchincha theatre. The depiction is of a climactic scene.

THIS DISPLAY is a school house, in the window of the Vroom and Dreesmann department store, Amsterdam, Holland, and advertises "Hans Christian Andersen." Above the sign, a school bell rang every 15 minutes, accompanying continuous music from a loudspeaker.


Hans Christian Andersen

Truly international
in scope…

COLUMBIA PICTURES
INTERNATIONAL CORP.

is proud of the
record…at boxoffices
the world over…of
its great Hollywood
product…as well as the
important Columbia releases
made in such far-flung countries
as Britain, France, Germany,
Italy, Spain, Mexico,
Brazil, Cuba, the Philippines,
Australia, Austria, Switzerland…

WORLD OUTLOOK

(*Continued from page 26*)

of this year, only 4,230,000 feet have been imported.

Films from the United States, whose footage amounted to 5,528,000 in 1952, dwindled to 4,823,000 in 1953. Likewise, imports from the United Kingdom which totaled 3,818,000 feet in 1952, declined to 3,774,000 feet last year. This year's imports for the first six months from the United States and the Kingdom were, respectively, 2,166,000 and 1,255,000 feet.

The same official sources reveal that films from Czechoslovakia, Russia and France are not much in demand.

According to other statistics, about 240 films were imported into India in 1953 and all but about 50 were from the United States. Others were from Russia, Japan and Italy. In the same year, approximately 220 films were produced in India in the three principal producing centers in Bombay, Madras and Calcutta.

The general outlook here remains uncertain, due principally to economic factors which also have prevented any large swing to the new screen techniques. Color is coming into greater use in local production and there seems to be a concerted effort to produce more films which will be acceptable in the World Market.

A WELCOME TO AUSTRALIA for Eric A. Johnston, right, president of the Motion Picture Association of America. He is received at the Sydney airport by Roy Brauer, managing director for Columbia, and Clay Hake, Paramount managing director. With Mr. Johnston is his press liaison, Leo Hochstetter.

IRELAND

by T. J. M. SHEEHY
in Dublin

The film trade in Ireland is quietly optimistic. The cinema is still by far the most popular and the cheapest form of entertainment, and in spite of the fact that patrons are definitely "shopping" for their films, box office receipts remain steady.

Though overheads have increased slightly and admission prices, due to a steeply graded tax system, have remained static, exhibitors are encouraged by the fact that the government, taught by past experience, has no intention of increasing admission taxes. A recent Government announcement that there will be no TV in Ireland for some years to come has also been welcomed by exhibitors.

Some indications of the industry's confidence have been seen in Dublin which represents about 70 per cent of the market.

American product still dominates the market by a very large margin but the percentage of successful British films is steadily growing. A new features is the successful invasion by Italian films. Originally confined to Dublin's one small art theatre, these films are now being shown in two of the Dublin first run houses and receiving increasing screen time in suburban theatres. They are also drawing reasonable box office in provincial areas. Average weekly attendance for all Ireland is approximately 970,000.

While independent exhibitors are pursuing a waiting policy the major circuits are already adapting their cinemas to wide screen presentation. The public is no longer attracted by the novelty of the wide screen, but is drawn in unusual numbers by the better wide screen films. The novelty and attraction of 3-D is dead.

Irish exhibitors, both 35mm and 16mm, feel they have no major worry unless there is a decline in quality, especially in story content, of the product offered them.

ISRAEL

by ALBERT DE MATALON
in Tel-Aviv

Average weekly attendance at Israel's more than 130 cinemas is 480,000, according to published reports. Of this total, 1,500 attend theatres screening product made in Israel; 270,000 attend theatres featuring product made in Hollywood, and 208,000 attend theatres featuring product from other countries.

The public generally is very "film-minded" and appreciative of high quality American product. The new screen techniques have been immensely popular, although the question of import licenses necessary to get the equipment has held up any large-scale move to the new dimensions.

An indication of the popularity of motion pictures here was seen in the organization of, and the reception to, a week-long "film festival" held in Haifa in October. Participating were government representatives, members of the diplomatic corps whose countries were represented in the films shown, foreign distributors and members of the Israeli film production and exhibition branches.

ITALY

by DR. ARGEO SANTUCCI
in Rome

The 1954-55 season is expected to be a new record in the gross receipts which are estimated to exceed the amount of 105 billion lira (about $170,000,000) corresponding to about 780,000,000 tickets sold in 1953-54.

The expected increase of gross receipts depend on the increase in number of admissions as well as on the increase in admission prices.

The popularity of motion picture entertainments keeps increasing in Italy year by year, while the opening of new movie houses brings in entirely new patrons in those small towns, chiefly in south Italy, where there were no theatres at all previously.

The number of tickets sold will be higher than ever before, principally as a result of the new screen techniques which have been adopted by all the most important exhibitors. It is estimated that 1,000 theatres will be equipped by the end of this year and that not less than 2,500 will be equipped by the end of the 1954-55 season, which is more than one-third of the 7,000 theatres considered important by distributors from an economic point of view.

The average ticket cost is estimated to have increased by about 10 per cent this season when compared to last season's average, chiefly in consequence of the increase of the admission tax already enforced by the Government. Figures of the average price of tickets in most recent years show a constant yearly 10 per cent increase.

The ticket cost was also affected by the new expenses faced by exhibitors for modernizing and equipping their theatres with the new screen techniques.

Approximately 300 American feature films are expected to be released in this season which is also in accordance to the MPAA-ANICA agreement. However, it is estimated that Hollywood product will receive more than 60 per cent of the gross-receipts, thus getting a higher share of the global amount than in the past season.

The total production of the current year is estimated at about 140 feature films. It is probable, however, that it will drop to 100 features or even less in the next season, since little new production will be undertaken until the present legislation situation is clarified.

Statistically it is reported that the average weekly attendance at all theatres in Italy is 14,735,055. The average weekly attendance at theatres showing pictures produced in Italy is estimated at 4,612,072. The average

(*Continued on page 32*)

BIG NEWS

FOR THE WORLD MARKET!

coming in early 1955 . . .

RKO's first production in

SUPERSCOPE

(Compatible with Cinemascope)

HOWARD HUGHES

presents

JANE RUSSELL

in

"UNDERWATER!"

Color by TECHNICOLOR

co-starring

GILBERT ROLAND • RICHARD EGAN
LORI NELSON

Screen Play by WALTER NEWMAN • Produced by HARRY TATELMAN
Directed by JOHN STURGES

R K O
RADIO
PICTURES

THE SHOWMANSHIP COMPANY

WORLD OUTLOOK

(*Continued from page* 30)

weekly attendance at theatres showing pictures produced in Hollywood is estimated at 8,944,178 and the average weekly attendance at theatres showing pictures produced elsewhere at 1,178,805.

About 90 per cent of the tickets are sold by theatres important from an economic point of view, with only 10 per cent sold by church and trade unions theatres and such.

JAPAN

Japanese producers have been heartened by the world-wide reception to some of the country's carefully designed artistic productions. The success of "Roshoman" has since been followed by critical and box office approval of "Ugetsu" and "Gates of Hell," both in Europe and the United States. Admittedly, however, such pictures are quite different from the general run of the approximate 270 pictures turned out locally each year.

In the fiscal year from April, 1954 to March, 1955, the Japanese government is permitting a total of 160 pictures to be imported from abroad. Of this total, 121 will be imported from the dollar area, mostly from the United States; 15 from the sterling area and 24 from those areas outside both the dollar and sterling areas. This represents a reduction of approximately 20 per cent, both in the number of pictures and in dollars allocated compared to 1953-54.

The Motion Picture Association of Japan, EIREN, estimates that total attendance at Japan's 3,750 motion picture theatres in 1953 was 820,000,000, 72 per cent of which is said to have been at theatres featuring domestic product and 28 per cent at theatres featuring foreign product.

The 72 per cent for attendance at Japanese product is far in excess of the 62.3 per cent Japanese distributor revenue percentage for the year. EIREN attributes this to various causes, notably the wider distribution of domestic product in outlying spots, where admissions are low.

EIREN says that the ratio between American and other foreign product would correspond roughly to distributor revenues.

LEBANON

by IBRAHIM ZEIN
in Beirut

Lebanon is not a motion picture producing country, but a very important "consumer." All pictures thus are imported, with the United States being the biggest supplier. Following the United States, in the order of their importance are Egypt, France, Italy and England, with occasional pictures being supplied by India and Spain.

In general, business has been on a very high level in the past year. About 50 per cent of all the pictures shown were of American origin, and 30 per cent were Egyptian pictures with Arabic dialogue. Box office receipts of American and Egyptian pictures were approximately the same, however, since the Arabic dialogue productions bring a higher price of admission.

No regulations of any sort govern the import of motion pictures since foreign exchange and hard currency have been decontrolled. Lebanese exhibitors can spend as many dollars as they wish for motion pictures and equipment, something, it would appear, quite unusual in the world market today.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Production here is being reorganized by the big four of the industry—the trade's own bank, the semi-official Banco Nacional Cinematografico; Cinex, recently formed by the government to control distribution of Mexican pictures abroad; and the oldline independent distributors, Peliculas Mexicanas and Peliculas Nacionales—with the aim of improving quality. Formation of Cinex was prompted by dwindling playdates, to an average of two to three days a week in Central and South America.

Hollywood continues to dominate film scene here. But there is marked competition from really good Mexican and some European product — particularly Italian and French.

Undaunted by the adamant stand by the Mexico City Amusements Supervision Department against allowing hikes from the ceilinged 24-cent and 32-cent admission prices, enacted in December, 1952, exhibitors induced the National Cinematographic Industry Chamber to continue the fight. There is an economic depression, but business is good, as is demonstrated by the following attendance figures, supplied by the National Exhibitors Association:

Average weekly attendance at all Mexican theatres, 1,238,750; average weekly attendance at theatres showing Mexican product, 557,437; average weekly attendance at theatres showing Hollywood product, 619,372; and average weekly attendance at theatres showing pictures produced elsewhere, 61,937.

NEW ZEALAND

by R. A. USMAR
in Wellington

Despite the slowness of the new techniques to penetrate the local motion picture scene, the present and the future of the industry here appear to be very bright. The general excellence of the American and British product has been attracting record crowds to all theatres.

The only circuit to have made any extensive switch to CinemaScope has been 20th Century-Fox's associate company, Amalgamated Theatres, which has installed the necessary equipment in 12 or 13 houses. Although the results have been most satisfactory, and certainly have gone a long ways in creating the current general excitement in films, the other distributors have been cautious in following suit, preferring to wait and see what might be coming next in the way of some sort of standardization.

The general standard of living here is high and there is practically no unemployment. Reflecting the times is a deal of theatre construction activity. Of the total number of films imported, the vast majority are of American origin.

Television is a bugaboo which local exhibitors won't have to worry about for at least three or four years, since the Government has voted to wait a while, in order to study the various types of TV developments abroad, before going ahead on a service here.

NORWAY

by FINN NYMANN
in Oslo

The still unsettled but very generous assistance to the producers of domestic films from the Government, has created a real boom in Norwegian production. Yearly product, usually numbering from three to five, this year zooms up to a huge 20 or more.

The Government's subsidy plan is due to change in character, but as it is now any producer can get up to 300,000 kroner per film. Press, public and government authorities are very dissatisfied with the subsidy's form and are trying to find other arrangements next year. As it is now, practically anybody can get this assistance, with no particular accolade to worthwhile product. The increase in production has wrecked

(*Continued on page* 34)

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UNGERFILMS, New York

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1564 Broadway, New York 36, N. Y.
CIrcle 6-8856

U G F E

United German Film Enterprises, Inc.

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Munich
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Koenig-Film G.m.b.H.
Munich
Magna Film Production G.m.b.H.
Munich
Neue Filmverleih G.m.b.H.
Munich
Omnia, Deutsche Film-Export G.m.b.H.
Munich
Peter Ostermayr-Film G.m.b.H.
Munich
Sonorfilm G.m.b.H.
Munich
Schoenbrunn-Film
Vienna

The World Over...

EXHIBITORS STEP AHEAD

with

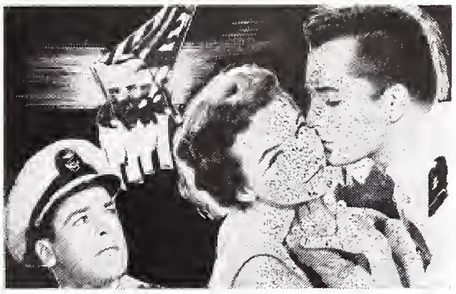
ALLIED ARTISTS

In Lima, Ohio... or Lima, Peru... you'll find theaters playing Allied Artists pictures—and audiences enjoying them.

We like to think we are bringing more than entertainment to the many thousands of communities throughout the world where our pictures are shown. We like to feel that we are helping to efface the imaginary differences which often separate peoples more than physical boundaries. Motion pictures do that. Look in on any audience, anywhere, and you'll see what we mean.

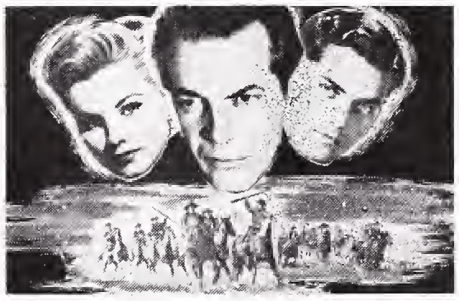
"THE WARRIOR"

CinemaScope



"THE ANNAPOLIS STORY"

COLOR BY TECHNICOLOR



"GOD'S ANGRY MAN"

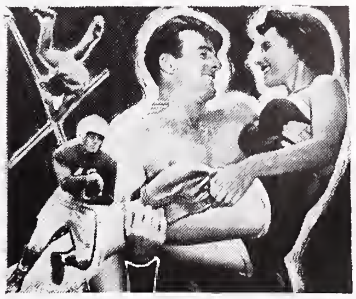
"SHOTGUN"

COLOR BY TECHNICOLOR

"THE BIG COMBO"

"TARGET EARTH"

"CRY VENGEANCE"



"THE BOB MATHIAS STORY"

"TONIGHT'S THE NIGHT"

COLOR BY TECHNICOLOR

WORLD OUTLOOK

(*Continued from page 32*)

havoc with this season's playoffs, since the municipal cinemas feel morally obliged to give Norwegian films, even the mediocre ones, the best houses and playing-time.

3-D is already a closed and forgotten chapter, which didn't even create any initial interest. Neither is the public or press much concerned about wide-screen. CinemaScope has created some interest, but rather on the mild side, with everyone feeling that gimmicks alone are not sufficient. All agree, however, that films, especially American pictures, have gone up tremendously in quality.

The average weekly attendance at all theatres in Norway climbed from 589,000 in 1950 to 641,663 in 1953, although last year's figure represents a decline from the high of 656,243 in 1952. The total gross for the years 1946-1953 was N. kr. 422,522,558, or which domestic production received only N. kr. 27,771,455, or 6.57 per cent.

FROM Italian journalists. Actor Marlon Brando, left, star of Columbia's "On the Waterfront," receives from Domenico Meccoli, president of the Italian Federation of Motion Picture Newsmen, the special cup awarded during the last Venice Film Festival.

PAKISTAN

by B. A. SHAH
in Karachi

In spite of import restrictions, recession in business activities, controls and their aftermaths, the motion picture industry is making rapid strides in Pakistan. However, the fact cannot be denied that the home industry has produced hardly three outstanding films. The industry which claims to have produced 47 full-length films and about 100 short reels offers a bright picture of 1954. A dozen pictures were completed and released by September end and as many more are likely to be completed by the close of the year.

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Enthusiasm for CinemaScope is gaining momentum. But for the shortage of capital, at least half the cinema houses in the urban areas should have been equipped already with wide screen.

There has been no accountable decline in the box office collections although there were no fresh imports of Indian films of which a dozen, lying at the docks for the past 18 months, were released September last.

Information gathered from Tax Office indicates that the average weekly attendance at all the theatres in Pakistan exceeds 1,500,000. The film audience in theatres showing Pakistan films is, however, not more than 450,000. Pictures produced in Hollywood are gaining popularity. According to Tax Office reports, the average attendance per week in theatres showing Hollywood films is now 225,000. Meanwhile, the film audience in theatres showing pictures produced elsewhere, including India and Great Britain, is estimated at 825,000 per week.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Business activity in Puerto Rico will continue at high levels in the latter part of 1954 and probably during 1955 when the Commonwealth Government will put into effect a public works construction program involving an expenditure of over $19,000,000, and due to the fact that the number of new factories will continue to increase, thus boosting employment figures, at least for the next few years.

However, comparative figures showing average monthly collection of taxes on motion picture theatre admissions in Puerto Rico for the first half of 1954, and 1953, show the impact of television on motion pictures here. Television has been on the air in Puerto Rico since March 29, 1954, and the figures show that admissions at theatres started to drop during May, and have continued dropping ever since that month for the rest of the year. There are about 40,000 TV sets in operation now in Puerto Rico.

The decrease in movie attendance for the months of May, June and July 1954, compared with the same months of last year, when there was no television in operation in Puerto Rico, indicated the unfavorable effect of this type of modern entertainment in the motion picture exhibition business in this island. Another cause may be in the increase in the number of drive-in theatres where five or six persons get in for the admission price of one car at practically the same price as a single admission to a first run movie house in the San Juan metropolitan area.

SPAIN

by JOSEPH E. DORRELL
in Madrid

The total supremacy of American films is being maintained in Spanish theatres in spite of the Spanish production increase. It is true that the number of films produced has increased by 25 to 30 per cent, but average quality has not improved, but actually has decreased.

Spanish companies are busy making films only to fill the gaps in programmes of poor quality, and those films which seem to be more expensive are usually of bad artistic quality. An exception to this is "Comicos," directed by Juan Antonio Bardem, although it commercially was not too successful.

New techniques will dominate the Spanish market soon, but in the form of CinemaScope and wide screen. 3-D has failed. The pictures presented first in 3-D have been run again in normal, flat projection.

During the past summer several theatres were equipped for CinemaScope and wide screen systems. The first theatre has been welcomed by the public who cheered the system but decried the poor quality of the films.

Most of the important circuits are equipping their theatres, but it will take one year before it may be said these systems have conquered the Spanish market. Most theatres are installing their CinemaScope without stereophonic sound.

The average weekly attendance at all theatres here is 14,829,620. Of this total, 1,523,120 or 10 per cent is for Spanish product; 9,630,000 or 65 per cent for Hollywood product, and 3,676,500 or about 25 per cent for all other product.

SWEDEN

The new techniques are having some trouble getting a start here, principally because of the costs involved in re-equipment. Those theatres, however, which have converted, have had generally fine results at the

(*Continued on page 36*)

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WORLD OUTLOOK

(*Continued from page* 34)

box office. Local production, which was down in 1951, seems to be on the way back, with the number of color films increasing, as well as the number of films of quality which might have an appeal in the world market.

The average attendance at Sweden's 2,583 cinemas is approximately 1,300,000. Of this total, 390,000 are admissions to theatres featuring Swedish product; 637,000 to theatres featuring Hollywood product, and 273,000 to theatres featuring product from other countries.

SWITZERLAND

by ARTHUR GOEPFERT

in Zurich

Television as a new medium and wide screen as a new technique still have not made a great impression on the film business here in Switzerland. There are no noticeable inroads on normal film activity and there doesn't seem to be any danger that this will happen in the near future. 3-D (almost forgotten by now) and CinemaScope were sensations in their first appearances. Now the novelty value has spent itself and cinema patrons again look for good stories, no matter how high, wide or deep.

Television is finally getting a place in the consciousness of the people after a very slow start. The Swiss are known to be careful. They don't take fast and outright to newfangled and tricky ideas or inventions. What's more, TV has quite a few violent enemies, all the more so because TV in Switzerland is government owned. There are a lot of voices damning the "squandering" of tax money for TV while the sets are still too expensive for the so-called little man to acquire. Just the same, the movie men are careful these days. There aren't any new houses being built. Everybody is watching.

Only one Swiss film was made this year. It's "Uli, The Farmhand," a Gloria-Production. All the actors were Swiss and the film was planned as a prestige production, made in remembrance of Jeremias Gotthelf, the poet who wrote the story of Uli and who died just a hundred years ago. In Hannes Schmidhauser Gloria films have discovered a marvelous new actor. Mr. Schmidhauser is a professional stage actor, much better known for his amateur soccer playing which brought him into the Swiss national soccer team.

Hollywood films, which in number represent about 50 per cent of all films shown here annually, actually occupy about 65 per cent of total screen time. Swiss films, although few in number, always get extended runs and occupy about 4 per cent of the total screen time. The remaining 31 per cent of the time is taken up with films from other countries such as Germany, France, Italy and Great Britain.

SYRIA

The political unrest here in the last year had a direct and adverse effect on the business at the motion picture theatres. Both exhibitors and distributors suffered accordingly. Now, however, since everything is quiet, the outlook would seem to be good.

The year's highlight was the Damascus International Trade Fair, held in September. The undisputed star of that show was the presentation of Cinerama—its first presentation outside of the United States. Its success was spectacular and far-reaching.

The Government continues to maintain strict control on all film imports, with import licenses and foreign currency still very difficult to come by. The largest supplier of films is the United States, followed by Egypt, France and Italy. The average weekly attendance at all theatres is approximately 750,000, of which 375,000 are to theatres featuring American films, 300,000 to theatres featuring Arabic-dialogue Egyptian films, and 75,000 to theatres featuring the product of all other countries.

UNION OF SOUTH AFRICA

by S. M. KIRSCH

in Cape Town

This year, more than ever before, South African Import Control restrictions have heavily marked and bespoiled the normally bright face of the film industry here. The

(*Continued on page* 38)

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WORLD OUTLOOK

(Continued from page 36)

restrictions, which now are expected to be lifted at any moment, have weighed like an anchor around the collective neck of theatre men.

That is not to be interpreted in the light of the business being at a standstill—far from it. But distributors and exhibitors here have been denied the advantages of the new theatre mediums such as CinemaScope and VistaVision, true stereophonic sound, etc., by the "powers-that-be" in that import of such things as anamorphic lenses. The fact that most of the major studios today are producing in one or other of these mediums, explains why a great many of the pictures that fill South African screens today are reissues.

Hope has risen and has fallen intermittently in the industry's key men as South African Minister of Economic Affairs, Eric Louw, periodically makes statements regarding the easing and the ultimate lifting of all import control. That these statements are made in good faith is neither doubted nor deprecated, and while the motion picture industry here is not the entire mainstay of the country's economies, it is justifiably felt that it plays an all important part in the economics of the state with its direct revenue-bearing rewards to the extent of thousands of pounds a year in film import duties and theatre seat taxes, not to mention the employment of vast staffs throughout the land, both from the theatre and the production points of view.

To rub salt into the wound as it were, there is, in the sense of film and film equipment manufacture, no home industry here that these restrictions protect.

Mr. Louw, in his most recent address promised that by the middle of next year many of the controls will have gone, and that by the middle of 1956, control, as such, would be a thing of the past. The process, he said, had to be a gradual one, in that the various factors in the country must be given the full opportunity of adjusting themselves to the new conditions as they arose.

The biggest and most important news item to hit this country in recent times was the announcement made by Loew's to the effect that Metro was planning a 20-theatre circuit throughout South Africa and the Rhodesias. The plans, which indicate solid confidence in a country of relatively small population, provide for several downtown houses in the larger key spots like Johannesburg, Durban, Cape Town, Bulawayo and Salisbury, with small neighbour theatres in the more important outlying districts.

The complex racial makeup of South Africa is the basis normally of more-than-usual heavy censorship in regard to motion pictures, in common with other public property like magazines and books. This censorship continues unabated, and if anything, with the passing of time, even appears to be assuming unwieldly overweight.

The public is still shopping for its picture

(Continued on opposite page)

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TWO LIVES—ZWEI MENSCHEN
MAKE WAY FOR DO—EIN LEBEN FUER DO
FOUNTAIN OF LIFE—HAUS DES LEBENS
DON'T FORGET LOVE—VERGISS DIE LIEBE NICHT
NOBLESS OBLIGE—HOHEIT LASSEN BITTEN
TORREANI—TORREANI
CLIVIA—CLIVIA
SEVEN SINNERS—KLEINE STADT WILL SCHLAFEN GEHN
ANN OF THARAU—AENNCHEN VON THARAU
PENSION SCHOELLER—PENSION SCHOELLER
LIESEL, SHARPSHOOTER—SCHUETZENLIESEL
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"The Paris Express"
Claude Rains—Marta Toren
Technicolor

•

"So Little Time"
Marius Goring—Maria Schell

•

"Dirty Hands"
Pierre Brassuer—Daniel Gelin

•

"Nine Frenchmen and a Girl"
Edith Piaf and Les Compagnons de la Chanson

•

"A Champion's Reward"
Jesse Owens—John Davis—Paul McVey

(Continued from preceding page)

entertainment, and the trade, as a result, is not as brisk as it should be, or could be were the exhibitors not forced to draw to such a large extent on re-issues as pointed out earlier. However, the promised lifting of the import restrictions may quickly change the picture.

VENEZUELA

by MONA LONDON CALDWELL

in Caracas

Business here has declined from the 1953 level. Competition from television and the problem of "over-seating" are responsible for the decline in the Caracas area.

There are 12 CinemaScope complete installations in Caracas, and about 50 houses in the entire Venezuelan territory equipped with wide screens. In Caracas only one new theatre has been opened during 1954, and 10 in the entire territory.

Two major circuits, one operating in Caracas only, and the other operating in Caracas and interior have formed a company called Consorcio Venezolano Cinematographico. The aim of this combine is to purchase European product and to function as both distributor and exhibitor. They will buy around 60 Italian pictures per year, 20 French and other European films. This combination may endanger the interest of the American film industry, as preference will be given by these circuits to their own importations. Between the two circuits they control about 120 theatres in the entire territory.

Bolivar Films has discontinued feature production but continues with some publicity films and news reels of national events. Tiuna Films has branched out under the management of Manuel Socorro and its news reel films, touching events not only in Venezuela, are shown in most of the theatres.

Caracas now has ample laboratory facilities for making prints, trailers, etc. There are no changes to date in regulations of any kind. In some instances where houses are completely equipped with CinemaScope, prices have increased to Bs. 5 or $1.50 from Bs. 4 or $1.20.

The film-going public has become more discerning in choosing its entertainment. Where such films as the Tarzan type, those melodramas with oriental settings, western, serials, etc., previously were popular they now seem to have lost their appeal. Good musicals with international appeal and sophisticated films are considerably more in demand.

There are still two commercial and one Government television stations functioning. To date the commercial stations are in the red. Sponsors are afraid to invest their money in this medium as only 40,000 sets have been sold in Caracas. Beside the local programs, they are exhibiting some very old films imported from independents in the United States and Argentina.

YUGOSLAVIA

by STOJAN BRALOVIC

in Belgrade

The outlook for the 1954-55 film year here is just about what it was for 1953-54, with production costs continuing to rise steadily. However, with some new equipment on hand and the experience gained in the techniques of others—through co-productions, the quality and the efficiency of Yugoslav production are expected to get better. Expected to disappear entirely are the frequent cases of films, representing lots of time, money and labor, simply disappearing after their production is completed for one reason and another.

The most recent case of the above involves this country's first co-production effort, "Dalmatian Wedding," produced in cooperation with a German firm, which was banned from showings here on the ground that it was "unworthy of Yugoslav culture and traditions."

In addition to the co-productions, the six local film producing companies will, in the coming year, make 13 features, 60 news reels and 110 shorts, including documentaries on various educational and cultural subjects.

The average weekly attendance at all motion picture theatres here is approximately 1,500,000, of which 300,000 would represent admissions to theatres featuring Yugoslav product, 1,000,000 to theatres featuring U. S. product, and 200,000 to theatres featuring the product of other countries.

EGYPT
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Wide-Screen Presentation For Theatres Everywhere

Reviewing the position of the new picture format in exhibition throughout the world.

By GEORGE SCHUTZ
Editor of Better Theatres

WITH wide-screen technique now established in the production of motion pictures having world-wide distribution, it remains only for continuing conversion to it of theatres throughout the world to make the wider screen image, with its greater physical scale and pictorial volume, the new standard format of the art.

Whether present means of achieving that format become standard is quite another matter.

This new format is not so readily adaptable as the old one to the variety of conditions of exhibition presented by the universality of the motion picture, but the problem of giving it world-wide application is not so difficult as at first it seemed. Not at any time did the medium achieve uniform quality of presentation, always there have been theatres of location and limited revenue which imposed restrictions upon the manner of presentation. Even small theatres in the United States have found the extreme picture proportions inherent in the CinemaScope system reasonably adaptable. Other productions made for wide-screen presentation contemplate picture proportions substantially under 2-to-1.

To take fullest possible advantage of wide-screen technique the screen should extend across most of the width of the auditorium. Fundamentally a part of the objective is domination of the field of vision, therefore the picture should be as large as structural conditions permit, while vision of it should not be effectively invaded by surrounding by framework.

EQUIPPING FOR THE PICTURE

Projection light sources developed during the past year have reduced the problem of screen brightness for this larger picture to the vanishing point for most theatres. Efficient reflector lamps are now available which can produce 24,000 screen lumens, and upwards to around 30,000, with standard and CinemaScope film frames. Thus the majority of theatres can present a wide-screen picture sized for perception of detail throughout the auditorium, and lighted for proper color balance, with a diffusive screen, which latter in most cases makes curvature a matter of incidental preference rather than technical necessity.

Such an installation naturally affects an existing seating plan; however, immediately practical purposes can usually be adequately served without considering more than some four or five of the front rows. Even these chairs need not be removed—they merely become undesirable.

Among critical items of equipment, besides adequate light sources and projection lenses which match the speed of the lamp to provide an efficient optical system, rock-steady projectors should be mentioned. Old mechanisms often are not capable of maintaining a rock-steady picture, whereas a screen image of increased magnification, and vision of greater acuity which the larger size produces, combine to amplify the effect of an unsteady projector.

IMPROVEMENT OF SOUND

Widening of the picture inevitably suggested a series of speakers ranged at more or less equal intervals behind the screen, providing for reproduction of sound related in space to the pictorial source of the sound. This latter quality is generally referred to in the United States as "directionalism." That combined with other qualities constitutes, for practical purposes, stereophonic sound.

Stereophonic sound originally was an integral component of CinemaScope technique. It no longer is required, but the advantages of sterophonic sound have lost none of their validity thereby. For wide-screen technique to approach the full measure of progress of which it is capable, three screen speakers are necessary, meaning, of course, three channels of amplification.

For the smaller theatres, "directionalism" may seem dispensable. But in any theatre localization of sound through the speaker system releases the audience from absolute dependence upon the eyes to identify the sound with the source. And in any theatre a multiple-point system of reproduction gives greater fidelity than a single speaker. It is a device to simulate the conditions of natural hearing.

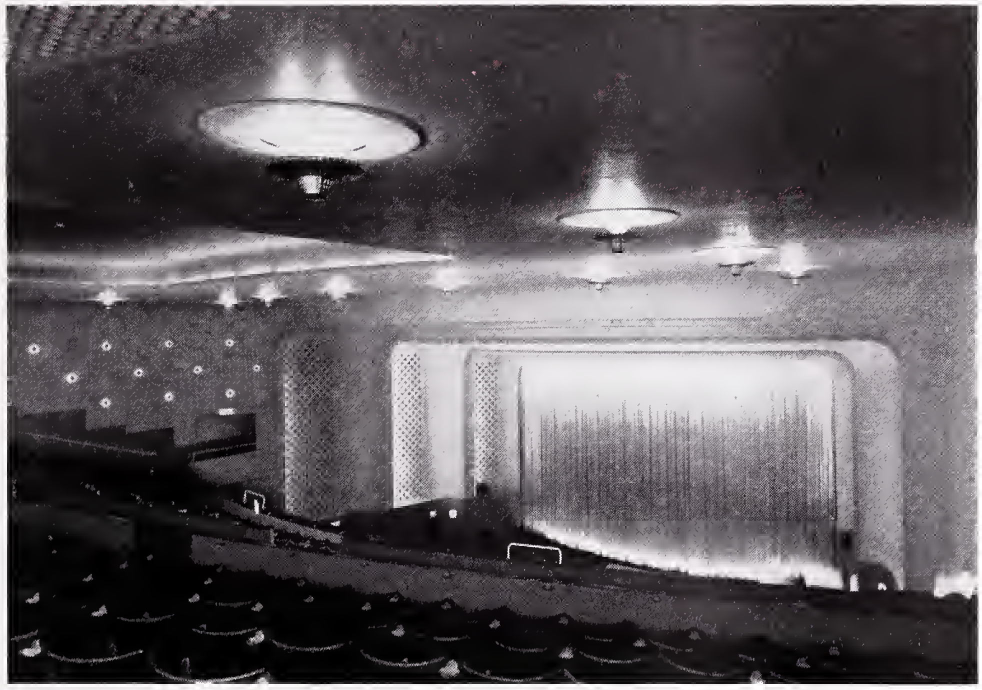
For reproduction of CinemaScope pictures with four-track stereophonic sound, magnetic reproducers are necessary. An increasing number of other productions, however, are available with optical tracks recorded for three-channel reproduction by the Perspecta system. Thus with magnetic sound heads, and a Perspecta Integrator, plus three channels of reproduction, a considerable percentage of available film product can be presented with three screen speakers.

The two methods now available for projecting a larger, wider picture—anamorphosis and cropping the height of a standard film photograph at the aperture—seem definitely capable of serving the needs of the industry for a long time to come. Whether current researches and experimentation produce successors to them is a question for the future.

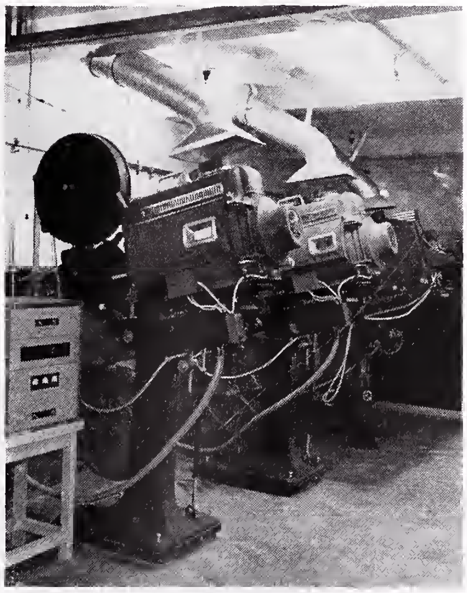
Whatever advantages Todd-AO 70mm film, horizontally projected VistaVision, and perhaps even other developments may prove to have, what they will achieve will be a bigger, wider picture. And that can be presented by substantially any theatre, indoor or drive-in, with techniques and equipment available now.

Views of Theatres Overseas

Picturing playhouses representative of exhibition in many lands.



The auditorium of the Regal in Aberdeen (above) has a proscenium opening 46 feet wide, and CinemaScope productions are projected to the full width. . . . Below is the entrance lobby in which is located the box-office just beyond a vestibule.

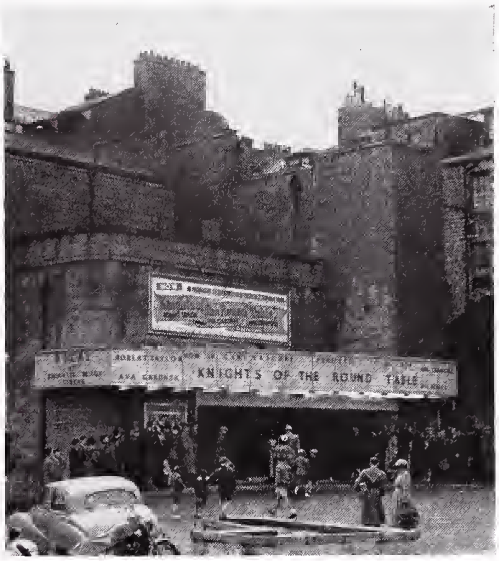


The spacious projection room of the Regal, equipment of which includes two Ross projectors and Peerless Magnarc lamps. The Regal has a Westrex stereophonic sound system with magnetic soundheads and Perspecta equipment. The screen is a Harkness 46 by 20 feet, 6 inches.

REGAL THEATRE

Aberdeen, Scotland

The first theatre erected in Britain in 15 years, the Regal Cinema in Aberdeen was opened last summer as an operation of the Associated British Cinemas. The structure was actually started in 1939; the war prevented further work and the necessary building license for its resumption was not issued until late in 1953. The original architect was William R. Glen, since deceased; architect for completion of the project was C. J. Foster, designer for the A. B. C. organization. The Regal seats 1,900.



Upon resumption of the project, the original design was modified to provide for the new motion picture techniques. Built of granite, the building is of castle design appropriate to the area. The facade has a modern marquee, however, and entrance doors are all-glass. Vestibule walls are plywood and an undulating ceiling conceals light sources.

The box-office is inside the lobby, centered between stairs to the balcony. Associated with the box-office is a confectionery stand.

The auditorium scheme is dominated by a proscenium arch ranging out into the auditorium in a series of splayed forms. The screen opening itself is 46 feet wide. Lower wall surfaces are finished in a leather-like fabric, upper areas in a cloth of satin sheen in a mushroom brown. The seating plan employs stagger. Illumination is predominantly by fluorescent lamps in ceiling cornice coves.

The Regal has Ross projectors with Peerless Magnarc lamps, while the sound system is a Westrex stereophonic installation, for both magnetic track and Perspecta reproduction. The picture for CinemaScope is 46 feet wide.

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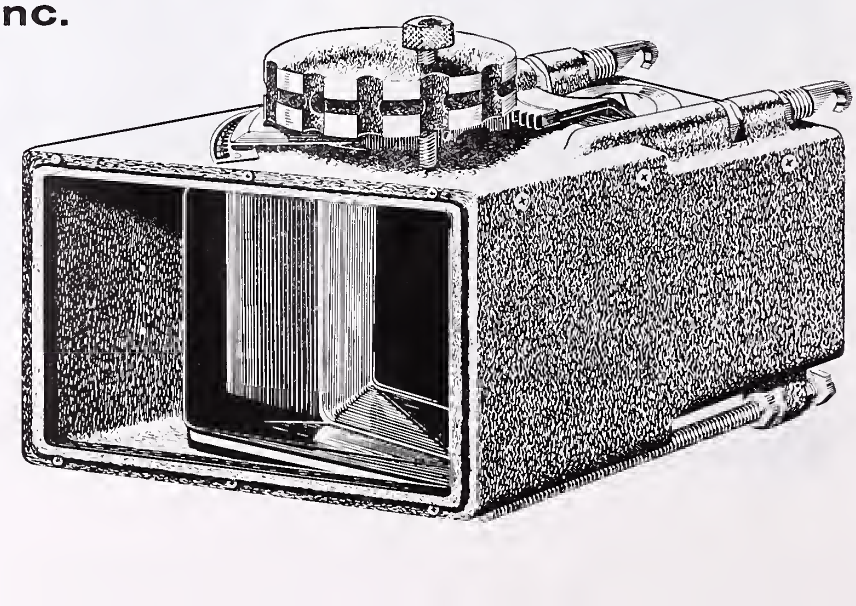

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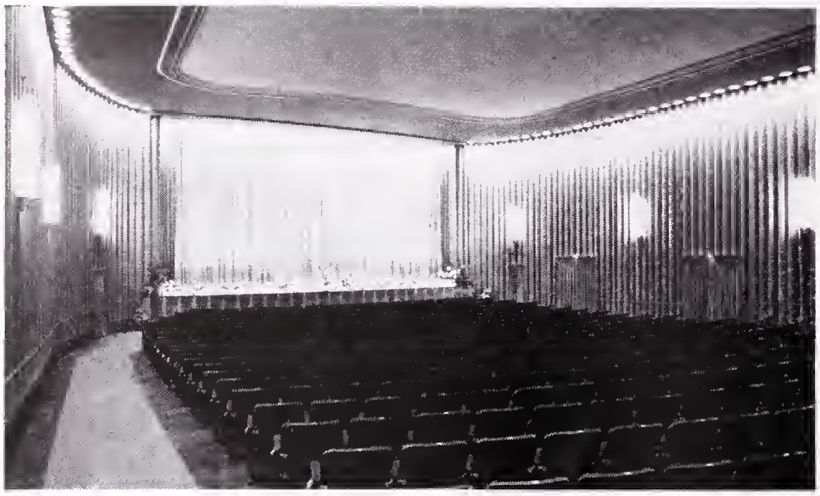
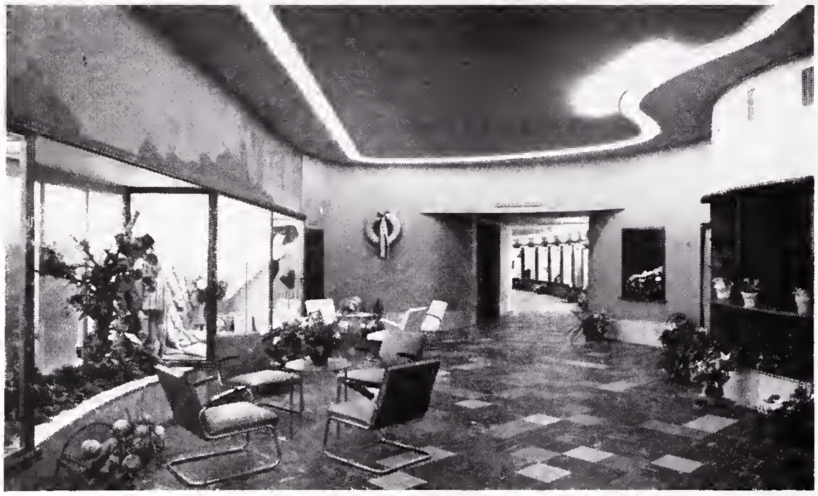
(PANAVISION, INC. LOS ANGELES 25, CALIFORNIA)

VIEWS OF THEATRES OVERSEAS continued

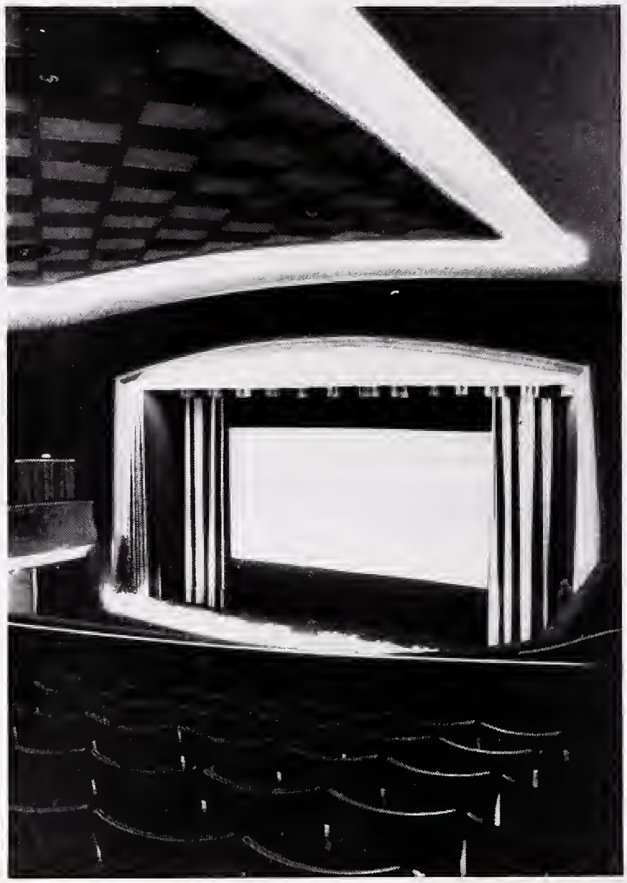


UNIVERSUM THEATRE
Bad Breuznach, Germany

One of the first wide-screen theatres in Germany, the Universum (auditorium above, foyer below) presents a 40-foot picture. It seats 735.

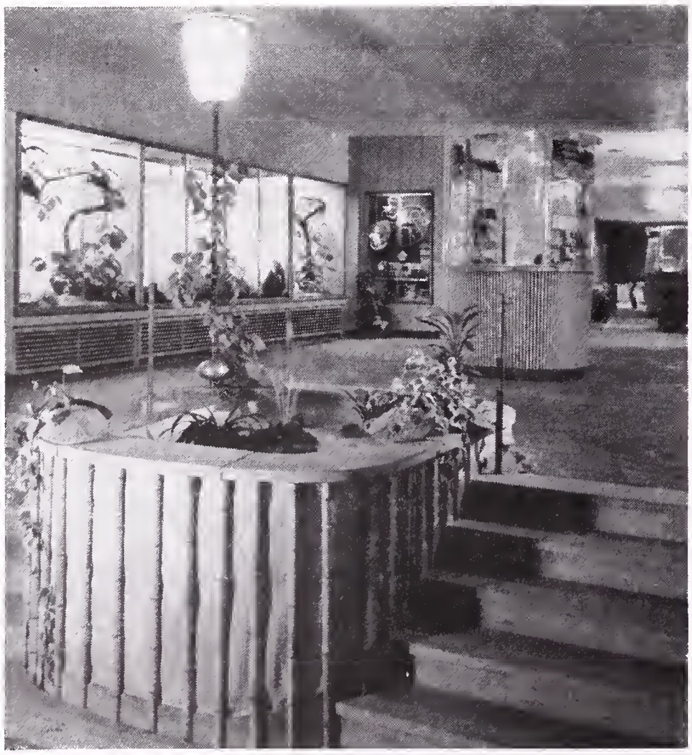


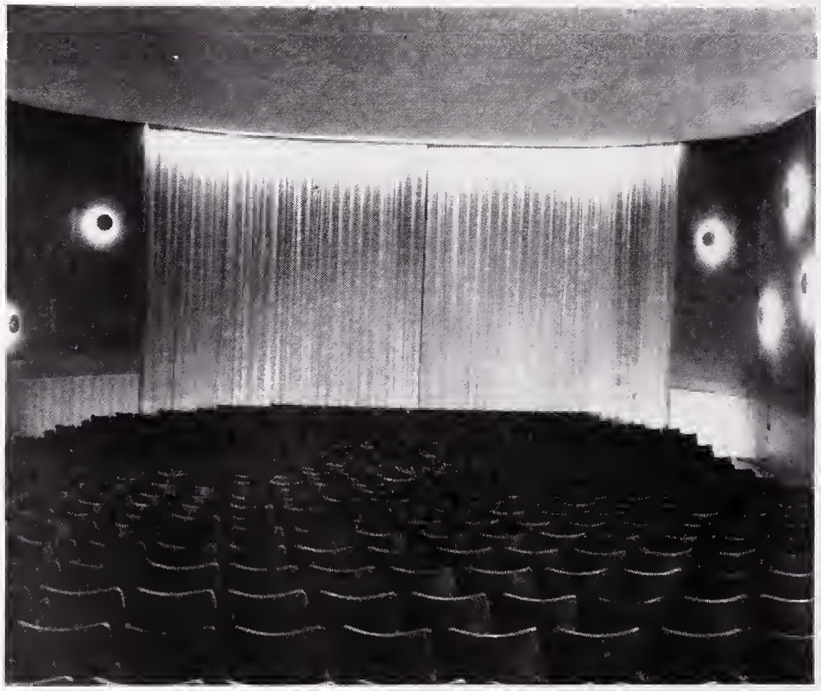
WELTSPIELE THEATRE, Hannover, Germany



The Weltspiele is fully equipped for wide-screen projection and stereophonic sound. Seating 1,100 on two floors, its CinemaScope picture is 34 feet wide.

DIE KAMERA THEATRE, Karlsruhe, Germany





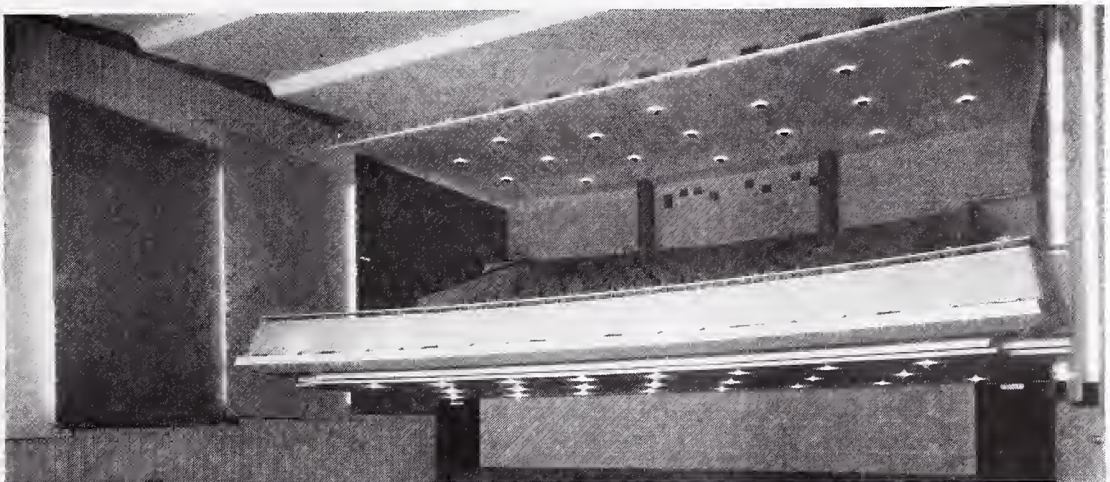
Fully equipped for the new motion picture techniques, Die Kamera theatre is being used partly as a test house by Siemens & Halske Aktiengesellschaft of Berlin, manufacturers of projection and sound equipment. It seats 1,000. A section of the foyer is shown at left.

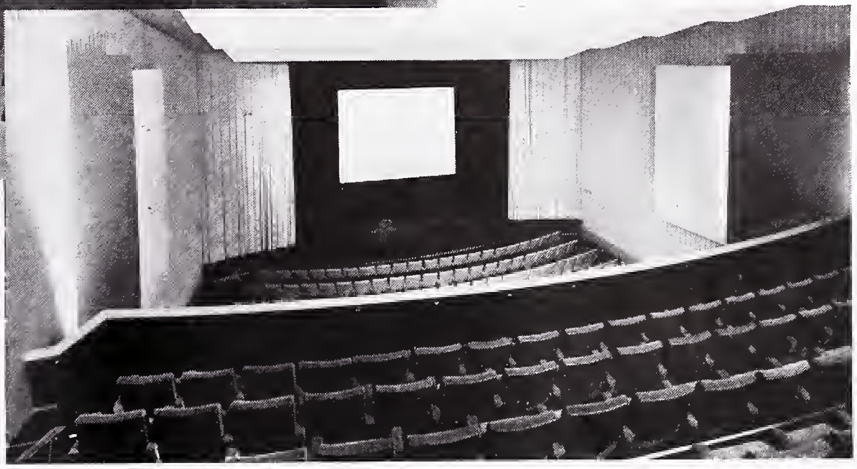
VIEWS OF THEATRES OVERSEAS continued

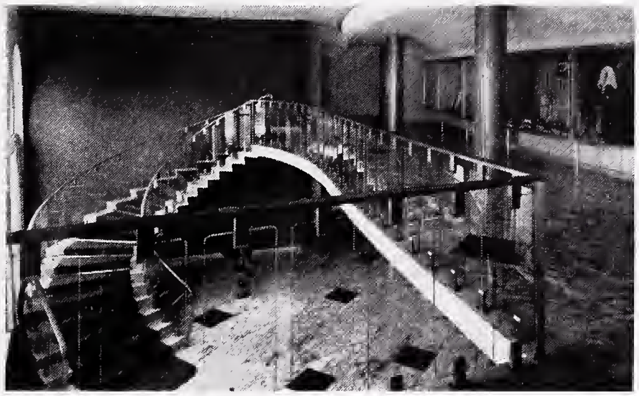
CINEMA ARISTOU

Bellinzona, Switzerland

The Cinema Aristou, pictured here in two views of the auditorium and one of the foyer, was recently opened in Bellinzona, an Italian-speaking area of Switzerland of about 12,000 population. It is operated by G. Volonterio, who also has two theatres in Lugano. In its architectural forms the Cinema Aristou expresses the simpler, functional principles of design which have come boldly into European theatre design since the war. A feature of the foyer is display windows for local shops; they can be seen extending across the mezzanine.

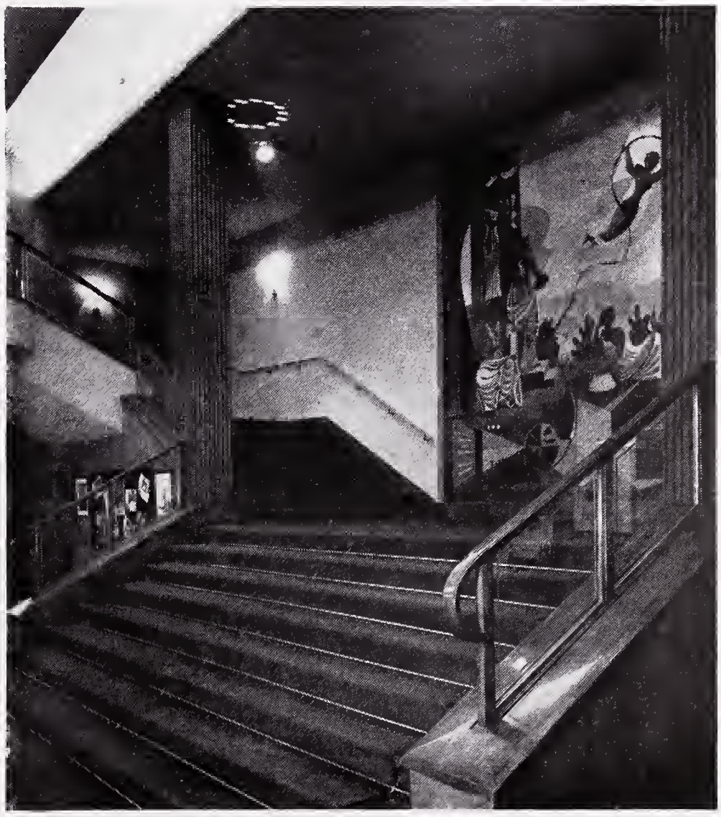


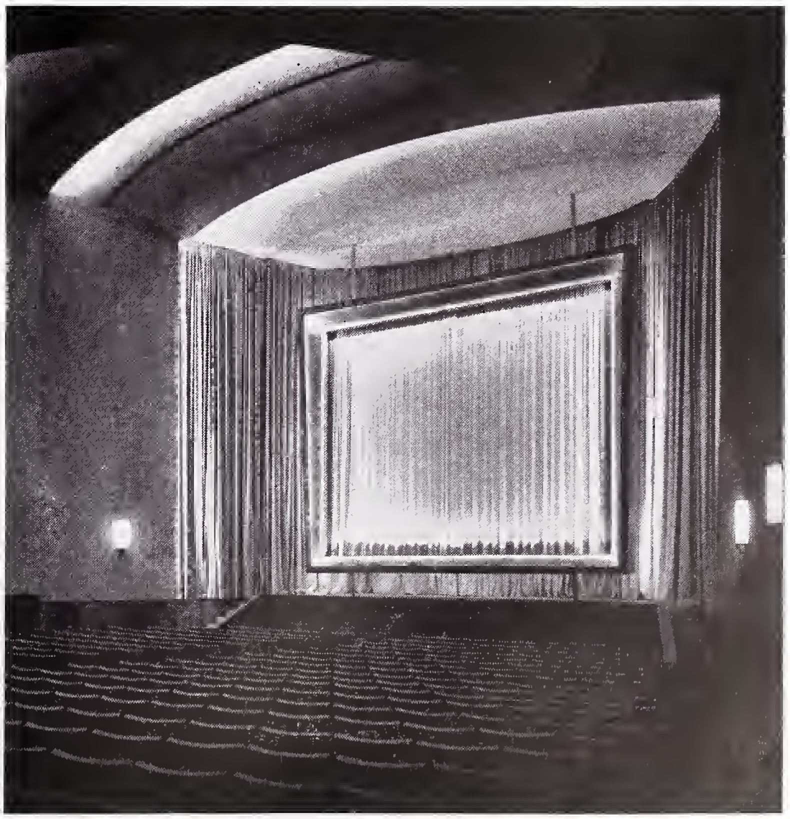




TWO OF MADRID'S NEWEST THEATRES. . .

The Amaya (foyer view, lower left) and the Bulevar (auditorium, below).





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—an entirely different type of letter, exclusive with Wagner and adaptable with economical modifications to all existing Wagner frames.

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UNBELIEVABLE BRILLIANCE AND DISTANT READABILITY WITHOUT GLARE

The extreme brightness and strikingly DIFFERENT colors, impossible with other letters, make them especially ideal for installations which are "hedged in" by an abundance of competing light. They are also unusually effective by natural daylight.

THE ONLY THIRD-DIMENSIONAL ILLUMINATED LETTERS EVER MADE!

The black light affords a uniformity of illumination of every letter virtually impossible with previous types of lighting.

GUARANTEED LONG LIFE

Not to be confused with signs which employed front illuminated fluorescent materials, these new letters are processed on the back and will not pass the ultra-violet rays of the sun. They are accordingly extremely fade-resistant.

BIGGER BOXOFFICE—GREATER PROFITS

Attracting the attention of more people always means better business, for people go to the theatre more often when they know what is playing. That's only natural. Theatres with obsolete displays will not be able to compete with those equipped with this powerful new type of advertising.

GET BUSINESS YOU NEVER GOT BEFORE

You can now do something about the matter of whether they patronize you or the theatre down the street. Wagner Neviol letters impart a new look to any theatre front. Leading theatremen at the recent TESMA-TEDA-TOA-IPA equipment show in Chicago were quick to see the advantage of Wagner Neviol letters and have already ordered them installed.

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Don't let an old-fashioned display board steal your profits. Wagner Neviol letters are not expensive, but failing to use them *can* be costly.

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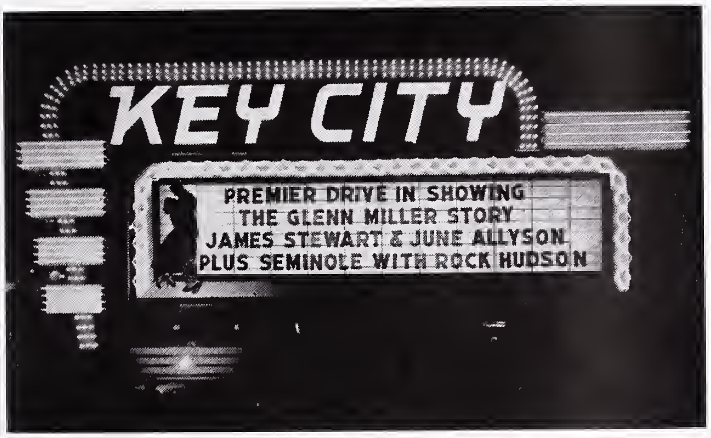
WAGNER ATTRACTION PANELS AND LETTERS


KEY CITY
PREMIER DRIVE IN SHOWING
THE GLENN MILLER STORY
JAMES STEWART & JUNE ALLYSON
PLUS SEMINOLE WITH ROCK HUDSON

STARLITE
DRIVE IN
LIZ TAYLOR
VITTORIA GASSMAN
RHAPSODY
STERLING HAYDEN
JOY PAGE
FIGHTER ATTACK

That's why more theatres install Wagner panels and letters than all other makes! Wagner offers panels which are large enough for plenty of powerful sales copy — letters in a variety of sizes and colors which permit more attractive displays and proper emphasis of features.

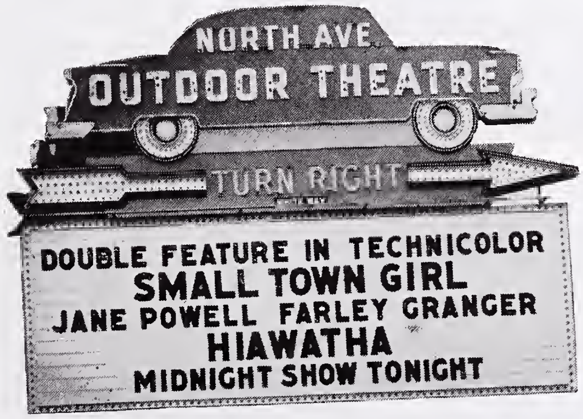
Wagner alone offers frames and glass units which can be built without limitation of size and which can be economically serviced through open windows and without removing frames. They're stronger, and can be installed before installing the glass.

The exclusive new type tapered slotting of Wagner Translucent Plastic Letters causes them to "lock" on the mounting bar. Yet, they're the easiest to change of all letters. Only Wagner plastic letters can be stacked in storage without danger of warping. 5 sizes, 5 gorgeous colors . . . the widest range made. Also, slotted aluminum letters in the widest range of sizes, styles and colors.

Shown is an installation for the Key City Drive-In, made by the Thomas Neon Sign, Abilene, Texas; and another for the Starlite Drive-In made by Empire Neon Co., Rochester, N. Y.

A LOW COST PANEL FOR DRIVE-INS

Wagner Enduronamel Steel Panels comprise both the background and letter mounting arrangement. Chip-proof, shock-proof, alkali resistant, and salt spray-resistant, baked enamel. Shown is an installation by White Way Electric Sign Co., Chicago, Ill.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Please send BIG free catalog on Wagner show-selling equipment.

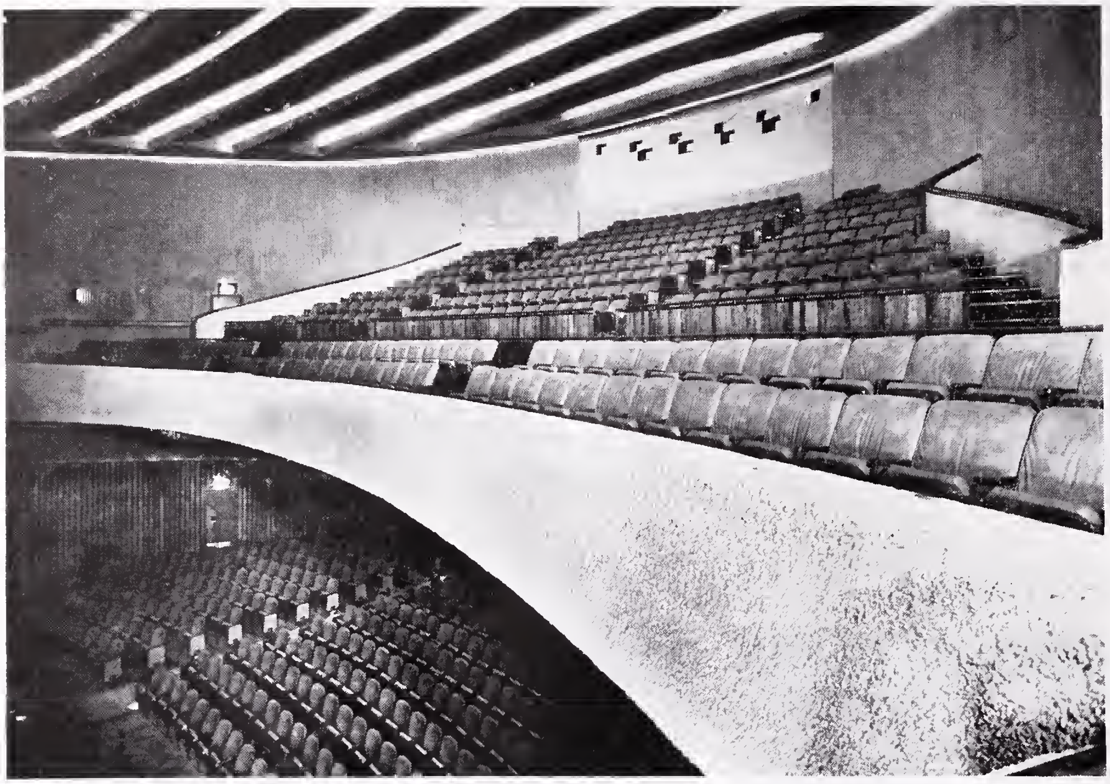
NAME ....

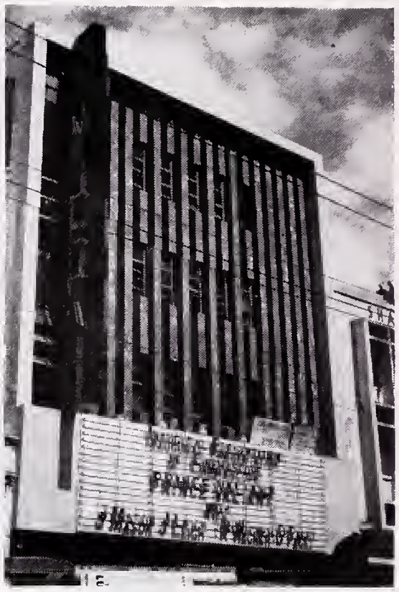
THEATRE ....

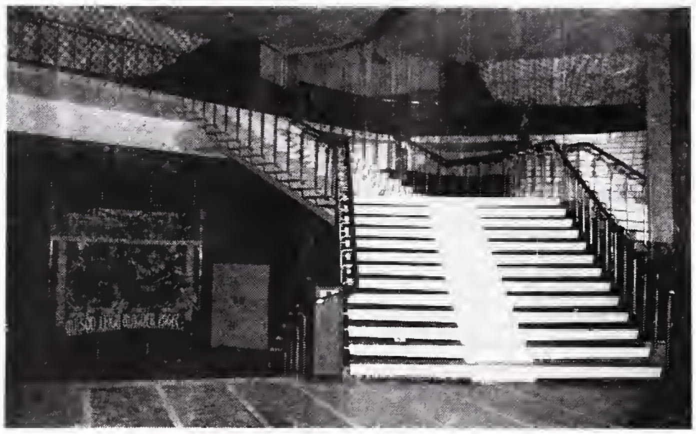
STREET ....

CITY and STATE ....

VIEWS OF THEATRES OVERSEAS continued





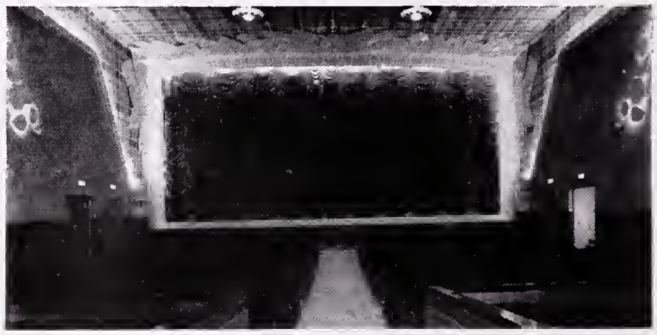


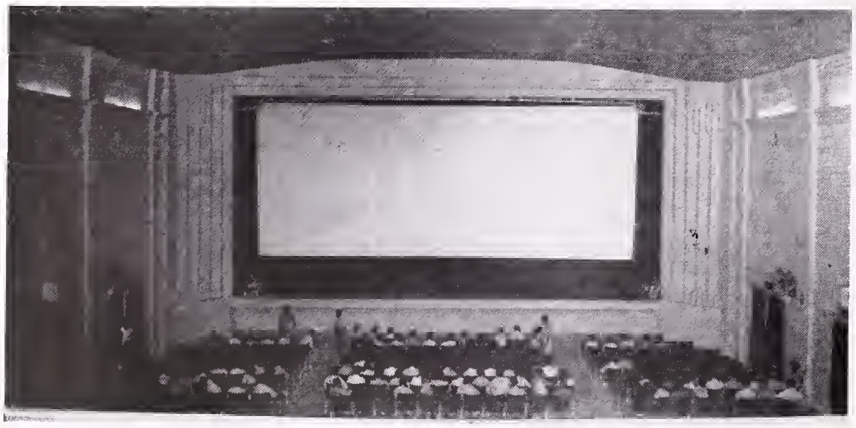
EVER THEATRE
Manila, Philippine Islands

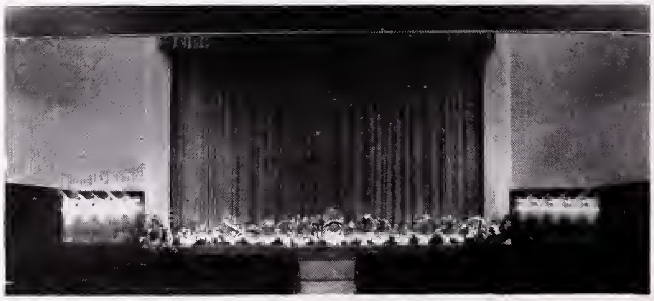
The capital of the new republic of The Philippines has acquired one of the world's great theatres in the structure recently erected by Luzon Theatres, Inc., long prominent in the theatre business in the Islands as an operation of the Rufino family. Called the Ever, the theatre gets its name from the first name initials of Esther, Vicente, Ernesto and Rafael Rufino. The distinctive marquee may be seen in the front view at upper right—it has a white screen striped in neon, against which the current attraction is spelled out. The floor of the main foyer (left) is grey and white striped marble. Foyer ornamentation features an abstract sculpture made of wire and other metallic forms. The general interior scheme uses natural materials, including wood, with subdued coloration which includes black, grey and off-white. Bright colors are employed for accent, however, as at the box-office, which is red Vitrolite, and doors—those leading to the auditorium are yellow, those to the balcony and loges blue. The auditorium seats 1,308. Chairs are American Bodiform throughout. The auditorium ceiling is acoustic plaster with wood beams. The Ever is completely equipped for CinemaScope, with a curved screen and the screen curtain following the contour of the front wall. Projectors are Simplex X-L, lamps Strong supplied by a Hertner motor-generator. Sound equipment is a Westrex stereophonic system.

IN MALAYA, PAKISTAN, TURKEY . . .

The auditorium below is that of the Cathay Cinema in Penang. One of the theatres of the Cathay Organization, prominent Malayan theatre operators, this theatre is shown as recently reopened after remodeling. Seating 1,100, it now presents a picture 48 feet wide. . . . At upper right is pictured the auditorium of the Capital in Karachi, Pakistan, where the new picture width is also 48 feet. . . . The auditorium at lower right is that of the Yeni Melek theatre in Istanbul, which also has been converted to wide-screen.







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Only Raytone dares to back up its advertising statements with the absolute guarantee that if the Raytone Hilux Screen does not satisfy every claim below, YOU PAY NOTHING FOR THE SCREEN!

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2. **EFFICIENT LIGHT REFLECTION** The Raytone Hilux Screen reflects all the light which intelligent surveys indicate is needed.
3. **MAXIMUM LIGHT RETURN** to the greatest number of desirable seats in any theatre is a must with all screens . . . a certainty with the Raytone Hilux Screen.
4. **EVEN LIGHT DISTRIBUTION** to avoid hot spots and too rapid drop-off beyond useful viewing angles.
5. **RESISTANCE TO AMBIENT LIGHT** . . . stray light from sources other than the projector . . . is another important characteristic of the Raytone Hilux Screen.
6. **ACCURATE COLOR RENDITION** makes for richer, more natural pictures on the Raytone Hilux Screen.
7. **ALL SYSTEMS** look best when projected on the all-purpose Raytone Hilux Screen . . . regardless of aspect ratio.

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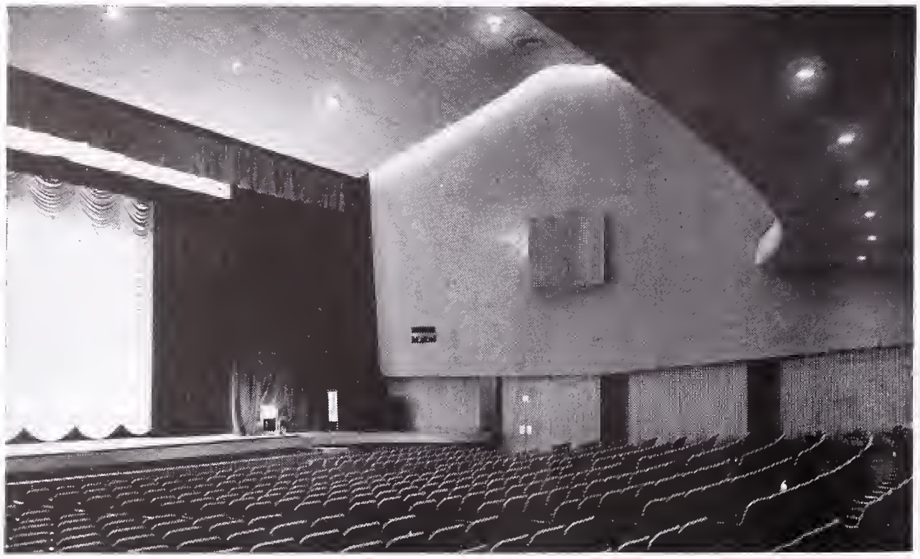
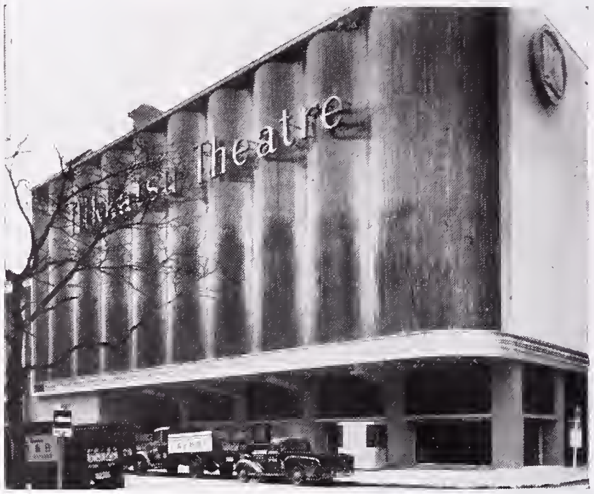
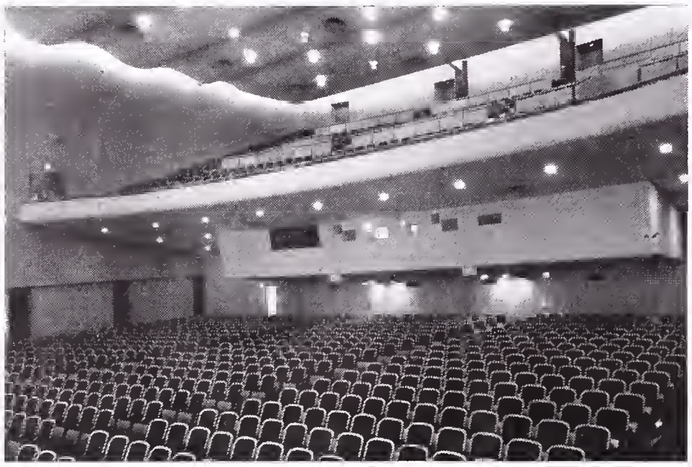
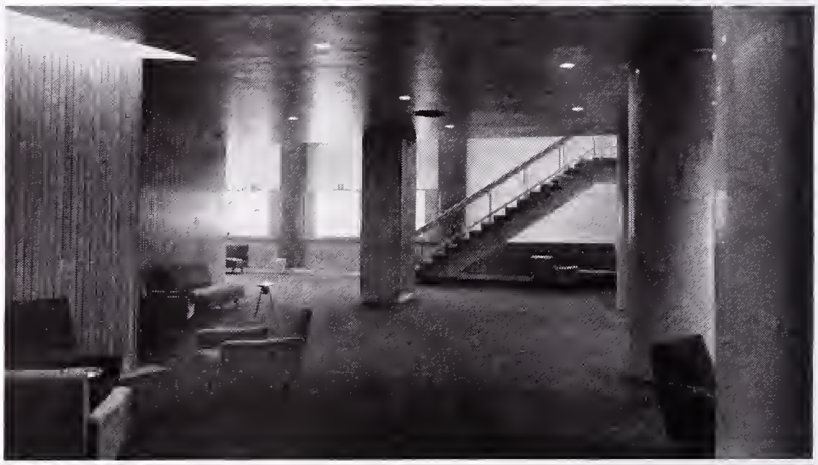
NIKKATSU THEATRE, Tokyo, Japan



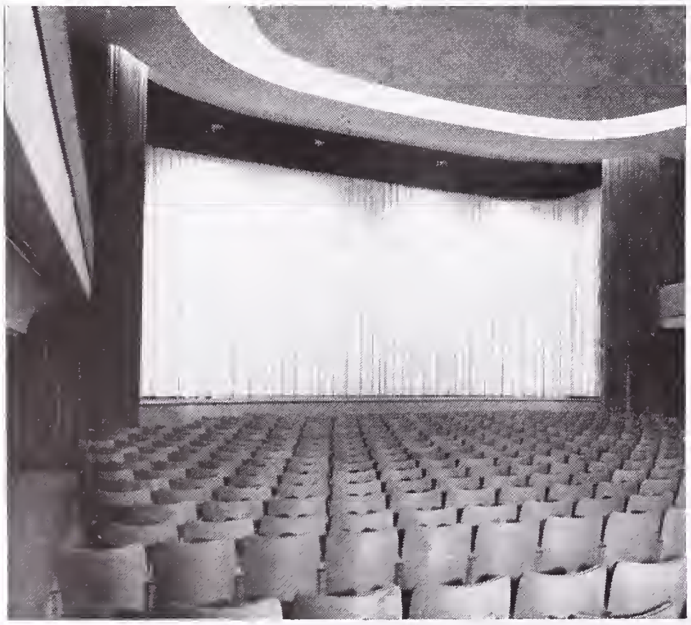


Applying modern western principles of construction and of motion picture theatre design, Tokyo's newest theatre, the Nikkatsu, is said to represent an expenditure of about a million dollars, including equipment. It is fully equipped for the new techniques, with a Westrex stereophonic sound system. The Nikkatsu, pictured above and below in two views of the auditorium, one of the front, and one of the foyer, seats 1,500. On the fourth floor is a club for businessmen.



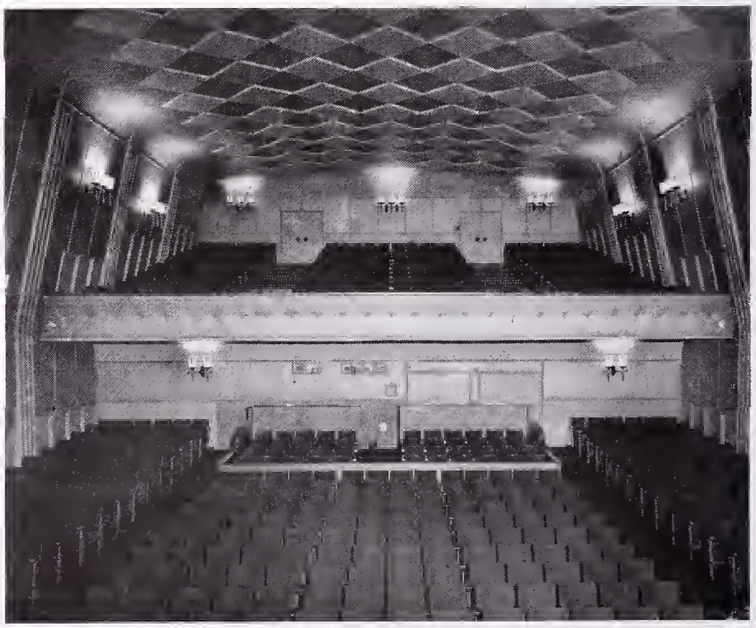


FILMPALAST THEATRE, Freiburg, Germany



Seating 967, the Filmpalast has a screen full width of stage.

DU MIDI THEATRE, Amsterdam, The Netherlands



The Midi is a new theatre, called typical of well-equipped Dutch film theatres. It seats 785.

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The High-Intensity Screen is a *seamless screen,* molded in one continuous piece over a reinforced cloth backing!

2 DOES NOT DISCOLOR

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MODEL 330
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EASY COMPLETE INSTALLATION

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BETTER... at $885

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Exhibitors Abroad Hail Wide-Screen

Westrex Engineer Observes Conditions Reflecting Progress of Theatres in India and Other Asian Regions.

By DR. JOHN G. FRAYNE

An opportunity to visit theatres throughout the major cities of the world, representing diverse races, languages, and cultures, and under a wide range of climatic conditions, was given the author on a recent round-the-world trip. One common denominator was the universal interest in American motion pictures, an interest which exceeds by far that shown for pictures produced by any other country.

Exhibitor reaction abroad to 3-D quite paralleled that in the United States—some favorable, some unfavorable. They cited "Kiss Me Kate," in the 3-D version as proof that the public would still go to see good 3-D pictures. There seemed to be no depression, generally speaking, in the motion picture theatre business. Houses seemed to be filled practically everywhere, new theatres were being built all over the Orient, many of them ornate. The local architects are, however, incorporating the latest ideas in acoustic treatment, the most modern indirect auditorium lighting is being installed, and provision is being made for the widest possible screens, as well as comfortable seating facilities. Air-conditioning—a vital necessity in the tropics—is gradually being incorporated in new theatres in those regions.

I had the opportunity of attending CinemaScope showings and found the reaction very favorable. Theatre managers with whom I talked attributed the success of these pictures, in part, to such technical features as the wider screen, excellent color and stereophonic sound.

In general, the recommended 2.55 screen ratio was maintained in spite of screen widths as small as 32 feet in some cases. Every CinemaScope house visited had surround speakers.

CinemaScope Over Wide Area

India had about ten installations. I attended openings at Colombo, Ceylon and Madras, India. In Hong Kong, Manila, Japan, Singapore, and Djakarta a number of theatres were so equipped. In European countries, such as Italy and France, the reception of CinemaScope pictures was very favorable. In England, CinemaScope installations were in evidence in the larger cities. At the time of my visit, PerspectaSound had for Tomorrow's **Flexibility...**

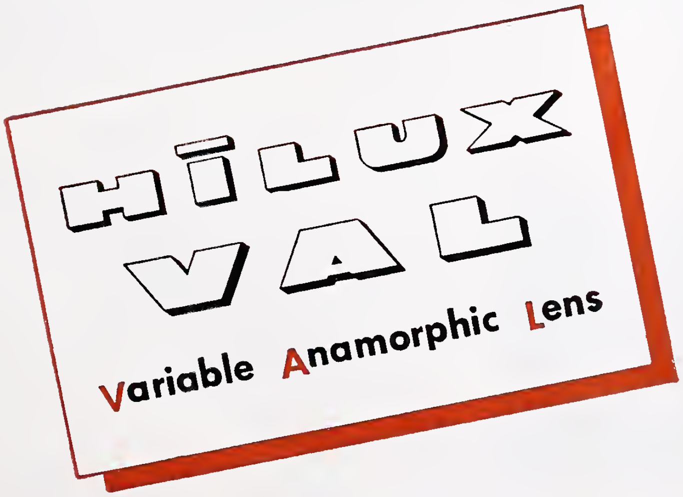
there is only **O**ne anamorphic...

the **HILUX-VAL**

Variable anamorphic lens

*I*nterchangeable—the only lens to fit *both* 2 25/32" and 4" lenses . . . at the *same* *L*ow price!

. . . plus the exclusive **D**ual **K**nob controls for *perfect* screen coverage



Price includes . . . support brackets, storage case, corrector lenses and cleaning brush . . . truly a *complete* package.

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Wherever Fine Optics are Important
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not reached the foreign theatres. There were indications, however, that a number of theatres would be equipped this year, beginning with the Loew's International group of 39 theatres.

The wide dissemination of technical information about current and proposed film projection techniques, and the high educational level of responsible officials in theatre supply companies, service organizations and theatre circuits was in evidence everywhere. Conversation with these people is just like with their counterparts in America, such as relative merits of anamorphic vs. wide screen, stereophonic vs. monaural sound, auditorium speakers vs. none, relative merits of American vs. Continental projectors. In effect, the technical groups in every country visited are wide awake and are completely up-to-date in their knowledge of the new equipments and techniques in the motion picture industry.

Progressive in Theatre Design

They are also very progressive in the design of new theatres, being somewhat ahead in this respect of their American colleagues. One new theatre in Manila employs acoustic design found in the United Nations Assembly Hall, and in Dublin we saw a theatre built specifically for CinemaScope.

In the Orient and India, printed titles are generally employed, while in Europe local dubbed versions are generally used. The English language versions are confined almost entirely to Great Britain and British Commonwealth countries and a few English speaking countries, such as Eire and a few metropolitan centers. In Singapore the author saw a projectionist following the dialogue with homemade lantern slides, a practice I am told is quite common in the more remote areas.

In Japan, where literacy is very high, printed titles are used almost exclusively in presentation of foreign films, even at the large theatres in such centers as Tokyo and Yokohama. The use of the "reader" to explain the story is now only found in the remote rural areas. The great majority of Japanese theatres appear to use imported American projection and sound equipment, and two American-owned companies supply complete theatre service throughout the country.

CinemaScope in Malaya

The Yurakuza theatre, owned by the Toho Motion Picture Company, is one of the prominent Tokyo houses. It has a seating capacity of 1800 and was the first theatre to be equipped for CinemaScope in Japan.

The Capitol theatre in Singapore, seating 1600, is the largest of the prominent Shaw circuit in Malaya. This theatre is equipped for CinemaScope, with a screen 48-feet wide.

The Cathay in Singapore, with a capacity of 1100, also has been converted to CinemaScope, having a 48-foot screen. This theatre has also been equipped by Westrex with a Perspecta Integrator. The Odeon, the newest theatre in Singapore, and pride of

Correct SCREEN LIGHTING FOR ONE, TWO OR MORE DIFFERENT TECHNIQUES ON THE SAME PROGRAM!

The unitized component design of

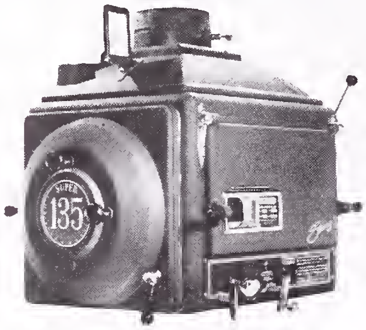
STRONG PROJECTION ARC LAMPS

permits the projectionist, in moments, to effect the simple changes necessary to attain the correct light requirement for any of the various techniques. A choice of four different carbon trims can be burned in a total of seven separate manners for any desired cost of operation, screen illumination, or burning time.

PERFECT LIGHT MAINTAINED WITHOUT MANUAL ADJUSTMENTS!

STRONG'S Exclusive Lightronic crater-positioning system automatically maintains correct arc-gap length and the position of the positive arc crater at the *EXACT* focal point of the reflector. Impartial foot-candle-meter tests prove the Strong "Super 135"

THE MOST POWERFUL OF ALL PROJECTION LAMPS!



The Infra-Ban Beam Cooler Unit diverts the heat rays away from the aperture, making possible a tremendous increase in usable light without a corresponding increase in heat at the aperture.

STRONG HEAVY-DUTY SELENIUM PLATE RECTIFIERS

Designed especially for continuous operation with CinemaScope, VistaVision, 3-D and all new screen presentation techniques.

Requires no attention or maintenance. Dependable operation even in damp climates.

90-135 Ampere High Power Rectifier for use with 11 mm regular carbons or 10mm "Hitex" carbons.
80-110 Ampere for use with 10 mm carbons.
70-90 Ampere for use with 9mm carbons.
65-75 Ampere for use with Suprex type carbons.
All models may be used with angular or coaxial trim lamps.

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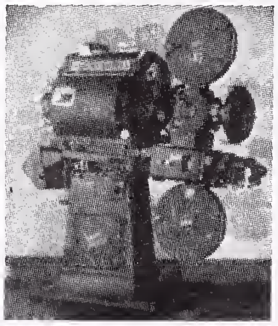

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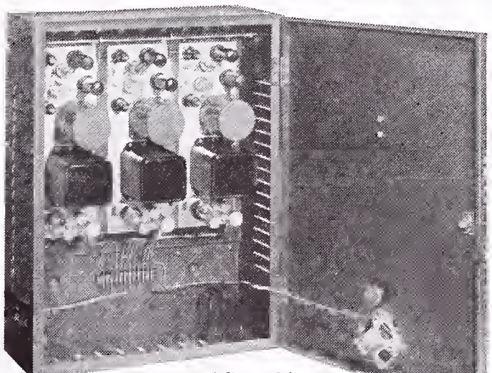
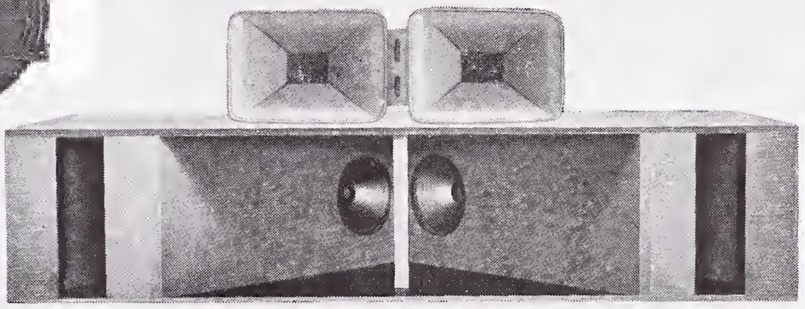
Cut your operating cost with RCA "ALL AMERICAN" theatre equipment —lower initial cost, lower maintenance, longer life!

RCA "All American" 35 mm. projector and sound unit.



RCA Amplifier with Exciter Lamp Supply and Monitor speaker.

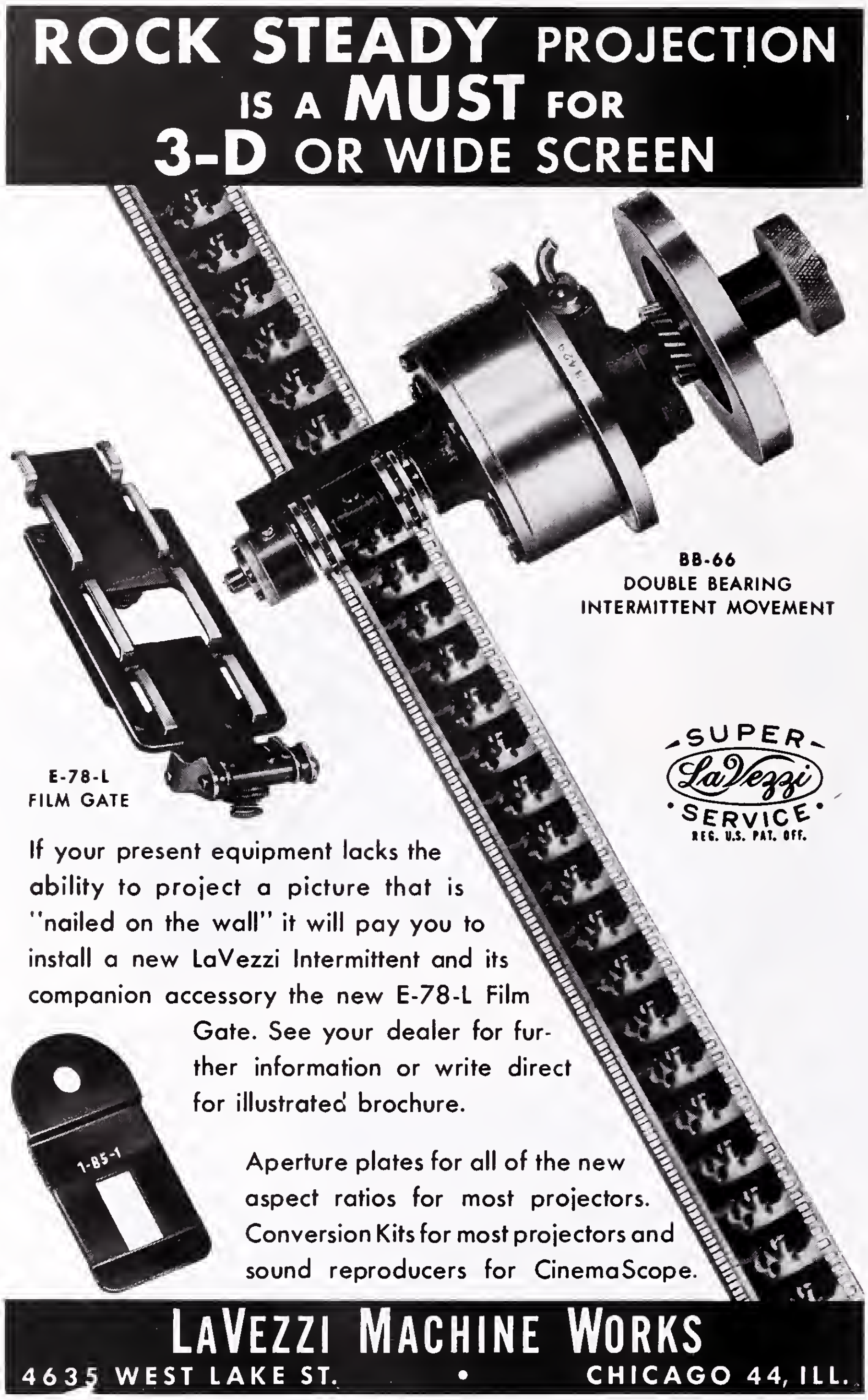


RCA "All American" speaker system — high and low frequency.

FOR EXPORT ONLY — the finest American-made professional theatre equipment ever designed for the world market! The new RCA "All American" line includes everything from arc lamps to lenses, sound projectors to stereophonic amplifiers. Full line of RCA-quality MATCHED ACCESSORIES. Before you buy another piece of equipment, see your RCA distributor or write to the address below for the full story on RCA "All American"!

RCA INTERNATIONAL DIVISION
RADIO CORPORATION of AMERICA
RCA BUILDING
30 ROCKEFELLER PLAZA, NEW YORK, N.Y., U.S.A

TMKS®



ROCK STEADY PROJECTION IS A MUST FOR 3-D OR WIDE SCREEN

BB-66
DOUBLE BEARING
INTERMITTENT MOVEMENT

E-78-L
FILM GATE

SUPER
LaVezzi
SERVICE
REG. U.S. PAT. OFF.

If your present equipment lacks the ability to project a picture that is "nailed on the wall" it will pay you to install a new LaVezzi Intermittent and its companion accessory the new E-78-L Film Gate. See your dealer for further information or write direct for illustrated brochure.

1-85-1

Aperture plates for all of the new aspect ratios for most projectors. Conversion Kits for most projectors and sound reproducers for CinemaScope.

LAVEZZI MACHINE WORKS
4635 WEST LAKE ST. • CHICAGO 44, ILL.

ST
STÜSSEL

CARL STÜSSEL
GMBH
Bielefeld, Lohkampstr. 19
GERMANY

THEATRE CHAIRS

Finest in comfort, materials and workmanship

the Cathay organization, was the first to install CinemaScope equipment in Malaya. It seats 1500.

Presentation of motion pictures in tropical regions is greatly influenced by climate and the social "caste system" prevailing in this part of the world. For example, in India and Ceylon weather conditions vary from very cool to very hot and humid, sometimes with the temperature reading 120°—without air-conditioning! The older theatres combat this condition with wide outside verandahs to keep the sun's rays directly off the building, and by providing large openings under the ceiling to permit the warm air to escape outside. In addition, the "punka" or ceiling fan is used to aid in the cooling of the theatre.

Real Bugs in the Eguipment!

Then there is the matter of about 300 inches of rain a year. Thus, in the monsoon season it is not uncommon to call the fire department to pump out the water in the first rows of the orchestra section. Other difficulties besetting the theatre owner come from the presence of cockroaches, termites, rats, mice, pigeons, etc. Sometimes some of them succeed in electrocuting themselves on the high-voltage power supply, resulting often in burned-out transformers and filter condensers. Some of them even eat out the paper loudspeaker cones, baffles and wiring insulation!

In certain areas the people become very restive in case of an interruption of the show and may vent their spleen by tearing up the seats and making a bonfire in the theatre. As a result, complete emergency amplifier systems are very common in these countries, and many theatres are equipped with three or four projectors to prevent a breakdown in the show.

Another characteristic of these theatres is the use of reserved seats for all except the lowest priced seats, and a break of as much as three-quarters of an hour between shows. This is done to prevent sitting through several performances.

U.S. Firm Marks 25th Year in Equipment Field

One of the earliest distributors of theatre equipment in the United States to make exporting a prominent interest of its business, the S. O. S. Cinema Supply Corporation of New York, recently celebrated the 25th anniversary of its founding by J. A. Tanney, who remains the active head of the organization.

Stocking a comprehensive line of equipment and supplies for theatres, some of which are of its own development, S. O. S. also carries apparatus for motion picture studios and 16mm applications. Much of the company's mail from all over the world brings requests for help in solving technical problems, and a staff of motion picture technicians is employed to answer these with suggestions for correction of the technical trouble.

Ballantyne

stereophonic sound

designed for any size theatre and for both magnetic or optical sound.

SX 400 Magnetic Reproducer

A compact easy to install mechanism. Simplicity is an outstanding feature of the design. Operates on ball bearings. Flutter free film speed is achieved through balanced stabilization methods using latest principles. Standard parts are used throughout.

4 "packaged" systems

Series 2000 for Medium Theatres

Designed so that the smaller theatre can have economical sound and still retain the high quality of larger systems. Wall mounted units save space in small projection booths. Complete system includes soundheads, pre-amplifiers, power amplifiers, booth monitors and stage speakers.

Series 3000 for Larger Theatres

Compact, plug-in type equipment that delivers ample power for the theatre in the less than 1200 seat bracket. Package includes all necessary equipment, magnetic soundheads, pre-amplifiers, booth monitor and stage speakers.

Series 6000 for Flagship Theatres

A system designed so that you get the very finest sound delivered to every corner of the theatre. System includes, soundheads, pre-amplifiers, power amplifiers, booth monitor and stage speakers.

Series 4452 for Drive-In Theatres

Supplied with magnetic soundheads, compact wall mounted pre-amplifiers and power supply. Easy to install and service.

NOTE: Each Series Package can be furnished with either Ballantyne "two-way" Horn Systems or Altec-Lansing "Voice of the Theatre Systems"

WRITE or CABLE for this complete Stereophonic and Optical Sound Catalog

Gives you all the information you need. Price list will be included with every catalog.

Ballantyne
THEATRE SOUND AND PROJECTION EQUIPMENT

EXPORT OFFICE: Streuber and La Chicotte, Inc.
250 W. 57th St., New York 19, N. Y.
Cable: "Kastreuber"

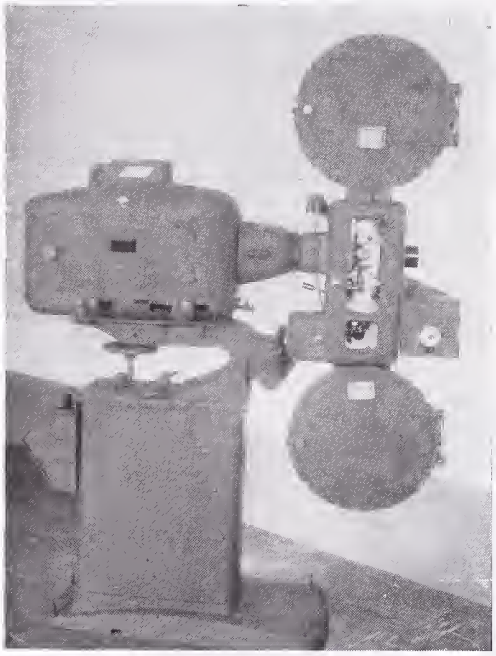
The Ballantyne Company

1712 Jackson Street
Omaha, Nebraska USA

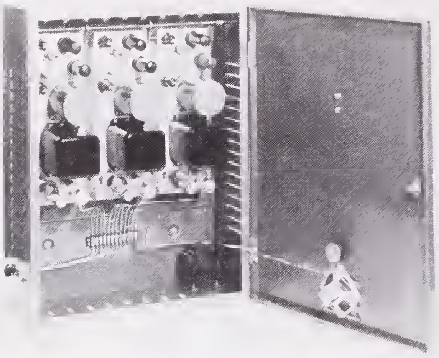
RCA Offers Projection And Sound Combination

Projection and sound equipment combining a projector and complete sound system especially for medium-sized and smaller theatres has been announced by the RCA International Division, New York. The "package" includes a projector with which an optical soundhead is integrated, amplifier rack with monitor, and a screen speaker system, all of RCA manufacture. For three-channel reproduction of an optical track, two more amplification systems and speakers can be added, and the necessary Perspecta-Sound Integrator can also be procured from RCA International.

By combining the sound unit with the projector, the necessity for aligning drive gears at the time of installation has been eliminated, it is pointed out, while the high-speed vertical drive shaft is also absent. Upper and lower sprockets, as well as the heavy-duty standard intermittent and barrel-type shutter, are driven by three standard heavy-duty gears. Each bearing, as well as the intermittent oil reservoir, is fed by its individual oil pipe, each with a separate oil cup, and all of the cups are centrally located outside the projector housing.


RCA "All-American" Sound Projector.

There is an additional flywheel on the main drive shaft of the projector, and this driven flywheel has a safety device in the form of a clutch which protects the projector mechanism should accidental binding occur due to defective film or some other cause.


RCA "All American" amplifier, cabinet shown open.

A barrel-type shutter with centrifugally operated automatic fire shutter fins is located in the narrowest portion of the arc light beam to insure maximum transmission of light to the picture aperture. The manufacturer states that no field adjustments are necessary to eliminate flicker or travel ghost. A separate framing light is provided to facilitate framing.

The sound system cabinet houses a 25-watt amplifier which uses standard heavy-duty components throughout and is hinge-mounted for easy servicing. Space is provided within the cabinet for the addition of extra units to increase power or for emergency. The stage speaker volume con-

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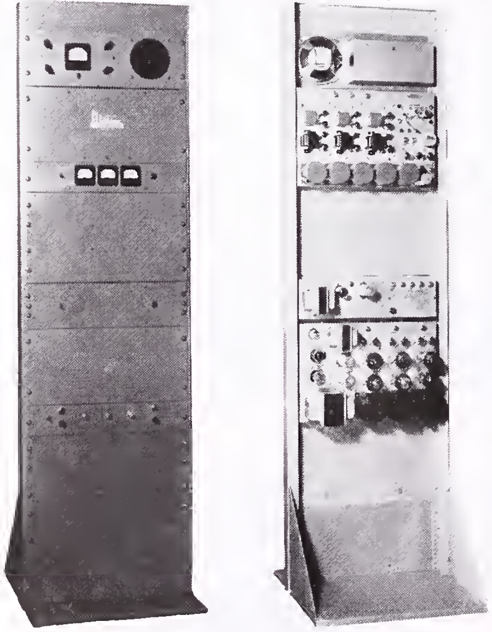


STELMA, INC.

A NEW NAME IN THE MOTION PICTURE INDUSTRY

INTRODUCES ITS NEW TRIPLE CHANNEL STEREOPHONIC AMPLIFIER SYSTEM

(Illustrated at the Left)

STELMA'S extensive experience in building some of the best military communication equipment contributes heavily to the exceptional performance and reliability of its new "package-type" stereo amplifier system. Designed for low-cost installation in theatres not presently equipped for stereophonic sound reproduction, it incorporates all necessary switching and control facilities. It includes STELMA'S PERSPECTA SOUND INTEGRATOR and a newly developed triple-channel power amplifier on a single chassis capable of delivering 25 watts of audio power per channel to standard stereo stage loudspeaker systems.

Rack space is allowed for magnetic preamplifiers, relay changeovers and fourth track "surround" speaker control and amplifier equipment. Auxiliary equipment of this kind, including "penthouse" magnetic soundheads, can be supplied with STELMA package systems on special order; inquiries are solicited.

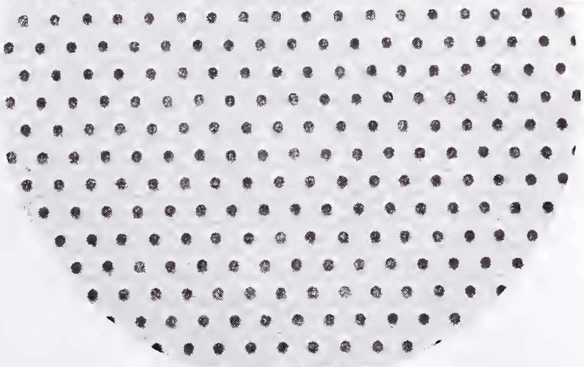
STELMA, INCORPORATED
DESIGNERS AND MANUFACTURERS OF QUALITY MOTION PICTURE SOUND EQUIPMENT
389 LUDLOW STREET, STAMFORD, CONN., U. S. A.
TEL.: STAMFORD 4-7561 • CABLE: STELCONN

STELMA'S engineering and production efficiency mean lower cost to you

The Screen with a Future —— and a Present too!

WILLIAMS ALL-PURPOSE SILVER SCREENS

The photo above shows a Williams All-Purpose Silver Screen in the Palace Theatre of Akron, Ohio. The fifty-foot screen was installed over a year ago and today it still supplies sharp definition in every projection method.



ACTUAL PHOTO

The doughnut-shaped indentation, scientifically measured and exactly surrounding every perforation, plus the clean, even silver finish of Williams screens, supplies clear, sharp pictures and uniform distribution of light for all viewing angles.

for

CINEMASCOPE • VISTAVISION
WIDE SCREEN • 2-D AND 3-D

No seams to mar the picture since the entire screen is welded into one piece.

Solid-plastic construction makes the screen extremely tough, tear-proof and flexible.

The exclusive infra-red baking process insures screens of long life and durability.

USED BY LEADING CIRCUITS EVERYWHERE, WITH OVER ONE HUNDRED SUPPLIED FOR THE STANLEY WARNER CHAIN.

WILLIAMS SCREEN CO.

Originators of all-plastic vinyl screens

1674 SUMMIT LAKE BOULEVARD
AKRON 7, OHIO

trol is mounted on the amplifier chassis and an extension rod is provided so that the volume control can be operated from either projector position.

High Amperage Now Used with Mirror Lamps

With many theatres projecting standard as well as anamorphic prints at largest feasible width, and with wide-screen presentation steadily increasing at drive-ins, the "Super-135" reflector lamp manufactured by the Strong Electric Company, Toledo, Ohio, is being operated in many of its installations at its full capacity of 135 amperes. The lamp is designed for this high current, with the use of the National Carbon Company's 10mm "Hitex" or a positive carbon of similar rating.

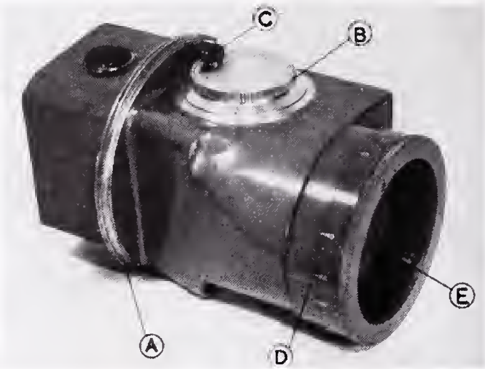
The Strong "Super-135" is equipped with a heat-deflecting system to reduce heat on the film at the aperture. The light is deflected back into the lamphouse, from which the heat is withdrawn by a mechanically induced air flow up through the stack. A stream of air is also directed above the arc to stabilize it and carry soot away from the mirror. Each carbon is advanced by a separate motor under electronic control for maintenance of the positive arc crater at the proper focal point of the reflector.

B. O. P. E. Adopts Prismatic Expander Lens Exclusively

A variable prismatic type anamorphic attachment, developed by the British optical firm of Taylor, Taylor & Hobson, has been included in the line of theatre equipment offered by G.B.-Kalee, Ltd., of London. British Optical & Precision Engineers, Ltd., of which G.B.-Kalee is a component, has announced that its entire production of fixed anamorphic lenses is being switched to the new type, called the "Varamorph."

The new lens expands in any squeeze ratio which producers may adopt between 1.3/1 and 2/1. It covers picture ratio from the CinemaScope standard of 2.55/1, VistaVision 2/1, and downwards to 1.78/1 with standard aperture plate.

A limited number of anamorphic lenses with fixed 2/1 expanding ratio is being imported by G.B.-Kalee, Ltd., to meet urgent requirements pending the commencement of deliveries of the "Varamorph."

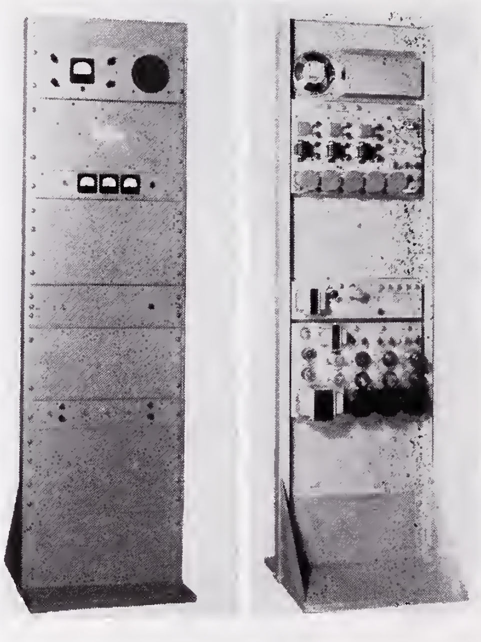


The "Varamorph" anamarphic attachment, with mounting flange at "A", adjustment knab at "B", setting screw at "C", and expansion ratio calibration at "E".

Sound System Unified for Magnetic or Optical Pickup

A "package-type" stereophonic sound amplifier system for theatres not now equipped for multiple-channel sound, plus a Stelma PerspectaSound Integrator and all necessary system switching, monitoring metering and volume control facilities, factory-wired and tested, is available from Stelma, Inc., Stamford, Conn., according to a company announcement.

Switching facilities, it is pointed out, accommodate magnetic pickup equipment, and rack space is allowed for magnetic pre-amplifiers, changeover relays, and fourth-track auditorium speaker control and amplifier equipment. Auxiliary equipment of the latter kind, including penthouse magnetic reproducers, can also be supplied, the announcement states, on special order.



Stelma Integrator and amplifier rack shown in front and rear view. Rack space is pravided far magnetic pre-amplifiers, changeaver relays and auditarium speaker amplification.

The triple-channel power amplifier works directly from the PerspectaSound Integrator (or from magnetic pre-amplifiers) to provide three stereophonic sound channels suitable for feeding any standard stereophonic installation of screen speaker systems. Each channel is rated to deliver 25 watts of audio power at less than 2% distortion. The three power amplifier channels, and their common heavy-duty power components, are mounted on a single chassis.

Bodde
SCREEN COMPANY
announces
PRICE REDUCTIONS
in their World Famous
Truly Seamless **Screens**
'Tops' in Quality
- ★ Here's good news!
- ★ Bodde Seamless aluminum or matte white cast-plastic screens now competitively priced
- ★ No welded seams
- ★ No streaks
- ★ Hard aluminum surface does not mar when touched or cleaned, and truly washable
- ★ "New" screen brightness LASTS!
- ★ Plus double-weight screen for added strength
- ★ Three gain factors to choose from

See your Local Supply Dealer (or contact us direct for further information)
THE BODDE SCREEN COMPANY
8829 VENICE BOULEVARD • LOS ANGELES 34, CALIFORNIA

The Fastest Projection Lens Ever Made!

VIDOSCOPE

f1.5

SUPER-KIPTAR-S

THEY SAID IT COULDN'T BE DONE! Yet here it is! The revolutionary Super-Kiptar-S f/1.5! . . . a daring, gigantic stride forward! . . . an utterly new experience in screen projection! Never before has a product enjoyed such clarity, brilliance and illumination! And not for years to come will the performance of this pioneering lens be equalled!

VIDOSCOPE PROJECTION LENSES . . . for every projection need!

WALTER FUTTER, 625 MADISON AVE., NEW YORK 22, N. Y.

Stereophonic Components Grouped According to Need

Stereophonic sound equipment with components in four combinations, each providing a "packaged" system for the size and type of theatre for which it is designed, has been brought out by The Ballantyne Company, Omaha, Neb. The system for the smaller theatres has wall mounted amplifier and control units to save space. That for larger theatres has plug-in type components and is rated for auditoriums seating over 1200.

Additionally, there is one for large theatres of the highest operating standards, and yet another for drive-ins. A catalog describing and picturing all of the systems is available from the manufacturer, or from their export agents, Streuber and LaChicotte, New York.

Lavezzi Adds Projector Parts for New Techniques

One of the oldest manufacturers of precision-made projector parts in the United States, the Lavezzi Machine Works, Chicago, has added to its line special aperture plates for all picture proportions and anamorphic prints which have become needed in consequence of wide-screen technique. It now also manufactures sprocket wheels with narrow-gauge sprockets for CinemaScope prints.

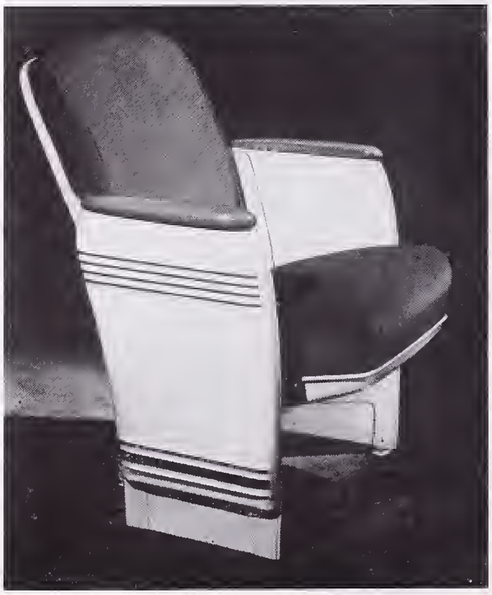
Westrex Managers in U. S. for Conference

E. S. Gregg, president of Westrex, who is shown explaining multi-channel amplifier equipment which is part of sound apparatus for theatres recently developed by Westrex. Pictured (left to right) are J. A. Todd, recording manager in England; J. Cuevas, Brazil; J. Y. Abe, director for the Orient; P. Amourgis, manager for Near East; R. Senechal, head of recording in France-Belgium; M. Sorms, II, manager for the Caribbean; behind, R. J. Hortis (rear), Argentina; W. E. Kollmyer, Australia; K. Kagara, recording engineer in the Orient; O. J. Forest, Trinidad; W. De Mello, Cuba; Mr. Gregg, and C. Adlerstrahle, manager for Scandinavia.

Fluorescent Letters Available For Attraction Advertising

Plastic letters made fluorescent by the Neviol process developed in Holland have been added to the line of interchangeable attraction advertising letters manufactured by Wagner Sign Service, Chicago. Designed for Wagner back-lighted panels, with wind-proof mounting, the letters glow brilliantly in front of a panel of cobalt glass illuminated by lamps which emit ultra-violet light. They are available in a number of colors, including red, green and blue. Similar colors are available also in the regular translucent plastic letters for Wagner attraction advertising panels.

THEATRE CHAIR IN 32 TYPES



Auditorium chair of the "Universal" line manufactured by the Ideal Seating Company, Grand Rapids, Mich., which embraces variations in the basic model pictured above allowing 43 different combinations, including a choice of self-rising or retracing seats. All models are of steel construction throughout and have cushions locked in place without use of a tool. Seat cushions are of coil spring construction, and backs extend down to cover the cushion when the seat is upright.

THE NEW
ULTRA WHITE
HI-LITE SCREEN
100% VINYL PLAS-TEC—MOLD AND FLAME PROOF
Used Exclusively at RADIO CITY MUSIC HALL for all Showings — VISTAVISION, CINEMASCOPE, WIDE SCREEN, ETC.—
AND THE NEW
"SILVERLITE"
ALL PURPOSE SEAMLESS SILVER SCREEN—
THEATRE SCREENS WITH A WORLD-WIDE REPUTATION
SINCE 1927
For Full Information—See Your Dealer or Write
VOCALITE SCREEN CORPORATION
ROOSEVELT, N. Y., U. S. A.
PROSCENIUM AT RADIO CITY MUSIC HALL NEW YORK CITY

Any way you look at it...
2-D
CinemaScope
VistaVision

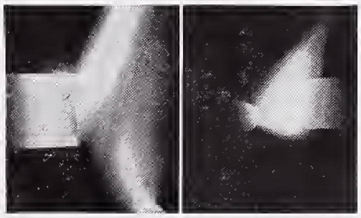
NATIONAL CARBONS
TRADE-MARK

Are the best ever made!

Whatever projection techniques you use, the present line of "National" carbons is the finest ever offered — by ourselves or any other manufacturer.

Not only do they excel in brilliance, color-balance and uniformity, but they give you all these features at the lowest cost per unit of light and inch of carbon consumed!

Such a small part of operating expense . . . such a *big* part of picture quality —"National" carbons always do their part in giving *you* full value for every dollar . . . your *patrons* full value for each admission.



THE PICTURE IS LIGHT...
GIVE IT ALL YOU CAN
with "NATIONAL" CARBONS

The term "National" is a trade-mark of Union Carbide and Carbon Corporation

CARBON PRODUCTS DEPARTMENT · UNION CARBIDE INTERNATIONAL COMPANY

A Division of Union Carbide and Carbon Corporation • 30 East 42nd Street, New York 17, N. Y., U. S. A.

Cable Address: UNICARBIDE, New York

World Market
BUYERS INDEX

A Classified Directory of Manufacturers who are leading sources of motion picture equipment & supplies supplemented by a list of U. S. Equipment Export Distributors.

Acoustic Materials

The Celotex Co., 120 S. LaSalle St., Chicago, Ill.

Johns-Manville Corp., 22 E. 40th St., New York, N. Y.

Owens-Corning Fiberglass Corp., 16 E. 56th St., New York 22, N. Y.; CABLE: Fiberglas.

United States Gypsum Co., 300 W. Adams St., Chicago, Ill.

Air-Conditioning and Ventilating Equipment

Carrier Corp., 310 S. Geddes St., Syracuse, N. Y.; CABLE: Caricor. EXPORT: Carrier International Division, 385 Madison Ave., New York 17. N. Y.

Chelsea Fan & Blower Co., 639 South Ave., Plainfield, N. J. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Chrysler Corp., Export Division. P. O. Box 1688, Detroit 31, Mich.; CABLE: Chedco.

Ilg Electric Ventilating Co., 2850 N. Pulaski Rd., Chicago 41, Ill.; CABLE: Ilgco.

National Engineering & Manufacturing Co., 519 Wyandotte St., Kansas City 6, Mo. EXPORT: Allied Manufacturer's Export Co., 1100 S. McComas Ave., Wichita, Kan.

The Trane Co., 206 Cameron Ave., La Crosse, Wis.

Typhoon Air Conditioning Co., Inc., 794 Union St., Brooklyn 15, N. Y.

United States Air Conditioning Corp., 3310 Como Ave., S.E., Minneapolis, Minn.

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.

York Corp., Roosevelt Ave., York, Pa.

Attraction Advertising and Exploitation Equipment

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.; CABLE: Adlerco. (Changeable letter lighted signs). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Associated T. & R. Co., 354 W. 44th St., New York 36, N. Y. (box office plastic admission signs).

International Register Co., 2622 W. Washington Ave., Chicago 12, Ill.; CABLE: Register, Chicago (cutout machine). EXPORT: Rocke International Corp., 13 E. 10th St., New York, N. Y.

Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee, Wis. (marquees).

Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif., (changeable letter lighted signs, poster frames). **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.**

Time-O-Matic Co., 1106 Bahls St., Danville, Ill. (time switches). EXPORT AGENT: W. R. Magnus, Inc., 188 West Randolph Bldg., Suite 1909, Chicago, Ill.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago, Ill. (changeable letter signs). EXPORT: NORPAT SALES, 113 West 42nd St., New York 19, N. Y.; CABLE: Norpacrest. See pages 46 and 47.

Auditorium Seating, Upholstery & Supplies

American Seating Co., 9th & Broadway, Grand Rapids, Mich. (chairs). **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE Nathesupply.**

Chicago Expansion Bolt Co., 1338 West Concord Place, Chicago 22, Ill. (anchors for chairs). EXPORT: Brownell International, P. O. Box 374, Arlington Heights, Ill.

Chicopee Manufacturing Corp., 40 Worth St., New York 7, N. Y. (fabric).

Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y. (fabric).

Griggs Equipment Co., Kroehler Div., Box 630, Belton, Tex. **EXPORT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radiointer.**

Hewitt-Robins, Inc., Buffalo 5, N. Y. (foam rubber cushions).

Heywood-Wakefield Co., Gardner, Mass. (chairs).

IDEAL SEATING CO., Grand Rapids, Mich. (chairs). EXPORT: W. G. PREDDEY, 187 Golden Gate, San Francisco, Calif.; CINEMATOGRAPH INTERNATIONAL, INC.. 630 Ninth Ave., New York, N. Y. See page 66.

CARL STUESSEL GmbH, Bielefeld, Germany. See page 56.

International Seat Corp., Union City. Ind. (chairs). **EXPORT: NORPAT SALES, INC., 113 West 42nd St., New York, N. Y.; CABLE: Norpacrest. See page 70.**

Irwin Seating Co., Waters Bldg., Grand Rapids, Mich. (chairs). EXPORT: Jack Benjamin, 346 W. 44th St., New York, N. Y.

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England (chairs).

Southern Desk Co., Drawer 30, Hickory, N. C. (chairs). EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastauber.

Black Light Paints and Lighting Equipment

Black Light Products, 67 E. Lake St., Chicago 1, Ill.; CABLE: Blacklight.

Lawter Chemicals, Inc., 3550 W. Touhy Ave., Chicago 45, Ill.

Stroblite Co., 35 West 52nd St., New York 19, N. Y.

Switzer Brothers, Inc., 4732 St. Clair Ave.. Cleveland 3. Ohio.

Carbons for Projection

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Rinsdroff Werke, Mehlem Rhein, Germany. U.S.A. Address: Helios Bio Carbons, Inc., 122 Washington St., Bloomfield, N. J.

Societe Le Carbone-Lorraine, Pagny, France. U.S.A. ADDRESS: Carbons, Inc., 400 Myrtle Ave., Boonton, N. J.

Ship Carbon Co. of Great Britain, Ltd., 60-66 Wardour St., London, W. 1, England.

UNION CARBIDE INTERNATIONAL CO., A Division of Union Carbide & Carbon Corp., 30 East 42nd St., New York 17, N. Y. CABLE: Unicarbide, New York. See page 63.

Carbon Savers

Best Devices Co., 10921 Briggs Rd., Cleveland, Ohio.

End-Gripper Co., 1224 Homedale, N.W., Canton 8, Ohio.

NORPAT SALES, Inc., 113 West 42nd St., New York 19, N. Y.; CABLE: Norpacrest.

Hal I. Huff Manufacturing Corp., 659 West Jefferson Blvd., Los Angeles 7, Calif.

Payne Products Co., 2450 Stadium Blvd., Ann Arbor, Mich. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

Carpeting—

See Floor Coverings

Cleaning & Maintenance Equipment & Supplies

Bruer Electric Manufacturing Co., 5100 Ravenswood Avenue, Chicago 40, Ill. (vacuum cleaners). EXPORT: O. O. Mallegg, 400 W. Madison St., Chicago.

Dayton Safety Ladder Co., 2337 Gilbert Ave., Dayton, Ohio. (ladders).

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul 1, Minn. (vacuum cleaners). EXPORT M. Correa & Son, 838 W. Hubbard, Chicago, Ill.

National Super Service Co., 1946 N. 13th St., Toledo, Ohio (vacuum cleaners).

Patent Scaffolding Co., The, Inc., 38-21 12th St., Long Island City, N. Y. (ladders).

Pullman Vacuum Cleaner Corp., 33 Allerton St., Boston 19, Mass. (vacuum cleaners).

Rustain Products, Inc., 240 East 152nd St., New York, N. Y. (stain remover).

Spencer Turbine Co., Hartford, Conn. (vacuum cleaners).

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Crowd Control Equipment

Apex Brass & Bronze Works, Inc., 116 Walker St., New York 13, N. Y.

Hupp Metal Works Co., 1123 Broadway, New York, N. Y.

Lawrence Metal Products, Inc., 79 Walker St., New York, N. Y.

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Curtain Controls and Tracks

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. EXPORT AGENT: Fernando Mier, 220 West 42nd St., New York City.

J. R. Clancy, Inc., Syracuse, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

R. L. Grosh & Sons, 4112 Sunset Blvd., Hollywood 29, Calif.

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Vallen, Inc., 225 Bluff Street, Akron 4. Ohio. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.; CABLE: Nathesupply. RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; RADIO ADDRESS: Radiointer.**

Joseph Vasconcellos, Inc., 27-22 Jackson Ave., Long Island City, N. Y.

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Drive-In Playground Equipment

American Playground Devices, Anderson, Ind.

King Amusement Co., Mt. Clemens, Mich.

Miniature Train Co., Renssealer, Ind.

Miracle Whirl Sales Co., Box 275, Grinnell, Ia.

Pedal Plane Manufacturing Co., South Beloit, Wis.

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Drive-In Screen Paint, Facing

Drive-In Theatre Manufacturing Co., Inc., 505 W. 9th St., Kansas City, Mo.

Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (aluminum screen panels).

RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y.

Tropical Paint & Oil Co., 1148-1246 W. 70th St., Cleveland, Ohio. (screen paint).

VOCALITE SCREEN CORP., Roosevelt, N. Y. EXPORT: STREUBER & LACHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber.

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Drive-In Speakers

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LACHICOTTE, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber.

Century Projector Corp., 729 Seventh Ave., New York 20, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Drive-In Theatre Manufacturing Co., 505 West 9th St., Kansas City, Mo.

Eprad, 1206 Cherry St., Toledo 4, Ohio.

First-American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.

Minneapolis Speaker Reconing Co., 2312 Cedar Ave., S., Minneapolis 14, Minn. (speaker reconing).

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.

Theatre Specialties, Inc., 1615 Cordova St., Los Angeles, Calif.

Utah Radio Products Co., Inc., 1123 East Franklin St., Huntington, Ind. (dual cones).

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. CABLE: Westrex, N. Y.

Whitney-Blake Company, New Haven, Conn. (speaker system underground cable). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

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Electric Power Plants

Ansaldo S. A., Via Dante 16, Milan, Italy.

Fairbanks, Morse & Co., 600 S. Michigan Ave., Chicago, Ill.

D. W. Onan & Sons, Inc., 2515 University Ave., S. E., Minneapolis 10, Minn.

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Fabrics for Stage and General Decoration

Chicopee Manufacturing Corp. of Georgia, 40 Worth St., New York 13, N. Y.; CABLE: Chicopee, New York.

J. R. Clancy, Inc., Syracuse, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.; CABLE: Goodall, New York.

Knoxville Scenic Studios, Inc., Box 1029, Maryville Pike, Knoxville, Tenn.

Thortel Fireproof Fabrics, Inc., 101 Park Ave., New York 17, N. Y. CABLE: Thortel.

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Fire Preventives

American LaFrance & Foamite Industries, 100 East LaFrance St., Elmira, N. Y.

The General Detroit Corp., 22 Worth St., New York 13, N. Y.

Neva Burn Products Corp., 17 W. 60th St., New York, N. Y. (flameproofing chemical).

New York Flameproofing Co., 115 Christopher St., New York 14, N. Y. (flameproofing chemical).

NORPAT SALES, INC., 113 West 42nd St., New York 36, N. Y.

Pyrene Manufacturing Co., 560 Belmont Ave., Newark 8, N. J. (fire extinguishers). EXPORT: G. R. LeCerff, 10 Empire St., Newark 5, N. J.

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Floor Coverings

Armstrong Cork Co., Lancaster, Pa. (composition).

Fremont Rubber Co., Fremont, Ohio (composition).

Sidney Brumenthal & Co., 1 Park Ave., New York City (Loma-Loom laytex-back carpet).

A. & M. Karagheusian, Inc., 295 Fifth Ave., New York 16, N. Y. (carpeting).

NORPAT SALES, INC., 113 West 42nd St., New York 36, N. Y.

Alexander Smith-C. H. Masland, 295 Fifth Ave., New York, N. Y. (carpeting).

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Hearing Aids, Group

Audivox, Inc., 123 Worcester St., Boston, Mass. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIV., 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.

Telesonic Theatrephone Corp., 3 East 48th St., New York 17, N. Y.; CABLE: Charlehman, New York.

Trimm, Inc., 400 W. Lake St., Libertyville, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

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Lighting Equipment

Adams Lighting, Inc., 48 W. 27th Street, New York 1. N. Y. (fixtures); CABLE: Adliting. **EXPORT: NORPAT SALES, 113 West 42nd St., New York 36, N. Y.; CABLE: Norpacrest.**

General Electric Co., Nela Park, East Cleveland, Ohio (lamps). EXPORT: 570 Lexington Ave., New York, N. Y.

Kliegl Bros., 321 West 50th St., New York, N. Y. (dimmers).

Lamplighter Products Co., 95 Atlantic Avenue, Brooklyn 2, N. Y. (emergency).

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Sola Electric Co., 4633 W. 16th St., Chicago 50, Ill. (transformers); CABLE: Solec.

Superior Electric Co., Bristol, Conn. (dimmers); CABLE: Superlek.

Sylvania Electric Products, Inc., 1740 Broadway, New York 19, N. Y. (lamps); CABLE: Hysylvania.

Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (fixtures).

Ward Leonard Electric Co., 31 South St., Mt. Vernon, N. Y. (dimmers). EXPORT: Ad. Auriema, Inc., 89 Broad St., New York, N. Y.

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y. (lamps).

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Lobby Mats

American Mat Corp., 2019 Adams St., Toledo, Ohio.

Perfo Mat & Rubber Co., Inc., 281 Fifth Ave., New York 16, N. Y.

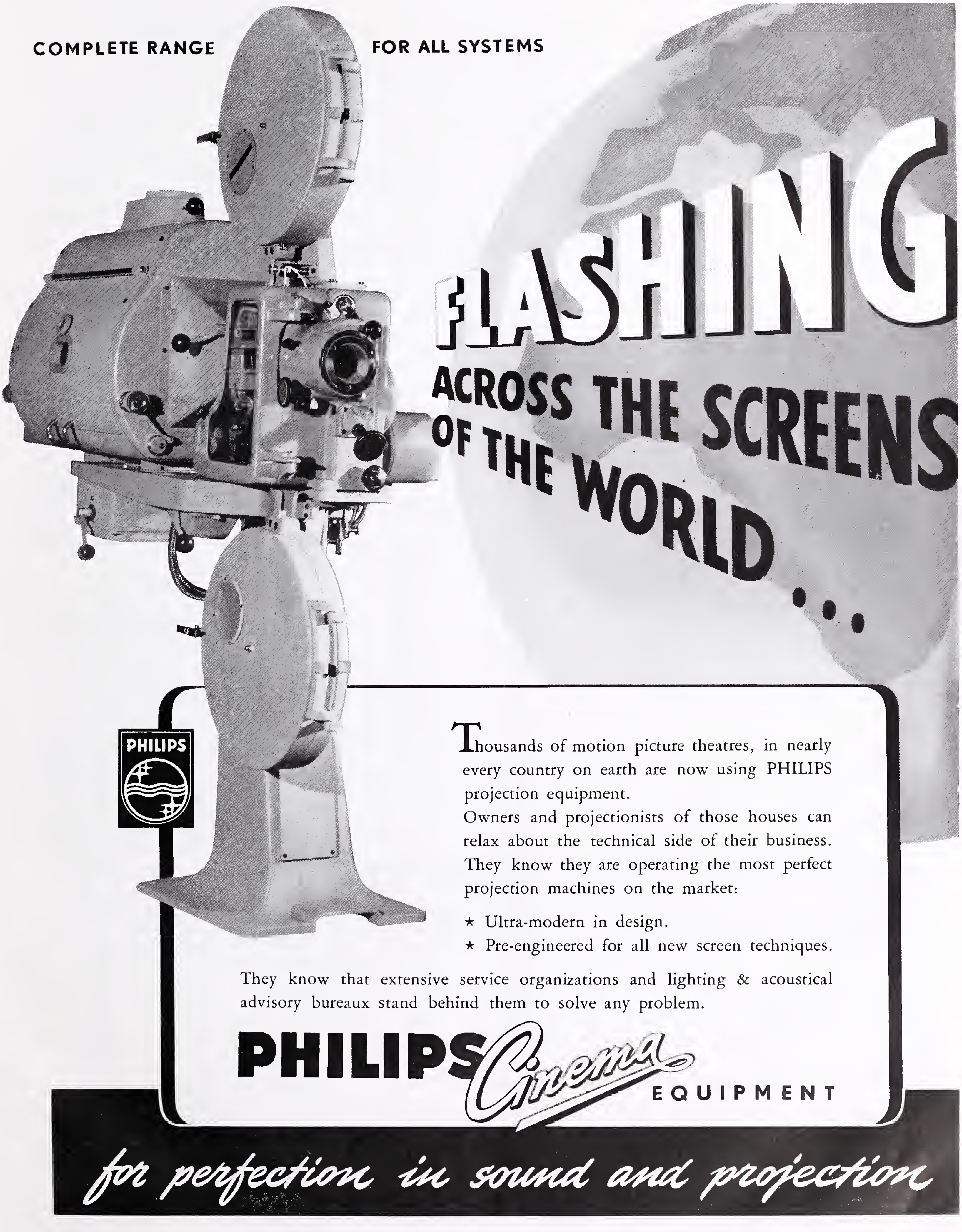
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Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.

RCS Studios, 123 N. Wacker Dr., Chicago 5, Ill.

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Projection Accessories

Essannay Electric Manufacturing Co., 1438 North Clark St., Chicago 10, Ill. (changeovers). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Goldberg Brothers, 3500 Walnut St., Denver, Colo. (film cabinets, reels, rewinders). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Golde Manufacturing CCo., 4888 N. Clark St., Chicago 40, Ill. (changeovers, rewinders).

Griswold Machine Works, 412 Main St., Port Jefferson, N. Y. (splicers). EXPORT: Neumade Products Corp., 330 W. 42nd St., New York, N. Y.

Hollywood Film Co., 946 Seward St., Hollywood, Calif. (film rewinders).

Jefrona Laboratories, 1007 S. Salina St., Syracuse, N. Y. (film cement and cleaning equipment); CABLE: Jefrona. EXPORT: Camera Equipment Co., 1600 Broadway, New York, N. Y.

Lake Products Co., 6576 Oleatha Ave., St. Louis, Mo. (film cement).

Neumade Products Corp., 330 West 42nd St., New York 18, N. Y. (film cabinets, splicers, rewind tables, etc.); CABLE: Neumadecor, New York. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Paromel Electronic Corp., 2040 W. North Ave., Chicago, Ill.

Prestoseal Manufacturing Corp., 37-27 33rd St., Long Island City, N. Y. (splicers).

Wenzel Projector Co., 2509 S. State St., Chicago, Ill.

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Projection Current Rectification Equipment

AMERICAN SELECTIFIER DIV., NORPAT SALES, INC., 113 W. 42nd St., New York 36, N. Y. See page 70.

C. S. Ashcraft Manufacturing Co., 36-32 Thirty-eighth St., Long Island City, N. Y. (rectifiers). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. (motor-generators). EXPORT AGENT: FERNANDO MIER, 220 W. 42nd St., New York City.

BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr. (rectifiers). EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

Century Electric Co., 1806 Pine St., St. Louis, Mo. (motor generators). **EXPORT AGENT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radiointer.**

Cinematic Corp., 122 Washington St., Bloomfield, N. J. (motor-generators, rectifiers and rectifier tubes).

Electric Specialty Co., 211 South St., Stamford, Conn. (motor generators). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

G. B-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England.

Garver Electric Co., Union City, Ind. (rectifiers). **EXPORT: Streuber & La Chicotte, Inc., 25 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.**

Gordos Corp., 86 Shipman St., Newark 2, N. J. rectifier tubes). **EXPORT: BIZZELLE CINEMA SUPPLY CORP., 420 W. 45th St., New York 19, N. Y. See page 46.**

Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio. (motor-generators). **EXPORT: NATIONAL THEATRE SUPPLY: 92 Gold St., New York 7, N. Y. CABLE: Nathesupply.**

Imperial Electric Co., 64 Ira Ave., Akron, Ohio (motor-generators); CABLE: Impelectro.

Kneisley Electric Co., Toledo, Ohio (rectifiers); CABLE: Kelco.

McColpin-Christie Corp., Ltd., 3410 W. 67th St., Los Angeles 43, Calif. (rectifiers); CABLE Colchris. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (motor generators). EXPORT: Frazar & Hansen. Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U.S.A.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J. (rectifiers). CABLE: Jerobin.

STRONG ELECTRIC CO., 87 City Park Ave., Toledo, Ohio (rectifiers). See page 54.

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Projection Lamps

C. S. Ashcraft Manufacturing Corp., 36-32 Thirty-eighth St., Long Island City, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y.; CABLE Kastreuber.

G. B-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England.

J. E. McAuley Manufacturing Co., 554 West Adams St., Chicago, Ill. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

PHILIPS INDUSTRIES, ELA DIV., Einhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio: CABLE: Stronglamp. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesuply. See page 54.

All of above firms manufacture carbon arc lamps. The following make filament lamps for projection:

General Electric Co., Nela Park, East Cleveland, Ohio. EXPORT: 570 Lexington Ave., New York, N. Y.

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.

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Projection Lenses

BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr. EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

Bausch & Lomb Optical Company, 679 St. Paul St., Rochester, N. Y.; CABLE: Bauschlomb. **EXPORT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y.; CABLE: Kastreuber; WESTREX CORP., 111 Eighth Ave., New York, N. Y.: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.; CABLE: Nathesupply.**

Cinematic Corp., 122 Washington St., Bloomfield, N. J.

S. A. Galioleo, Via Carlo Bini, 44, Florence, Italy.

General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.

ISCO OPTISCHE WERKE GMBH, Gottingen, Germany. For U. S.: WALTER FUTTER, 625 Madison Ave., New York 22, N. Y. See pages 61 and 69.

National Screen Service Co., 630 Ninth Ave., New York City (anamorphic only).

NORPAT, INC., 113 West 42nd St., New York City (picture centering adapter).

Pacific Optical Corp., 5965 West 98th St., Los Angeles, Calif. (adjustable focal length).

Kollmorgen Optical Co., 2 Franklin Ave., Brooklyn 11, N. Y.; CABLE: Kollmorgen. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.**

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

PROJECTION OPTICS COMPANY, INC., 330 Lyell Ave., Rochester 6, New York. CABLE: Pro-Jax. DISTRIBUTOR: Raytone Screen Corp., 165 Clermont Ave., Brooklyn, N. Y. See page 53.

J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J. See page 45.

Ross, Ltd., The Optical Works, Clapham Common, London S.W. 4, England.

Salmoiraghi, Via Sanzio 5, Milan, Italy.

RADIANT MANUFACTURING CORP., 2627 Roosevelt Rd., Chicago, Ill. (anamorphic only). See pages 42 and 43.

Wenzel Projector Co., 2505-19 S. State St., Chicago, Ill. (lens holder).

Wollensak Optical Co., 872 Dudson Ave., Rochester, N. Y.

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Projection Screens and Screen Frames

Artkraft-Strauss Sign Corp., 830 Twelfth Ave., New York, N. Y. (wide-screen frames).

Da-Lite Screen Co., Inc., 2711 N. Pulaski Road, Chicago 39, Ill.

Nu-Screen Corp., 1501 Broadway, New York 18, N. Y. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply.**

Perforated Front Projection Screen Co., Ltd., 43-49 Higham St., Walthamstow, London E. 17, England.

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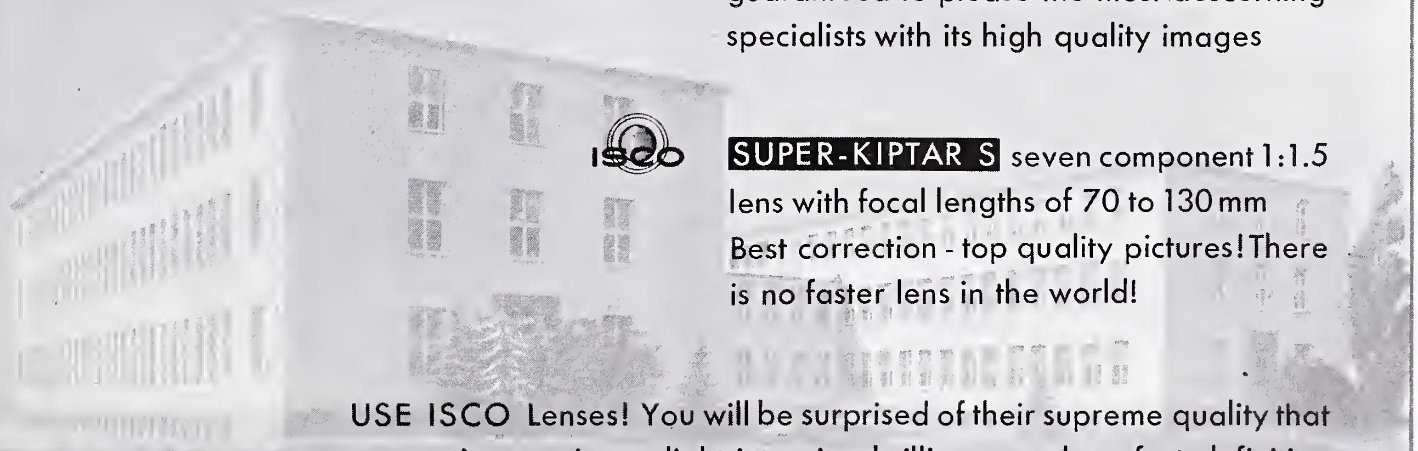

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Represented by WALTER FUTTER—Vidoscope Lens—625 Madison Ave., New York 22, N. Y.—U. S. A.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y. See page 49.

Cinematic Corp., 122 Washington St., Bloomfield, N. J.

Glowmeter Corp., 455 Bryant St., North Tonawanda, N. Y.

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr.; EXPORT: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y.

BODDE SCREEN CO., 8829 Venice Blvd., Los Angeles, Calif. See page 60.

Drive-In Theatre Mfg. Co., 505 West Ninth St., Kansas City, Mo. (wide-screen frames).

First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo. (wide-screen frames).

R. L. Grosh & Co., 4114 Sunset Blvd., Hollywood, Calif. (screen frames).

Hollywood Curvascope Frame Co., 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).

H. R. Mitchell & Co., P. O. Box 690, Hartselle, Ala. (wide-screen frames).

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Radiant Manufacturing Corp., 2627 Roosevelt Rd., Chicago, Ill.

Max Schumann, Speckstrasse 6-63, Hamburg 36, Germany (wide-screen). U. S. A. Address: J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.

TRUE-VUE (YORK), LTD., Fulford House, Fulford, York, England. See page 68.

VOCALITE SCREEN CORP., Roosevelt, N. Y.; CABLE: Vocalite, Freeport, N. Y. EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber. See page 62.

WALKER AMERICAN CORP., 800 Beaumont St., St. Louis 6, Mo. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y.; CABLE: Nathesupply. See page 51.

WILLIAMS SCREEN CO., 1670 Summit Lake Blvd., Akron 7, Ohio. EXPORT: Streuber & La Chicotte, 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber. See page 59.

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Projectors, 35mm; and Accessories

THE BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr.; CABLE: Balco. EXPORT: Streuber & La Chicotte, Inc., 250 W. 57th St., New York 7, N. Y. CABLE: Kastreuber. See page 57.

Century Projector Corp., 729 Seventh Ave., New York, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.**

Charlin, 181 Ave. Pierre Brossolette, Montrouge (Seine), France.

Cinemeccanica S. A., Viale Campania 25, Milan, Italy.

Gevaert Company of America, Inc., 423 W. 55th St., New York 19, N. Y.; CABLE: Gevafilm.

Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. Y.; CABLE: Presimplex, New York. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.: CABLE: Nathesupply. See page 65.

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England.

LAVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, Ill. (projector parts). EXPORT: NORPAT SALES, Inc., 113 West 42nd St., New York 36, N. Y. See page 56.

Maquinaria Cinematografica S. A., Mallorca, 228, Barcelona, Spain.

Microtecnica, Via Madama Cristina 149, Turin, Italy.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

Paromel Electronic Corp., 2040 W. North Ave., Chicago, Ill.

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y. See page 67.

Pio Pion, Via Rovereto 3, Milan, Italy.

RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer. See page 55.

Ross Ltd., The Optical Works, Clapham Common, London S. W. 4, England.

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif. EXPORT AGENT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, California.

Wenzel Projector Co., 2505-2519 S. State St., Chicago 16, Ill.; CABLE: Wenzko. EXPORT: Streuber & La Chicotte, 250 W. 57th St., New York 19, N. Y.; CABLE: Kastreuber.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago 5, Ill. (projector parts). CABLE: Edwolk.

Zeiss-Ikon AG, Dornhalden Strasse 5, Stuttgart, Germany (projectors).

(Above firms manufacture projector mechanisms, bases, magazines and takeups unless otherwise specified.)

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Projectors, 16mm

Cinemeccanica S. A., Viale Campania 25, Milan, Italy.

Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.; CABLE: Compco. EXPORT: Cinefot International Corp., 303 W. 42nd St., New York 18, N. Y.

G. BK-alee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England.

Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Pio Pion, Via Rovereto 3, Milan. Italy.

Paromel Electronic Corp., 2040 W. North Ave., Chicago, Ill.

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; RADIO ADDRESS: Radiointer.

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif.

Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.; CABLE: Vianco, Davenport.

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Sand Urns

Compco Corp., 2257 W St. Paul Ave., Chicago 47, Ill.; CABLE: Compco.

Glaro Machine Products Co., Inc., 220 B. 82nd St., Rockaway Beach, N. Y.

Goldberg Brothers, 3500 Walnut St., Denver, Colo.

Golde Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill.

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Sound Equipment

Altec Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. (amplifiers, Perspecta theatre equipment). EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

Ampex Corp., 934 Charter St., Redwood City, Calif. (reproduction equipment, magnetic recorders, Perspecta theatre equipment).

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. (reproduction equipment). Export: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. Cable: Kastreuber. See page 57.

FAIRCHILD RECORDING EQUIPMENT CORP., 154th St. & 7th Ave., Whitestone, N. Y. EXPORT: FAIRCHILD CAMERA & INSTRUMENT CORP., 88-06 Van Wyck Boulevard, Jamaica, N. Y. (Perspecta equipment). See page 52.

Fine Sound, Inc., 711 Fifth Ave., New York City. Perspecta recording equipment).

G. B-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England (reproduction equipment).

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J. (reproduction equipment). EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 38, N. Y. CABLE: Nathesupply. See page 65.

Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif. (reproduction equipment, magnetic recorders).

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (reproduction equipment). EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S. Philip Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y. (complete optical and magnetic recording and reproducing equipment). See page 67.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y. (recording and reproduction equipment). **RADIO ADDRESS: Radiointer. See page 55.**

SIEMENS & HALSKE, AG, Karlsruhe, Germany (reproduction equipment). See opposite page 1.

STELMA ELECTRONICS, 389 Ludlow St., Stamford, Conn. (Perspecta equipment). See page 58.

Superson, Aribau, 21 Barcelona, Spain (reproduction equipment).

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. Reproduction equipment [except in U.S.A. and Canada]; recording equipment [world-wide]. CABLE: Westrex, N. Y. See page 2.

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Spotlights and Stereopticons

Beseler Visual Products Co., Inc., 200 E. 23rd St., New York City (stereopticons).

Best Devices Co., 10921 Briggs Rd., Cleveland, Ohio (stereopticons).

Genarco, Inc., 97-04 Sutphin Blvd., Jamaica, N. Y. CABLE: Latiltrac, New York spotlights).

Golde Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill. (spotlights stereopticons).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (spotlights).

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio (spotlights, slide projectors).

•

Stage Lighting, Rigging & Hardware

Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.

J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse, N. Y. (rigging & hardware). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

R. L. Grosh & Co., 4114 Sunset Blvd., Hollywood, Calif.

Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (switchboards).

G. B.-Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England (lighting & rigging).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (stage lighting equipment).

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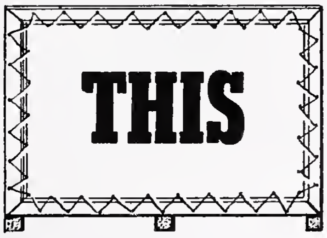

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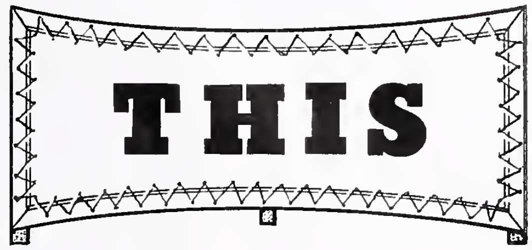

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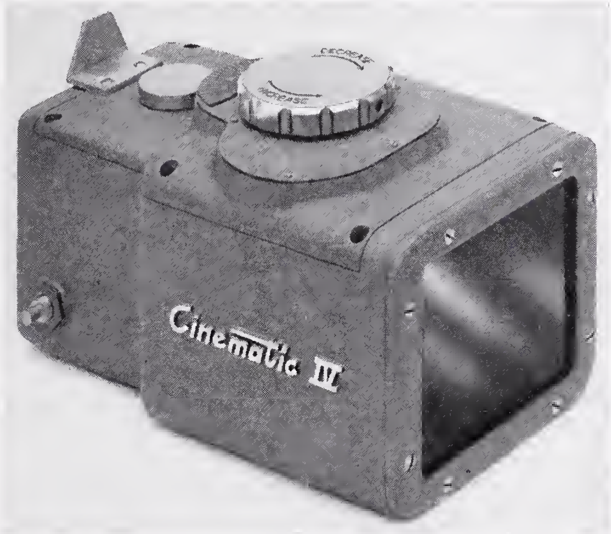

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Eclair, 12 Rue Gaillen, Paris 2, France (cameras & processing equipment).

Editor Prescision Equipment Co., 130 W. 46th St., New York 19, N. Y. (film editing equipment).

Fonda Corp., 550 W. Colorado Blvd., Glendale, Calif. (processing equipment); CABLE: Fondacorp. **EXPORT AGENT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

G. B-Kalee, Ltd., Mortimer House, 37-41 Mortimer Street, London W. 1, England (cameras & processing equipment).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (production lighting).

Metal Masters, Div. of Wall Laboratories, 4584 68th St., San Diego 15, Calif. (processing machines).

Mitchell Camera Corp., 666 W. Harvard st., Glendale 4, Calif. (cameras, process projectors); CABLE: Mitcamco.

Mole-Richardson Co., 937 N. Sycamore Ave., Hollywood 38, Calif. (production lighting); CABLE: Morinc.

Peerless Film Processing Corp., 165 W. 46th St., New York, N. Y.

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y. (magazines, mechanical interlocks).

Precision Laboratories, 244 W. 65th St., New York 23, N. Y. (editing equipment). EXPORT: Cinefot International Corp., 303 W. 42nd St., New York, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Center, New York 20, N. Y. (recording equipment). RADIO ADDRESS: Radiointer. See page 29.

Rapid Film Technique, Inc., 21 W. 46th St., New York, N. Y. (film rejuvenators).

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif. (editing equipment). EXPORT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, Calif.

S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y. (developing machines, magnetic recorders, cameras); CABLE: Sosound.

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. (recording equipment). CABLE: Westrex, N. Y. See page 2.

Third-Dimension Equipment & Supplies

Airborne Accessories Corporation, 267 Rhode Island Avenue, East Orange, N. J. (projector interlock angle gear).

THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). EXPORT: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

Century Projector Corporation, 729 Seventh Avenue, New York City (mechanical interlocks). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Depth Viewers, Inc., P. O. Box 6, Cincinnati, 36, Ohio (glasses).

William A. Freedman, Inc., 271 Mulberry Street, New York City (glasses).

General Electric Company, 570 Lexington Avenue, New York City (selsyn motors).

Goldberg Bros., 3500 Walnut Street, Denver, Colo. (reels).

Hollywood Film Company, 946 Sewad Street, Hollywood, Calif. (reels & rewinders).

Hospital Supply Co., Inc., 432 Fourth Avenue, New York 16, N. YY. (spectacle sterilizers).

International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J. (magazines).

Magic Viewers, Inc., 1740 Broadway, New York City (throw-away spectacles).

Motiograph, Inc., 4431 West Lake Street, Chicago, Ill. (interlocks). Export: Frazar & Hansen, Ltd., 301 Clay St., San Fancisco, Calif., and 120 Broadway, New York 5, N. Y.

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks).

Neumade Product Corp., 330 West 42nd Street, New York City (reels).

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Pola-Lite Company, 19 Rector Street, New York, N. Y. (permanent spectacles and monitoring equipment).

Polaroid Corporation, Cambridge, Mass. (spectacles and monitoring equipment).

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. (mechanical interlocks). RADIO ADDRESS: Radiointer.

Wenzel Projector Co., 2505-2519 S. State St., Chicago 16, Ill. Cable: Wenzko. **EXPORT: STREUBER & LA CHICOTTE, INC., 250 West 57th St., New York 19, N .Y. CABLE: Kastreuber.**

Edward H. Wolk, 1241 South Wabash Ave., Chicago, Ill. (magazines). See page 57.

Ticket Equipment

Coinometer Corp., 1223 S. Wabash Ave., Chicago 3, Ill. (changemakers).

General Register Corp., 43-01 22nd St., Long Island City, N. Y. (issuing machines & stub receivers).

Golde Manufacturing Company, 4888 N. Clark St., Chicago 40, Ill. (stub boxes, ticket dispensers); Cable: Golch.

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Chicago Hardware Foundry Co., 2500 Commonwealth Ave., North Chicago, Ill. (electric hand dryers).

Electronic Towel Corp., 57 William St., New York 5, N. Y. (electric hand dryers). **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Nathesupply.**

Electric-Aire Engineering Corp., 135 S. La Salle St., Chicago, Ill. (electric hand dryers).

Sloan Valve Co., 4300 West Lake St., Chicago 24, Ill. (fixtures). CABLE: Sloanvalco.

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The Coca-Cola Co., 515 Madison Ave., New York 22, N. Y. EXPORT: Coca-Cola Export Corp., 515 Madison Ave., New York, N. Y.

Cole Products Corp., 39 S. La Salle St., Chicago 3, Ill. (dispensers only).

A. Dalkin Co., Inc., 3232 N. Kilpatrick Ave., Chicago 41, Ill. (dispensers only).

Fruit-O-Matic Manufacturing Co., 5225 Wilshire Blvd., Los Angeles 36, Calif. (dispensers only).

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Majestic Enterprises, Ltd., 959 Grenshaw Blvd., Los Angeles 9, Calif. (dispensers only).

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Mission Dry Corp., 5001 E. Soto St., P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif.; CABLE: Misdry.

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Pepsi-Cola Co., 3 W. 57th St., New York City.

Pacific Citrus Products Co., P. O. Box 392, 336 E. Santa Fe Ave., Fullerton, Calif. (beverage flavors only); CABLE: Pacitco. EXPORT AGENT: Modern Merchandising Co., 510 Battery St., San Francisco 11, Calif.; CABLE: Modmerinc.

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Boyer Brothers, Inc., 821 17th St., Altoona, Pa.

Bunte Brothers-Chase Candy Co., 3301-3359 Franklin Blvd., Chicago 24, Ill.; CABLE: Diabunte.

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Mason, Au & Magenheimer Manufacturing Co., Inc., P. O. Box 549, Mineola, N. Y.

The Nestle Co., Main & Williams St., White Plains, N. Y.

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Quaker City Chocolate & Confectionery Co., Inc., 2140 Germantown Ave., Philadelphia 22, Pa.

Rockwood & Co., 88 Washington Ave., Brooklyn 5, N. Y.

Schutter Candy Co., 1501 Locust St., St. Louis 3, Mo.

The Sweets Co. of America, Inc., 1515 Willow Ave., Hoboken, N. J.

George Ziegler Co., 408 West Florida St., Milwaukee, Wis.

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American Chicle Co., Thompson Ave. & Manly, L. I. City, N. Y.

Beechnut Packing Co., 10 E. 40th St., New York, N. Y.

Clark Brothers Chewing Gum Co., Merchant & Martindale Sts., Pittsburgh 12, Pa. EXPORT AGENT: Ramco Trading Corp., 76 Beaver St., New York 5, N. Y.

William Wrigley, Jr. Co., 410 N. Michigan Ave., Chicago 11, Ill.

Confectionery Display Cases

Columbus Show Case Co., 850 W. Fifth Ave., Columbus 8, Ohio.

Supurdisplay, Inc., 233 East Erie St., Milwaukee, Wis.

Food Service Equipment

Acton Manufacturing Co., Inc., 605 S. Summit St., Arkansas City, Kans. (portable vending equipment).

Alco-Deree Co., 4300 No. California Ave., Chicago 18, Ill.

Anetsberger Bros., Inc., 180 N. Ansets Dr., Northbrook, Ill. (frying and grilling equipment).

Automatic Food Shaping Co., Inc., 58 New St., New York 44, N. Y. (food shaper).

Belvend Manufacturing Co., Inc., 122 S. Michigan Ave., Chicago 3, Ill.

Best Products Co., 2620 W. Addison St., Chicago 18, Ill. (automatic coffee maker).

Bert's Electric Automatic Snow Cone Machine, P. O. Box 7803, Fair Park, Dallas, Tex.

Calumet Coach Co., 11575 S. Wabash Ave., Chicago, Ill. (vending carts).

J. J. Connolly, Inc., 457 West 40th St., New York 18, N. Y. (frankfurter and roll grill).

Dalason Products Manufacturing Co., 835 W. Madison St., Chicago 7, Ill.

Dixie Cup Co., Easton, Pa.

Dulane, Inc., 190 River Rd., River Road, Ill. (deep fryer).

Helmco, Inc., 1215 Fullerton Ave., Chicago, Ill. (barbecue and bun equipment).

Lily-Tulip Corp., 122 E. 42nd St., New York City.

Lyon Industries, Inc., 342 Madison Ave., New York, N. Y.

Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. (frankfurter and bun steamer). CABLE: Timber. EXPORT: Manley, Inc., Box 2545, Kansas City.

Nahdgee, Inc., 947 S. Ridgeland Ave., Oak Park, Ill. (frankfurter and sausage barbecue equipment).

Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (deep fryer). EXPORT DIVISION: 354 S. Spring St., Los Angeles, Calif.

Stringmaster Division of California Engineering Co., 656 N. Cahuenga Blvd., Los Angeles 4, Calif.

Sweden Freezer Manufacturing Co., 3401 17th Ave. W., Seattle 99, Wash.; CABLE: Sweden. **EXPORT AGENT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y. CABLE: Nathesco.**

George Sylvan Electric Corp., 7558 S. Chicago Ave.. Chicago 19, Ill.

FILM QUOTAS

(Continued from page 14)

number of imported films which had been cleared by the Censor Office during the period July 1, 1952, to June 30, 1953.

France: Under Government decree, the total number of foreign feature motion pictures (dubbed into the French language) authorized for exhibition in France for the year July 1, 1953, to June 30, 1954, was limited to a total of 138. A similar limitation is anticipated for the current year. In addition, provision is made for certain additional special licenses, such as Cannes Festival merit permit awards and authorizations for films produced in a country which has assisted in the distribution of French films within its territory.

No Shorts Restrictions

There are no restrictions on the importation of dubbed short subjects, but there are limitations on their exhibition. Also, there are no limitations on the importation of undubbed feature pictures to be exhibited in the original (non-French) version, but exhibition is confined to a limited number of theatres.

Italy: Motion picture import restrictions in Italy vary according to the terms of a variety of agreements entered into with the various important film producing countries and consist primarily of restrictions on dubbed films to be released by foreign organizations with their own distributing facilities in Italy. Restrictions on foreign films to be distributed by independent Italian distributors are not generally severe.

The imports of the American majors, for example, are limited during the current film year (September 1, 1954, to August 31, 1955) to a total of 225 features dubbed into Italian. There also are film agreements with France, Germany, and other countries which include import restrictions. In addition, the Italians have provided that all films exhibited officially at the Venice Film Festival, regardless of nationality, may be imported over and above the quota allowances which have been established.

Spain: Spanish motion picture import restrictions are complex, varying with the terms of agreements entered into with various producing countries. American imports of both feature pictures and shorts are limited by the terms of an agreement with the Spanish Government and similar restrictions also apply to film imports from other producing nations.

Discussed Film Freedom

Last July, at Locarno, Switzerland, the General Assembly of the International Federation of Film Producers' Associations thoroughly discussed the subject of freedom in international film trade, including the matter of film import quotas. The decision of the Assembly, in opposition to film quota barriers, is stated in the following resolution which was unanimously adopted by the 21 countries represented:

"To insure the maximum development in each country of film production as the principal medium of mass communication and mass entertainment, the International Federation of Film Producers Associations considers complete freedom in international film trade essential. The Federation consequently calls upon its member Associations to do everything in their power to reduce and abolish fiscal and quota restrictions on the importation and distribution of foreign films as rapidly as this can be done without material injury to the essential interests of film production in the country concerned.

Would Oppose Barriers

"The Federation at the same time, without prejudice to the essential economic interests of each country, also urges its member Associations to oppose the creation or maintenance of any barrier to the free negotiation, collective or individual as the case may be, between producers, distributors and exhibitors, of distribution charges, film hire, and all other contractual conditions concerned with the exploitation of films.

"The Federation will maintain continuing contact with its member Associations with a view to aiding and expediting the achievement of these objectives."

The countries whose representatives subscribed to this resolution were Austria, Belgium, Denmark, Egypt, Finland, France, Great Britain, Germany, Holland, India, Israel, Italy, Japan, Mexico, Pakistan, Portugal, Spain, Sweden, Switzerland, Turkey and the United States.

The nations of the world would be well advised to use this enlightened resolution as the basic theme for the development of their film import policies—to the long range benefit and prosperity of the film industry throughout the world.

"TECHNIQUES" HAS WIDE ACCEPTANCE

"New Screen Techniques," a compendium of articles by 28 different authorities on various aspects of the new projection methods, published by Quigley Publishing Company, has been accepted in almost every sector of the world market as the authority in its field. Copies have been purchased by people in motion picture and allied fields in over 50 countries outside the United States, in addition to a wide domestic sale. The book was edited by Martin Quigley, Jr., editor of The HERALD.

CinemaScope Gain Cited

This week, some 65 weeks after the world premiere of "The Robe," 20th-Fox reports that its new screen technique, CinemaScope, "has established itself as a hallmark of quality in the industry—exceeding the fondest hopes and most optimistic estimates of an industry which has been rejuvenated by its impact."

To get down to specifics concerning CinemaScope in the world market, the company has announced that as of the week ending December 3, there were 4,673 orders for CinemaScope installations in 39 countries. Of this total, 2,315 are equipped and currently showing CinemaScope product. There are 937 CinemaScope orders in England; 271 in Australia; 25 in New Zealand, and 20 in South Africa. The total for the Far East is 341 orders; for Europe, 2,618 orders, and for South America, 461 orders. By the end of this year, it's estimated that 11,000 theatres in the United States and Canada will be showing CinemaScope films.

A 20th-Fox progress report on CinemaScope states that "although handicapped by lack of prints and indigeous equipment and installation problems, CinemaScope has forged ahead in a three-pronged assault on the world market, in Europe, Latin America and the Far East." Reported as typical was the experience in the small French town of Roubaix where "The Robe" played two sell-out weeks against the usual engagement of two days.

The company reported too that everywhere interest was maintained with subsequent CinemaScope productions. "River of No Return" boomed in Stockholm; as did "King of the Khyber Rifles" in Caracas, "How to Marry a Millionaire" in Tokyo and "Prince Valiant" in Singapore.

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Blevins Popcorn Co., Inc., 3098 Charlotte Ave., Nashville, Tenn. (raw corn). CABLE: Blevpop

Central Popcorn Co., Schaller, Ia. (raw corn).

Cinesnax Corp., 988 Market St., San Francisco 2 Calif. (warmers).

C. Cretors & Co., 606 W. Cermak Road, Chicago, Ill. (poppers); EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

Hi-Land Paper Products, 88 North Highland Ave., Ossining, N. Y. (boxes).

Kontney Carton Co., 418 N. Clay St., Green Bay, Wis. (boxes).

Krispy Kist Corn Machine Co., 120 S. Halsted Ave., Chicago 6, Ill. (candied popcorn machines).

Long Eakins Co., P. O. Box 933, Springfield, Ohio (candied popcorn equipment).

Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. (poppers); CABLE: Timber. EXPORT: Manley, Inc., Box 2545, Kansas City.

Ronald Meyer Popcorn Co., Carnavon, Iowa. (popcorn).

Midland Pop Corn Co., 67 Eighth Ave., N.E., Minneapolis, Minn. (bags & seasonings).

Northwest Popcorn & Seed Co., P. O. Box 277, Delaware, Ohio (raw corn).

Pronto Pop Corn Sales Corp., 702 Beacon St., Boston, Mass. (warmers).

Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo. (bags).

Queen City Manufacturing Co., 1020 Richmond St., Cincinnati, Ohio (automatic dispensers).

Russell's Korn Kribs, Hartsville, Tenn. (raw corn).

C. F. Simonin's Sons, Inc., Belgrade & Tioga Sts., Philadelphia 34, Pa. (seasonings).

Speed-Scoop, 109 Thornton Ave., San Francisco 24, Calif. (scoops).

Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (poppers). EXPORT AGENT: Albert Rebel, 354 S. Spring St., Los Angeles, Calif.

Lily House Paper Corp. of New York, 101 Onderdonk Ave., Brooklyn, N. Y. (popcorn bags and boxes).

●

Soda Fountains

Dallas Soda Fountain Co., Inc., 6005 W. Jefferson St., Dallas, Texas.

Petersen Show Case & Fixture Co., 5700 S. San Pedro St., Los Angeles 11, Calif. EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

Stanley Knight Corp., 3430 N. Pulaski St., Chicago 41, Ill.; CABLE: Wecoman. EXPORT AGENT: Stanley Knight Export Division, Suite 524, 354 South Spring St., Los Angeles 13, Calif.

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BIZZELLE CINEMA SUPPLY CORP., 420 West 45th St., New York 19, N. Y.

Frazer & Hansen, Export Division, 301 Clay St., San Francisco 11, Calif.; 120 Broadway, New York City.

NATIONAL THEATRE SUPPLY, Export Division, 92 Gold St., New York 7, N. Y.

NORPAT SALES, INC., 113 West 42nd St., New York, N. Y.

RADIO CORP. OF AMERICA, RCA International Division, 1260 Sixth Ave., New York, N. Y.

Robin, Inc., J. E., 267 Rhode Island Ave., East Orange, N. J.

S. O. S. CINEMA SUPPLY CORP., Export Division, 602 W. 52nd St., New York, N. Y.

STAR CINEMA SUPPLY CO., 447 West 52nd St., New York 19, N. Y.

STREUBER & LA CHICOTTE, 1819 Broadway, New York 23, N. Y.

WESTREX CORPORATION, 111 Eighth Ave., New York 11, N. Y.

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Todd-AO "Oklahoma!" to Have March Premiere in New York

"Oklahoma!" the first production in the Todd-AO process, will open in New York on a roadshow basis at the Rivoli theatre at the end of March, Mike Todd, chairman of the board of Mike Todd Productions, announced last week. At the same time, the producer said he plans to produce Tolstoy's "War and Peace" in the same process at a cost of approximately $7,000,000, with filming of exterior shots beginning January 15. "Oklahoma!" he said, would be shown on two-a-day basis in key cities throughout the country. He added that exhibition plans are being handled by the Magna Theatre Corporation, a company in which he now acts in a consultant capacity.

Ford Is Vice-President Of C. V. Whitney, Inc.

HOLLYWOOD: John Ford, director, has rejoined his long time associate, Merian C. Cooper, and Cornelius Vanderbilt Whitney, in C. V. Whitney, Inc., as vice-president, and will direct three pictures for this newly-formed production company under a non-exclusive contract. Properties to be directed by Mr. Ford are undetermined. He recently completed "The Long Gray Line" for Columbia, a story of West Point.

Cinema Lodge Show For Rogers Patients

New York's Cinema Lodge of B'nai B'rith, has announced a Christmas gift for the patients of the Will Rogers Memorial Hospital, Saranac Lake, N. Y., in the form of an entertainment junket sponsored by the lodge. The actors are donating their services and Cinema Lodge is underwriting their transportation. The show will be December 20.

Dudley to Make Six Films Annually for Six Years

Carl Dudley, president of Dudley Pictures Corp. has announced plans for producing six features annually for the next six years. He said a $2,000,000 revolving fund has been set up to finance the production project, which will feature Eastman color films to be photographed with the new newly-improved Vistarama anamorphic lens. Production on the first feature is expected to begin next March.

U-I Promises More Films During 1955

Universal-International will release even more pictures next year than during 1954, Charles J. Feldman, vice-president and general sales manager, announced Monday at the opening session of the week-long sales conference in Hollywood attended by production, distribution and advertising-publicity heads.

During this year, during which U-I grosses soared to a record, the company put 28 important features into release, Mr. Feldman pointed out. During 1955, a total of 32 major pictures will be released.

Addressing the conference were Milton R. Rackmil, president; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president in charge of production, and David A. Lipton, vice-president, who joined with Mr. Feldman in the statement of policy for U-I.

Stressing that "big" pictures are those which can make "big" profits and reaffirming the company's policy of making all types of pictures for all types of theatres for all types of screens, Universal will launch a 17-week "Charles J. Feldman Annual Drive," January 3, continuing through April 30, Mr. Daff announced at the sales conference.

The announcement of the drive climaxed four days of meetings during which executives reviewed production, distribution and promotion plans. Thirteen pictures, most of which were screened during the meetings, will be released during the drive. More than $36,000 will be distributed to the domestic division, district branch and office managers, salesmen and bookers, for the best billing results. In addition, branch managers will vie for a "Man of the Week" award, a special gift from one of the company's top stars.

RKO Maps Campaigns For Two Productions

RKO Radio Pictures, Inc., has announced four regional sales meetings to complete the sales and merchandising campaigns for Howard Hughes' new Jane Russell film, "Underwater," and "The Americano," starring Glenn Ford. The first regional sales conference was held at RKO's Hollywood studio December 9, 10 and 11. Simultaneous meetings will be held in Chicago and New York December 13, 14 and 15. The New Orleans meeting will be December 16, 17 and 18.

Magill to Buena Vista

Mort Magill has been named district sales supervisor for the Philadelphia, Washington and Pittsburgh areas by Leo F. Samuels, president and general sales manager of Buena Vista Film Distribution Co. Mr. Magill will make his headquarters in Philadelphia.

THE WINNERS CIRCLE

Pictures doing above average busniess at first runs in the key cities for the week ending December 4 were:

Albany: Drum Beat (W.B.) 2nd week; Phffft (Col.)

Atlanta: Carmen Jones (20th-Fox) 2nd week; Human Jungle (A.A.); Last Time I Saw Paris (MGM) 2nd week; White Christmas (Par.) 2nd week.

Baltimore: Drum Beat (W.B.); Last Time I Saw Paris (MGM).

Boston: Barefoot Contessa (U.A.); Desiree (20th-Fox); Down Three Dark Streets (U.A.); Last Time I Saw Paris (MGM).

Buffalo: Drum Beat (W.B.) 2nd week; Last Time I Saw Paris (MGM) 2nd week; Track of the Cat (W.B.).

Cincinnati: Desiree (20th-Fox) 2nd week; Drum Beat (W.B.) 2nd week; Track of the Cat (W.B.); White Christmas (Par.) 6th week.

Cleveland: Barefoot Contessa (U.A.) 3rd week; Carmen Jones (20th-Fox); Desiree (20th-Fox) 2nd week; Drum Beat (W.B.); Last Time I Saw Paris (MGM); White Christmas (Par.) 5th week.

Columbus: Desiree (20th-Fox); Last Time I Saw Paris (MGM).

Denver: Aida (I.F.E.); Cattle Queen of Montana (RKO); Desiree (20th-Fox) 2nd week; Last Time I Saw Paris (MGM); Little Kidnappers (U.A.); Phffft (Col.); White Christmas (Par.) 6th week.

Des Moines: Beau Brummel (MGM).

Detroit: Carmen Jones (20th-Fox); Desiree (20th-Fox) 2nd week; A Star Is Born (W.B.) 9th week.

Hartford: Carmen Jones (20th-Fox); Cattle Queen of Montana (RKO); Down Three Dark Streets (U.A.); Last Time I Saw Paris (MGM) 2nd week; Phffft (Col.) 2nd week.

Jacksonville: Desiree (20th-Fox); Sitting Bull (U.A.); Track of the Cat (W.B.).

Kansas City: Carmen Jones (20th-Fox) 2nd week; Desiree (20th-Fox) 2nd week; Drum Beat (W.B.) 2nd week; Last Time I Saw Paris (MGM) 2nd week; White Christmas (Par.) 3rd week.

Memphis: Desiree (20th-Fox); Last Time I Saw Paris (MGM) 2nd week; Phffft (Col.)

Miami: Barefoot Contessa (U.A.) 2nd week; Last Time I Saw Paris (MGM) 2nd week; White Christmas (Par.) 2nd week.

Milwaukee: Black Widow (20th-Fox) 2nd week; Desiree (20th-Fox); Last Time I Saw Paris (MGM); Phffft (Col.); A Star Is Born (W.B.) 5th week; White Christmas (Par.) 2nd week.

Minneapolis: Desiree (20th-Fox); Last Time I Saw Paris (MGM).

New Orleans: Last Time I Saw Paris (MGM) 2nd week.

Oklahoma City: Black Widow (20th-Fox) 2nd week; Last Time I Saw Paris (MGM) 2nd week; The Outlaw Stallion (Col.); White Christmas (Par.) 4th week.

Omaha: Adventures of Hajji Baba (20th-Fox); Barefoot Contessa (U.A.); Desiree (20th-Fox); Last Time I Saw Paris (MGM); White Christmas (Par.).

Philadelphia: Athena (MGM) 2nd week; Carmen Jones (20th-Fox) 2nd week; Desiree (20th-Fox) 2nd week; Phffft (Col.).

Pittsburgh: Desiree (20th-Fox) 3rd week; Drum Beat (W.B.); Phffft (Col.) 2nd week; White Christmas (Par.) 2nd week.

Portland: Desiree (20th-Fox); Last Time I Saw Paris (MGM); White Christmas (Par.) 3rd week.

Providence: Desiree (20th-Fox); Last Time I Saw Paris (MGM); White Christmas (Par.) 4th week.

San Francisco: Phffft (Col.)

Toronto: Barefoot Contessa (U.A.) 3rd week; Father Brown (JARO) 3rd week; Last Time I Saw Paris (MGM) 2nd week; Modern Times (U.A.) 4th week; White Christmas (Par.) 5th week.

Vancouver: Dragnet (W.B.); The Seekers (JARO); White Christmas (Par.) 4th week.

Washington: Barefoot Contessa (U.A.) 3rd week; Desiree (20th-Fox); On the Waterfront (Col.) 11th week; Rear Window (Par.) 13th week; Sitting Bull (U.A.); Track of the Cat (W.B.).

Saranac Lake to Premiere Warners "Silver Chalice"

Saranac Lake, N. Y., has won the world premiere of Warners' "The Silver Chalice," by leading the nation in the first three days of the Christmas Seal sale The town won a national competition, sponsored by Art Linkletter on his CBS "House Party" show, for highest per capita Christmas Seal returns in the opening days of the mail campaign to raise funds to fight TB. Virginia Mayo and Jack Palance, who stars in the film, are scheduled to appear at the premiere together with Mr. Linkletter and others from Hollywood.

DECKERS
"ROOST HERE WHILE YOURE IN RESTFUL"

THIS IS DESTRY. Audie Murphy and Mari Blanchard star in Universal's new Technicolor version of the familiar western tale, "Destry." Others who are featured are Lyle Bettger, Lori Nelson, and Thomas Mitchell.

VARIED APPEAL TO BE U-I SUNDAY PUNCH

VARIETY in content and hence of appeal, and preselling by every medium known—these are the proved factors Universal-International will be depending upon during the first four months of 1955 (a period during which it will release one of its most important and powerful groups of pictures), and during the remainder of the year when the studio will be turning out product from proved story material and with the big name stars which help a picture's success.

Showmen through the nation may expect a steady flow of product, Charles J. Feldman, vice-president and general sales manager, promises. They may also expect product reflecting the latest in technical appeal, he pointed out. Three of the coming pictures are in CinemaScope, and all but three are in color by Technicolor. Among the group is "Sign of the Pagan"—the most "expensive negative produced at the Universal-International studio.

This is for release during and after the Christmas season. Others of note which come along in January are "So This Is Paris" and "Destry." "The Far Country" heads the February releases.

The lineup includes "West of Zanzibar," a J. Arthur Rank Technicolor production starring Anthony Steel and Sheila Sim; "Six Bridges to Cross," "Abbott and Costello Meet the Keystone Kops," "Captain Lightfoot," "Smoke Signal," "Land of Fury," "Chief Crazy Horse," "Man Without a Star," "Ma and Pa Kettle at Waikiki."

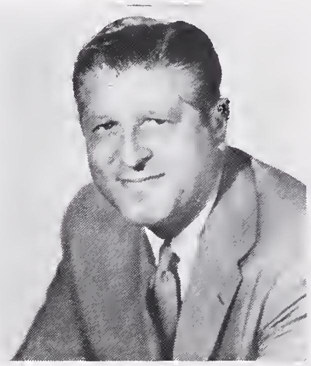
Coming from the studio, according to Edward Muhl, vice-president in charge of production, will be "Female on the Beach," "Tacey," "So This Is Rio," "All That Heaven Allows," "Song of Norway," "The Navy Gets Francis," "The Galileans," "The Benny Goodman Story," "Apache Agent," "There's Always Tomorrow," "Away All Boats," "The Private War of Major Benson," "The Life of Charles Russell," "New Heaven, New Earth" and "Dead Man's Pass."

The lineup of pictures completed added to those the studio is making and contemplates impelled Milton R. Rackmil, president, to comment this week as follows:

"With the pictures we have set for release during the first four months of 1955 and with the pictures we have in production and in the blueprint stages on the planning boards, we are looking forward to another year of successive boxoffice hits which should further add to the splendid relationship which we at Universal feel we enjoy with our exhibitor customers all over the world, for our continued prosperity is their continued prosperity."

Universal is "aiming its sights at another record year," N. J. Blumberg, chairman of the board, asserted this week. He added the industry now is "settled down to expanding its major efforts at producing films with the greatest possible box office potentials," whereas last year's emphasis was on "size, shape, and dimensions." He also said:

"It was no small accomplishment that

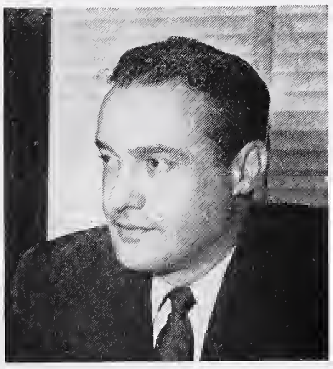


MILTON R. RACKMIL heads the company, and also is president of Decca Records.

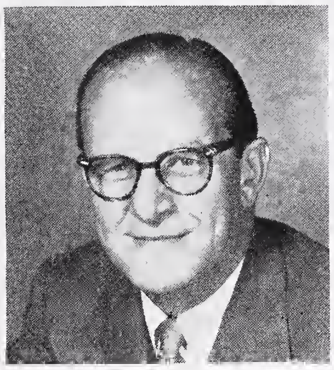
N. J. BLUMBERG, a former president, is now chairman of the board.

ALFRED E. DAFF, a product of Australia, came up through sales and is executive vice-president.

ATTILA THE HUN is having no trouble with a Roman ambush, in "Sign of the Pagan." He is Jack Palance, of the high cheekbones. His slave wife, clinging to the wagon, is Allison Hayes. Also in starring roles are Jeff Chandler, Ludmilla Tcherina and Rita Gam.



EDWARD MUHL is in charge of production at the studio, and is a vice-president.



CHARLES J. FELDMAN is the vice-president and general sales manager.

DAVID A. LIPTON, vice-president, heads the advertising, publicity, and promotion of product.

during the past year of mechanical evolution in the motion picture industry, Universal's world wide business soared to new heights, surpassing everything in its history." According to Mr. Blumberg, "Teamwork in Universal's worldwide family and with the world's exhibitors has been the keynote of the Universal success story—and we aim to maintain this teamwork during 1955."

The worldwide aspect of the company's efforts was stressed also this week by Alfred E. Daff, executive vice-president, who said: "General economic conditions throughout the world give every indication of maintaining the upbeat trend the industry experienced in 1954. The ambitious program we have planned for the coming year will provide the exhibitor with the product he requires to take full advantage of the improved market conditions.

"We believe in all systems. We will produce in any system the exhibitor and public demand. We believe in all types of screens. But, basically, we believe in giving the public the best we can in subject matter, performance and production value because we believe the motion picture audience buys its entertainment on the basis of these three vital factors, and they are influenced in the order indicated. They want entertaining stories, they want outstanding performances by personalities and they want good production values which embrace directing and producing talent."

What makes the company's selling effort all the more important this year is that it has decided to spend more than ever in its history in "pre-selling." According to David A. Lipton, vice-president in charge of advertising, publicity and promotion, each campaign will be carefully "tailored." And, additionally, he remarked:

"We also are reaching into the more specialized magazine, television, and promotion fields with both publicity and advertising in order to create a real impact on the infrequent as well as the frequent movie-goer."

As examples of the "tailoring", Mr. Lipton cited the advance national newspaper campaign on Roger Fuller's book, "Sign of the Pagan" on which the company is cooperating with the publisher, Dial Press; the color advertising campaign on "So This Is Paris", in 20 publications with a total circulation of 57,000,000; the utilization of 11 "male appeal" publications such as *True, Argosy, Official Detective,* and the like, for "Six Bridges to Cross", the story of a record-breaking robbery. And, also for the latter picture, use of *Colliers,* which first published the original story upon which the film is based; and, additionally on this film, placement of ads in *Look* and *Life,* for the general movie-goer, and in *Seventeen* and movie magazines for others.

The new James Stewart starring vehicle, "The Far Country" will be given the sort of advertising which succeeded so well in his "The Glenn Miller Story". There will be "the most comprehensive use of color advertising on a local level ever attempted". Full color ads will appear in 184 Sunday and weekend newspapers in 177 cities. For the first time, the new weekend supplement, *Family Weekly,* will be used. And, also, of course, the larger supplements such as *American Weekly* and *Parade.*

His company is the "showmanship company," Mr. Lipton commented. And he added: "We have earned this reputation on the basis of results of the past several years. It is our objective the coming year to surpass everything we have done to date. Our budgets, in fact, have been set to provide us with the financial resources to do a record breaking job."

Some of the Pictures . . .

DAWSON CASTLE

ABOVE, in "The Far Country," James Stewart faces down Marshal Jay C. Flippen, in the story of a search for gold in the Canadian north country. At the right, Abbott and Costello, Fred Clark and Lynn Bari, in a scene from "Abbott and Costello Meet the Keystone Kops." Also at the right, a cafe scene from "So This Is Paris." Gene Nelson, Tony Curtis and Paul Gilbert, sailors on shore leave, applaud a song number by Gloria DeHaven. The picture also stars Corinne Calvet. Below, Tony Curtis, as a Boston hoodlum, right, threatens detective George Nader in "Six Bridges to Cross." This is a story based upon the renowned Brinks armored truck robbery. The company not only uses star "names" which draw the crowds, and stories which have had considerable popularity and certainly have appeal; it also will continue its policy of making percentage deals "such as those which in the past have proved mutually advantageous," Edward Muhl, studio chief, promises. Such deals have been with Jimmy Stewart, Tyrone Power, Alan Ladd and Gregory Peck, to cite a few.

And Some of the Stars . . .

KIRK DOUGLAS

JANE RUSSELL

JAMES STEWART

TONY CURTIS

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"Advertising & Selling Heart of Show Business"

ELMER RHODEN, assuming the presidency of National Theatres as the able successor of Charles P. Skouras, used the headline above in his keynote address to circuit executives, managers and department heads, in their first business meeting in Hollywood, last week. It sums up a policy which will prevail in the management of the circuit in the future, as it has in the operation of Fox Midwest Theatres, in the past.

The news stories have told how Mr. Rhoden has set up a half-million dollar fund for advertising research, an inquiry into selling approach as it applies to motion pictures, at the box office. This is for improvement in theory and practice, as it involves further study of media and method. Thornton Sargent, advertising director for National Theatres, told the meeting that the circuit's current advertising expenditures were 5.4 per cent of gross revenue from admissions. Mr. Sargent warned that "It would be foolish to cut flesh from the bone" by any curtailment of advertising appropriations—and the inference is that National Theatres will have an overall increase in budgets.

Pete Latsis, principal aide to Mr. Sargent, spoke of publicity aspects in theatre promotions, based on an approach through other than the usual advertising methods. He declared that "If we deal honestly and sincerely with the press, we will be treated fairly." This advice can be an incentive to managers to find better publicity off the amusement pages, and to discover and use more cooperative ads, which, in the aggregate, will add up to more revenue for the newspapers than any continued formula of "directory" advertising which goes on and on, unchanged, year after year, until it loses its force. Managers make news, and build better advertising policy for newspapers as well as for themselves, by working hard along Main Street.

We know this direct approach, on a personal basis, has paid off very handsomely for such Fox Midwest managers as, for instance, Willis Shaffer, who is the only three-time winner of the Quigley Grand Award. His business neighbors, first in Atchison, and then in Hutchinson, Kansas, over the years, have good reason to regard Willis Shaffer with a great deal of affection—and so does the local newspaper in each of these Midwest communities, for he has delivered phenomenal results from many cooperative endeavors, for mutual aid and benefit, in the established policy of the Round Table everywhere in the world.

IT'S ONE WORLD—

Even if you have to go hunting for the Round Table picture page, which is "up front" this week, in the World Market section of The HERALD.

But the Round Table is in the world market, every week, as are the Quigley Awards contenders. It's one world, of advertising, exploitation and promotion, for good showmen. We have to pause and admire the outstanding quality of showmanship from overseas, for it frequently outshines our own.

Just for instance, did you know that the Cathay Odeon cinema, in Singapore, is a newer, finer, more modern—and by far—a more costly theatre structure than we have in Cincinnati? In fact, if Mr. Lim Keng Hor, who represents the Associated Theatres Limited in our Round Table membership, could transport the Cathay Odeon, which cost $4,000,000 to build, on some magic carpet, it would be the finest theatre on the Ohio River from Pittsburgh to New Orleans, which might astonish our native population.

It's no accident that producers and distributors now are getting nearly half of their total income from abroad. We will wager, as another for instance, that MGM can learn as much about good showmanship from the Metro theatre in Santiago, Chile, as they do in Loew's State, Cleveland, or any other of their houses in the U.S.A. Loew's theatres, abroad, are up to and above the average of showmanship and management anywhere in the world.

¶ PARAMOUNT'S first International Promotion Coordination meeting gets under way this week at the Hollywood studios, under the personal direction of Jerome Pickman, vice-president in charge of advertising, publicity and exploitation, who will preside over all sessions. Y. Frank Freeman, vice-president in charge of the studio, and Don Hartman, executive producer, will address the meeting. The Paramount home office contingent, attending from New York, include Sid Blumenstock, assistant national director Herb Steinberg, exploitation manager, and Burt Champion, publicity manager.

Overseas operations will be represented by Tony Reddin, director of advertising and theatres in England, and Odette Perry, promotion liaison for Continental Europe, as well as by Paul Ackerman, director of advertising, publicity and sales promotion for Paramount International, and Albert Deane, manager of censorship and editing for the foreign field.

* * *

¶ GOLDEN ANNIVERSARY — 1904-1954, is celebrated by the Regal cinema, Kilmarnock, Scotland, and a fine campaign book submitted by manager J. A. Gallacher, as an entry for the Quigley Awards. It isn't often that an individual theatre can enjoy fifty years of continuous operation—but they do it in England, and this is a splendid example. The souvenir book, in blue and gold, pictures the entire staff operation, from D. J. Goodlatte, managing director of Associated British Cinemas, Ltd., at the top of the circuit, down through the resident staff of what was originally "The King's Theatre" and is now the Regal. One thing we much admire, and it is typical of British management—in this souvenir book—the several pages of photographs include the usherettes, the salesgirls, and the cleaners, all with dignity and appreciation, from top to bottom of the scale. We also like the dedication—"From BioScope to CinemaScope, and there's fifty years between. Can you guess how many millions, have gazed at the silver screen?" —*Walter Brooks*

Loew's, International, Inc., Puts 'PEP' in Promotion

Backing the big ones with big campaigns is good business. This is the conclusion of Loew's International Corporation's sales and publicity executives, following two months of "PEP."

Neither a cereal nor a vitamin, except in a business sense, "PEP" is M-G-M's contribution to the art of making overseas exhibitors more promotion-minded than ever. Conceived by Arthur M. Loew, Loew's International's president, "PEP," the Perspecta Exhibitor Plan, will force-feed $2,500,000 over normal promotion budgets, into campaigning abroad. "PEP" money is being concentrated on six big pictures of the coming year (different ones in different countries), in conjunction with Perspecta Stereophonic Sound, the system used on M-G-M product.

As put into operation, "PEP" works on two levels; with exhibitors and with the public. Exhibitors know about "PEP" because it gets them steamed up about business and sales possibilities; but all the public sees is the major promotion campaigns.

New Selling Approach

"The "PEP" plan was laid out by Loew in New York last September. It was followed by the announcement of two "PEP" Sales Conferences. One was held in Barcelona last month with Loew presiding. The other, for the Far East was held in Tokyo in November. Both were major events in the trade, focusing exhibitor attention on the special advertising, publicity and exploitation plans for the six "PEP" pictures.

No fixed pattern has been set throughout the world for exploiting "PEP" pictures. Since the pictures vary, and more important, promotion possibilities differ, the determination of campaigning has been left to the M-G-M territorial managers. Where advertising is the most effective medium, the "PEP" budgets have been used for that purpose. In Egypt, for example, "PEP" resulted in the first full-page ad ever taken for a picture by a theatre.

M-G-M HALL OF FAME
STAR
DISTRIBUTOR
EXHIBITOR
1952
1953
1954
1955

Morton A. Spring, first vice-president of Loew's International, views the "Hall of Fame" which will add three new names in January, for 1954. Already on display are the 1952 winners—Star of the Year, Stewart Granger; Distributor of the Year, Abraham Gottfried, Thailand; and Exhibitor of the Year, Gustave Zelnick, Cairo, Egypt. For 1953, these were added: Star of the Year, Robert Taylor; Distributor of the Year, Branislau Landau, Israel; and Exhibitor of the Year, Comm. Giovanni Germani, Florence, Italy.

A different example is Belgium, where ad space is extremely costly, but the country is very exploitation-minded. For "The Student Prince," benefitting from "PEP" treatment, the campaign emphasis was on street stunts which put groups of students from the university glee clubs (or the Belgian equivalents thereof) on the streets in costume singing songs from the picture.

Throughout Latin-America, the rule with "PEP" seems to be to go in quite heavily for saturation bill-posting. The first picture to date to get general "PEP" release has been "Rhapsody," a picture with unusual possibilities abroad because of the added interest in classical music.

Free Marriage Licenses As a Promotion Stunt

Richard D. Empey, manager of the Granada theatre, Duluth, Minnesota, comes in our mail with a neat and new stunt for the promotion of "Seven Brides for Seven Brothers"—he presented the first seven applicants on the opening day with their marriage license fees, and went with them to the Court House to pay the $3, and then gave them guest tickets, good any time, besides. (Things are getting tougher all over—we only paid $2 for a license, just 38 years ago!) But this is a real publicity stunt, that lands in the newspapers, and it's worth another dollar, today. One couple were waiting at the License Bureau for him when it opened early that morning. He also used displays of magazine coverage, from Life, Look and Redbook, and the special one-sheet on the picture distributed by Seventeen Magazine.

We like the fact that he staged a street ballyhoo hay-ride, and the music was furnished by a local music school in cooperation with local radio stations, to insure the authenticity of tunes that go with hay-rides, in Minnesota.

▼

Murray Spector, manager of the Plaza theatre, Englewood, N. J., tied in with the local Mercury dealer for a cooperative newspaper ad on "Woman's World" and had the model car used in the film on display in front of the theatre and circling the town during playdate.

Exploitation From "Down Under" Good

Harry Greaves, manager of the Wintergarden theatre, Brisbane, Australia, submits his fine campaign for "Roman Holiday" as an entry for the Quigley Awards in the fourth quarter of 1954, and bears out the often proven fact that showmanship is always on the alert in that far away corner of the globe. We have many good Round Table members, and contenders for the Awards, in Australia, and they rival the Canadians in their zeal for honors.

The promotion of Audrey Hepburn's first starring vehicle, who was billed as the Academy Award actress for the year, combined the best of all that had been done in first runs on this side of the world, plus ingenious features that originate with the zest for doing a still better job on a later run. One factor was the giving away of a Fiat car, typical of the picture, and done with the sponsorship of the Fiat distributor in Brisbane. His letter of appreciation shows how well pleased he was with the proposition and the promotion. The car, on display in the Stalls lounge of the theatre, was seen by 90,000 people in three weeks. Good window displays, away from the theatre, were valuable.

Radio played a big part in the promotion, and all avenues were opened for cooperative advertising. Four leading newspapers were also generous with press space, to supplement a good display advertising campaign. Paramount arranged a contest to find a double for Audrey Hepburn, and it was won by a girl at the State theatre, Sydney, who made a personal appearance for "Roman Holiday" in Brisbane.

RKO Pressbook Pays $10 Awards to Managers

The pressbook on "Cattle Queen of Montana"—received from RKO, discloses their own cash award system for managers who supply "do it yourself," "no cost" or "low cost" suggestions as exploitation ideas for mutual aid and benefit. Among those cited in the current pressbook are Joseph Kogan, Warners' Wiltern theatre, Los Angeles, who had a Christmas greeting bannered on a Jaguar car, parading downtown streets with the sponsorship of the local dealer. Frank M. Diaz, of the Pacific Drive-Ins, Los Angeles, suggested meat market tie-ins for "Cattle Queen" which is worth the price of a good steak as an idea. M. A. Anderson, of the RKO theatres, Los Angeles, suggested the celebration of a milestone in theatre operation—such as the one millionth ticket sold, wtih appropriate ceremonies. Roy Wolf, manager of the Paramount theatre, Hollywood, offered a tieup with the public libraries, on the Montana Territory and the historical background of the "Cattle Queen."

Industry Is Sponsor For "7 Brides"

Emery Austin, national exploitation director for MGM, sends us a complete campaign book which is entered forthwith in the last quarter of 1954, for the Quigley Awards, to the credit of E. R. Brennan, manager of the Bay theatre, Green Bay, Wisconsin. What's different about it is the fact that important local industries got behind the special and advance showings of "Seven Brides for Seven Brothers"—and put over the attraction as their gift to the public and their employees. The campaign book is a full exhibit of how possible it is to find this kind of industrial backing.

The Bay West Paper Company, a division of Mosinee Paper Mills Co., and Charmin Paper Mills, Inc., manufacturers of Charmin and Green Bay Paper Products, introduced the idea of inviting their employees and guests to see MGM's rollicking musical, because they thought it was grand entertainment, and the compliment was extended by the theatre manager over their signature. Each person receiving two guest tickets signed with their identification as employees of the local industries. At the first preview, held at 10:30 p. m., 388 employees and their wives or families, saw the picture ahead of the public showing, and endorsed it, in a cooperative advertisement carrying audience comment. The local radio and TV stations joined in this public applause for good entertainment. Local reviews made much of these opinions from folks who were well known as neighbors and friends. The theatre had twice as many free spots as paid for.

A feature of the campaign was a "Miss Blue Jeans" contest for girls, fourteen years old or over—and the snapshots contained in the campaign book prove that this was popular, with the girls, and with their judges in the audience. Winners had radio and TV spots of their own, and a luncheon staged at the Northland Hotel. Pictures of several dozen prize winners and runners-up show why this contest was popular with the public. (Emery Austin says, "Our very fine Milwaukee field representative, Louie Orlove, had something to do with all this.")

Makes Christmas Card From Publicity Mat

John Petrosky, manager of the Palace theatre, Norwich, Conn., did use that excellent publicity mat on "White Christmas" to create holiday greetings from a local merchant with compliments to Paramount's Irving Berlin musical.

◆

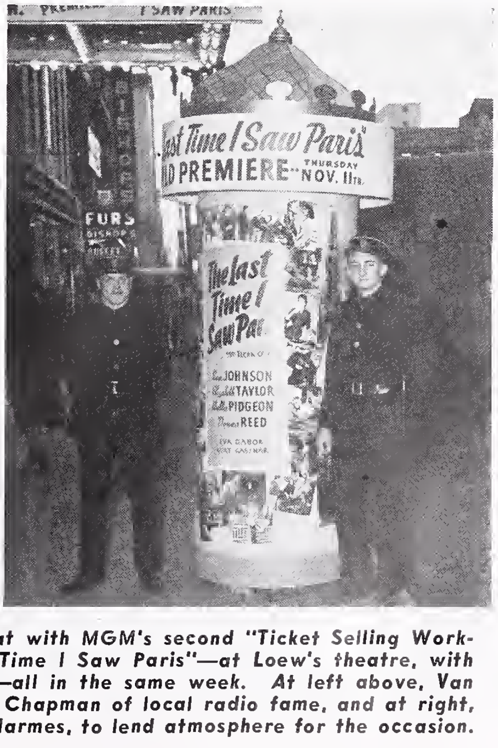
M. K. Wilson, supervisor of the Ontario District "D" for Odeon theatres, sends sample of a new type of monthly program being used in his six towns. He says patron reaction is very gratifying.

Selling Approach

CARMEN JONES — 20th Century-Fox. Color by DeLuxe, a CinemaScope production, with high-fidelity stereophonic sound. Oscar Hammerstein's spectacular stage hit that lit up the Gay White Way for two seasons. Stand up and cheer! Here she is, that dazzle-dancing, man-crazy Jones girl. She's torrid, she's terrific. Her name will sing in your brain, the songs will pound in your heart. A major musical event in motion picture entertainment. 24-sheet is imaginative and compelling, in line with the excellent advertising theme for this attraction which you have seen in the trade-press. You can do plenty with this fine art material in lobby and marquee displays. Newspaper ad mats are in similar style, with good variety for size and shape, including some teasers that will tease. The complete campaign mat has six ad mats and slugs for small situations, plus two publicity mats, all for the cost of one ordinary display mat. The silhouette figure of "Carmen" is a good trademark for this picture—use it as your sales approach. 9x12 herald, in color, has the proper advertising theme. Modern merchandising ideas will make "Carmen" sing in cooperative advertising.

AFRICAN ADVENTURE—RKO-Radio Pictures. Robert C. Ruark's personal adventures in Africa, photographed in Pathecolor. His by-line column is syndicated in the Scripps-Howard newspapers and 144 other papers throughout the country. "This is real"—everything you see, actually happens. The living jungle—unrehearsed, unstaged, untamed. Six-sheet and other posters will make good marquee and lobby display. Newspaper ad mats are very good, and will sell the picture to skeptics. There are plenty of them for choice, and such as No. 303 are new and different. The 35c mat, at National Screen, supplies eight ad mats and slugs, and two good publicity mats, all for the price of a single mat. The scenes are real! The screams are real!

ATHENA—MGM. Gay Eastman Color. Seven daring daughters on a prowl for romance—(they're even saucier than the "Seven Brides".) "Athena"—the nature girl, the body beautiful—in MGM's musical with young ideas. Jane Powell, Debbie Reynolds, Edmund Purdom, Debbie Reynolds, Vic Damone, Debbie Reynolds, Louis Calhern—and Debbie Reynolds. Boy meets girl, and nature does the rest. Seven songs, exciting dances, glamor color. 24-sheet and other posters neatly supply art materials for marquee and lobby display. You can make cut-outs of these figures. Newspaper ad mats are more crowded, but there are many names and credits to display. You can find what you need in the generous assortment of sizes and shapes. The original MGM complete ad mat, selling for 35c at National Screen, is proper selling approach for small situations, with ten ad mats and slugs, two publicity mats and some new borders, all for the price of a single mat. Exploitation has been keyed up even beyond MGM's usual for new ideas and accessories. The little booklet, distributed by dealers, on "How to Ride a Bicycle Safely" is a natural for safety campaigns. There are two books of doll cut-outs for children, and a Dad's Root Beer tieup for better refreshment merchandising. The Roadmaster Bicycle Promotion, however, is tops, and Debbie is cute.



Things were popping in Indianapolis, what with MGM's second "Ticket Selling Workshop" and the world premiere of "The Last Time I Saw Paris"—at Loew's theatre, with Van Johnson making a personal appearance—all in the same week. At left above, Van himself interviewed by Paula Carr and Jerry Chapman of local radio fame, and at right, the very French ballyhoo, with kiosk and gendarmes, to lend atmosphere for the occasion.

British Round Table

Assistant Manager, A. Buckley of the Regal cinema, Halifax, distributed heralds advertising "Phantom of the Rue Morgue" as the top thriller of 1954 and gave free tickets to those identifying the phantom he had touring the streets. . . . D. M. Campbell, manger of the Regal cinema, Stirling, Scotland, promoted throw-aways which combined petrol advertising with promotion for "The Sleeping Tiger". . . . R. J. Crabb, manager of the Lyric cinema, Wellingborough, secured a half page ad free on 3,000 football programs when he played "Dial 'M' for Murder". . . . A civic reception with the Mayor and Mayoress in attendance was held opening night of "The Command" at the Hippodrome where A. L. Cullimore is assistant manager. . . . R. N. Douglas, assistant manager of the Waverley cinema, Shawlands, Scotland, had a three weeks' newspaper "Guess Who" contest to name the stars in "Executive Suite" in advance of playdate. . . . Manager J. A. Gallacher sends a most attractive anniversary booklet, entirely paid for by advertisers, celebrating "50 Years of Glorious Entertainment". His "Then" and "Now" lobby exhibition had good space in the local newspaper. . . . D. Hughes, manager of the Cabot cinema, Bristol, sent special servicemen notices from Gene Kelly, star of "Seagulls Over Sorrento" to branches of the service and ex-servicemen's clubs and had a Sea Cadet guard of honor in front of the theatre on opening night. . . . P. E. Jelks, assistant manager of the Ritz cinema, Aldershot, arranged with a local dairy company to pay half the cost of printing banners for use on their trucks which are in daily contact with 10,000 families. "Valley of the Kings" and the dairy products had equal billing. . . . John E. Lake, manager of the Savoy cinema, Luton, sends tear sheets showing valuable newspaper space obtained because of his theatre collection for the Old People's League during the theatre's sixteenth birthday celebration.

▼ ▼

Harold Shampan of the Odeon theatre, Woolwich, another manager who will be well represented in the fourth quarterly Quigley Awards judging next month. His teaser posters leading to the one on the theatre, "Susan Slept Here," are especially noteworthy. Spotted around town, they read, "Did She Sleep Here?". "Maybe Susan Slept Here," "Is This Where Susan Slept?", etc. . . . P. C. Stevenson, assistant manager of the Regal, Southport, really brought "Duel in the Jungle" to life with a parade of lions from the local zoo to theatre and a lobby display of live animals and tropical plants and fish. . . . Lily Watt, manager of the Odeon cinema, Coatbridge, Scotland, again the recipient of an award for good showmanship—this time the Odeon and Gaumont Theatre courtesy and service plaque. Congratulations! . . . P. J. Weatherhead, assistant manager of the Regal cinema, Oxford, promoted a cooperative newspaper page of ads to surround his "Happy Ever After" space, with a spelling error contest for added reader interest. . . . Another assistant manager, D. H. Western, of the Regal cinema, Torquay, emphasized the fact that "The Command" would be the first CinemaScope picture at his theatre and glamorized the event by inviting the mayor and other leading citizens. . . . G. F. Wharton, manager of the Essoldo cinema, Newcastle-on-Tyne, sends photos of a most attractive replica of the Fountain of Trevi in Rome in exploitation of "Three Coins in the Fountain," with coins benefitting the Infantile Paralysis Fellowship. . . . G. C. Williams, manager of the Regal in Chatham, celebrated the 16th anniversary of the house with Carnival Night. He promoted prizes which were given out on stage and a large cake, later presented to the local "Darby & Joan Club."

H. Laybourne, manager of the Odeon theatre, Southsea, was successful in getting good positions in the public libraries for cards on "Romeo and Juliet", although they are not generally receptive to such advertising. He also contacted private schools who sent groups of children. . . . G. Lennox, assistant manager of the Regal cinema, Stirling, Scotland, played up the woman's angle in "About Mrs. Leslie" with a display in a shop specializing in older women's styles and tying up with a laundry to put throwaways in their bundles. . . . B. C. Lewis, manager of the Regal cinema, Dursley, obtained free advertising for "Genevieve" by having the owners of two old cars, well bannered, tour the district in exchange for passes. . . . John Longbottom, manager of the Odeon cinema, Middlesbrough, arranged a jousting tournament in front of the theatre with police permission in advance of playing "The Black Shield of Falworth," which proved to be a crowd-stopping stunt. . . . J. Norman Longley, manager of the Empress cinema, Sutton, distributed pages torn from old telephone directories which were overprinted in red with advertising for "Dial 'M' for Murder". . . . F. Mawby, manager of the Empress cinema, Urmston, gives credit to his assistant, C. J. Barlow, for his aid in organizing a children's pet contest during "Duel in the Jungle" playdate. Pets were judged for longest tail, shortest tail, whitest, most unusual, etc. . . . For "Carnival Story," S. V. Murdoch, manager of the Gaumont, Liverpool, had one of his staff in gypsy dress with crystal ball giving out lucky charms attached to cards giving details of the film. . . . R. W. Parker, manager of the Regal, Torquay, promoted a foyer display for "Take the High Ground" from a local recruiting office, and an Army Cadet Force band paraded to the theatre on opening night to be guests of the manager. This stunt paid off at the box office.

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John L. Smith, manager of the Ritz, Edinburgh, Scotland, proud of composite pages he obtained in two local newspapers for "Happy Ever After," as this is the first time such a page has appeared. . . . J. W. Turner, manager of the Savoy cinema, Sale, had a natural tieup with a merchant who sold "Tiger Sauce" when he played "The Sleeping Tiger." 6,000 overprinted paper bags were supplied cost-free. . . . D. H. Western, assistant manager of the Regal cinema, Torquay, had a member of the staff take a street census on "Them," as to whether this type of picture was liked, etc. . . . G. C. Williams, manager of the Regent cinema, Chatham, had the cooperation of thirty young members of a local youth club who went all over town in groups of six wearing red fez hats during "Valley of the Kings" playdate. . . . D. J. Woodall, manager of the Regal cinema, Tring, sends clippings of the attractive winners of his "Miss Tring 1954" contest, which was held during the run of "Doctor in the House." He says record business resulted. . . . G. Melville Leggatt, manager of the Kelburne cinema, Paisley, Scotland, arranged for a window display near the theatre of a model Stratocruiser, cut away to show the interior of the plane, when he played "Flight of the White Heron." *W. T.*

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1327 S. WABASH CHICAGO 5, ILL.
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Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

CHOCOLATE SHORTAGE SEEN

A shortage is developing in the higher priced, better quality candy goods, especially those that are chocolate-coated, according to *Candy Industry*. The shortage, already apparent throughout the fall, is becoming more acute with the oncoming Christmas season and is expected to last through Easter, the publication reports.

Basically responsible have been the wild fluctuations in the cocoa bean market, prompting many manufacturers to emphasize production of lower-priced goods with compound coatings, rather than risk consumer resistance to price rises on the more expensive chocolate-coated products.

With unemployment reaching the four to five million figure, the publication says, the lower income groups are failing to absorb the low priced production, while the higher income groups, which prefer the better quality, are finding assortments limited.

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NEW HIRES DISPENSER

A new, compact dispensing unit has been announced by the Charles E. Hires Company, Philadelphia, Pa. Especially designed for use at park, pool and beach refreshment stands, it lends itself to other situations, where space is at a premium. The dispenser was introduced at the recent National Association of Pools, Parks and Beach trade show in Chicago.

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SWEDEN FREEZER DEALER

The Sweden Freezer Manufacturing Company, Seattle, Wash., has announced the appointment of a new domestic dealer and an additional servicing organization in Canada. Richard W. Thompson of Wichita Falls, Tex., the dealer, has been a wholesaler of fountain and restaurant supplies for 35 years. The new service firm, Don McNaughton Refrigeration Company, Sudbury, Ontario, was organized by Mr. McNaughton, who was previously with Frigidaire.

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EVERFROST ADDS UNIT

A six-gallon, three-drink soda dispenser has been marketed by Everfrost Sales, Inc., Gardena, Calif. The new unit, trade-named "Soda Bar," handles three carbonated, or one still and two carbonated beverages, and is rated to serve 120 drinks to the gallon, with equal parts of syrup and water. The dispenser is available in a choice of three types of exterior finish.

British Fight Called Near Settlement

by PETER BURNUP

LONDON: The long-drawn-out break-figure wrangle between distributors and exhibitors here is on the brink of formal settlement.

A preliminary meeting was held last week between representatives of the Cinematograph Exhibitors Association and the Kinematograph Renters Society designed to devise a formula that any exhibitor seeking break-figure revision should disclose certified figures showing that the proposed revision would not involve any part of the Eady Levy passing on to the renter.

Clearly the drafting of such an agreement is the job of back-room boys and not for open committee. Draughtsmen got busy forthwith. The formula was already in being for presentation to the Joint Committee this week. It was assured that it would then be adopted—albeit with ungraciousness on the part of protesting renters, who for more than three years have resisted the "individual trading" principle—in time for reporting to the general bodies of the respective Associations scheduled to assemble a few days later.

▽

Britons had their first taste of paying-audience big-screen theatre TV on Wednesday last on the occasion of the much publicized England-Germany football game at the Wembley Stadium.

Eight motion picture theatres took big-screen relays of the BBC's television of the game. In each case, admission prices were upped for the occasion and in each case the house was a virtual sell-out. 13,000 people in all paid for admission to the theatres concerned. Weather conditions favoured the occasion and telecasts at every theatre were reported as of reasonably good quality, though in no instance comparable with conventional film projection.

▽

J. W. Wilkinson, manager of the Haymarket Cinema, Newcastle, has been named Champion Manager of Associated British Cinemas, Ltd., by the circuit's managing director D. J. Goodlatte. Mr. Wilkinson, winner in 1952 of ABC's national showmanship contest, wins a prize of a holiday in New York City for himself and his wife.

▽

A CinemaScope version by Michael Powell and Emeric Pressburger of Johann Strauss's "Die Fledermaus" goes into production at Associated British Elstree Studios on January 3. Previous intention had been that the Powell-Pressburger team should engage forthwith in another CinemaScope production, "Battle of River Plate," but that must now await completion of the Strauss subject. In another quarter, exclusive Films Ltd. announce that they will make eight half-hour CinemaScope shorts.

Decision Pends on New York 5 Per Cent Tax Appeal

With both exhibitor and New York City attorneys contending that the current suit against the city's five per cent amusement tax is only a matter of law interpretation, not an issue of fact, five State Supreme Court justices, sitting in the Brooklyn Appellate Division last week reserved decision on the plaintiff's appellant and the city's respondent briefs. According to Assistant Corporation Counsel Stanley Buchsbaum who, with the New York City exhibitor counsellors, was allowed 15 minutes to present arguments last week, a decision from the five jurists may be expected within three to five weeks.

Allied Artists' "Tonight" To Benefit N. Y. Hospital

Allied Artists' new comedy, "Tonight's the Night," filmed in color by Technicolor on location in Ireland and starring David Niven, Yvonne DeCarlo and Barry Fitzgerald, will have its premiere at the 52nd Street Trans-Lux theatre, New York City, December 22 with proceeds going to the New York Foundling Hospital, it was announced by Steve Broidy, Allied Artists president, and Rt. Rev. Mons. John E. Reilly, of the Foundling Hospital. The film was directed by Mario Zampi. It will succeed MGM's "Lilli" which will complete a 95-week run at the theatre to make way for the Allied Artists production.

Stanley Net $1,770,100

In his annual report to stockholders issued this week, S. H. Fabian, president of Stanley Warner Corporation, announced that the profit for the company and its subsidiaries for the fiscal year ended August 28, 1954, amounted to $3,595,100 after deducting depreciation and amortization of $3,476,400 but before deducting provisions for Federal income taxes and contingencies.

The net profit, said Mr. Fabian, was $1,770,100, equivalent to 80 cents per share on the 2,218,529 shares of common stock outstanding after deducting the stock held in the treasury. Included is a profit of $74,000 arising from sales of fixed assets.

In commenting upon the first quarter of the current fiscal year which ended November 27, Mr. Fabian said it was not possible to give an accurate estimate of earnings but based upon information now available, "it appears that the earnings for the quarter were more than twice the consolidated earnings for the corresponding quarter which ended November 28, 1953, when our profits amounted to $523,000 after all charges including Federal income taxes."

The company commenced operations March 1, 1953, and therefore the first accounting period covered the 26-week period ended August 29, 1953. During that period, operations showed a loss.

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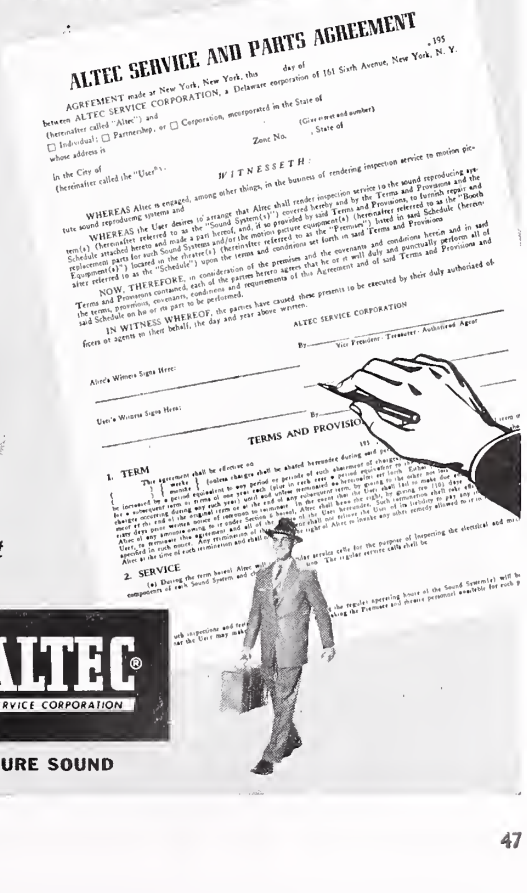
The finest service experience in stereophonic sound is yours when you sign an Altec contract. Experience bought and paid for in countless hours of pioneering effort and research... experience in supervising critical CinemaScope industry showings and first run premieres, experience with an unceasing flow of stereophonic installation and service orders, experience implemented by Altec-devised precision tools.

YOUR experience with an Altec stereophonic service contract will prove pleasant and profitable!



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SPECIALISTS IN MOTION PICTURE SOUND

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

EVERYONE'S BUYING 'EM! MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; 17"—$1.75; 24"—$2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PRESENT CINEMASCOPE WITH ADJUSTABLE anamorphic lenses $695 pr. Mirroclaric metalized seamless screens $1 sq. ft. Prompt shipments, lowest prices all sizes projection lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

SPECIAL PURCHASE! FROM LARGE CIRCUIT quantity Simplex rear shutter double-bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only $99.75 each. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

VALUES UNSURPASSED! DEVRY DUAL SOUND projectors w/amplifier, speaker, excellent $595. Available on time. Holmes L25N amplifiers, rebuilt $95; used rewinds $6.95 set; automatic enclosed rewinds, excellent, $45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

GO WIDE-SCREEN & CINEMASCOPE FOR bigger grosses. Adjustable anamorphic lenses $695, promptly available. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

BRIDGAMATIC 16/35MM DEVELOPING MAchine, $1795; Rolling stand multiple floodlites holding 12 bulbs, $180 value, $29.50; Cineflex 35mm reflex camera, magazines, lenses, motor, $695; Bell & Howell 35mm foot splicers, $595; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING EQUIPMENT

NEED CHAIRS? S.O.S. HAS 'EM! SEND FOR Chair Bulletin showing our tremendous stock at knock down prices. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BUSINESS BOOSTERS

BINGO DIE-CUT CARTS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

PRIVATE "EYE" BADGES, PARTY FAVORS. Catalog on request. HECHT, 3074 Park Ave., New York 51, N. Y.

BUSINESS OPPORTUNITIES

LEVEL LAND FOR SALE OR RENT, AT CITY limits, good thriving community, has a drawing population of 125,000, ideal for outdoor theatre. Box 2821, MOTION PICTURE HERALD.

CAPITAL FOR THEATRE OWNERS. FROM one theatre to an extensive chain. Chattel mortgage loans, realty mortgages refinanced or equipment mortgages refinanced. Realty and equipment mortgages consolidated with maturity dates advanced and payments reduced. Write on your letterhead to Mr. SY FIELD, 4008 Fifth Ave., New York 28, N. Y. Tel. BU. 8-5792.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

ON BEAUTIFUL GULF COAST, 850 SEATS, HAS everything. Only 8 years old, store rentals $300 monthly, permanent military base. Will sell or lease with option to buy. Will consider any reasonable offer or terms. Box 2819, MOTION PICTURE HERALD.

See "Small" Cinerama

HOLLYWOOD: A demonstration of a "small-scale Cinerama," developed by National Theatres' R. H. McCullough and installed experimentally at the long-closed Melrose theatre here, climaxed National Theatres convention in Los Angeles last week.

The demonstration was conducted with footage lent by Cinerama. Mr. McCullough's plans contemplate mobile-unit use, to reach the smaller cities, as well as permanent-type installations. The setup makes it practicable to install Cinerama in a medium-sized theatre, placing the three projectors in a single booth and using mirror-type reflectors to obtain the necessary distribution of images to the side panels.

Exhibition experts who witnessed the demonstration said the effect was generally good, although less "enveloping" than is achieved by Cinerama itself.

Speakers at the closing days of the convention, the circuit's first divisional convention since 1952, included Elmer C. Rhoden, president, who presided; Thornton Sargent, public relations director; as well as Joe Redmond, Russ Brown, Paul Lyday, Fay Reeder, Al Frank, Perry Pasmezoglu, Dean Hyskell, Jess E. Elliott, Joseph P. Touhy, Andy Krappman, Alan May and Mr. McCullough. Guest speakers included Darryl F. Zanuck, Al Lichtman, Frank Whitbeck and Herman Wobber.

National Theatres Gets Divestiture Extension

WASHINGTON: The Justice Department has agreed to give National Theatres an "interim" extension of its Dec. 7 divestiture deadline until January 10.

Before that date, it is planned, the department and the circuit will work out another, longer extension which it is hoped will be the final extension of National's divestiture deadline.

Under the original 20th Century-Fox consent decree, the company had two years from June 7, 1951 to dispose of some 110 theatres and properties. There were three six-month extensions of this deadline, and as of today, the company has only nine or ten theatres and properties still to divest.

Pre-release Dates Set for "This Is Your Army"

Six pre-release engagements of "This Is Your Army," have been announced in Washington by Lt. Col. Walter Grisceti, liaison officer for the distribution of the picture. The film had its world premiere December 7, at the Warner theatre, Los Angeles. Other theatres and dates, according to Col. Grisceti, include the Metropolitan, Washington, and the Paramount, Atlanta, both December 9, the Mastbaum, Philadelphia, and the Majestic, Dallas, both December 10; Globe, New York, December 14.

Merchants Back Theatre Reopening, COMPO Ad Says

The thirty-second COMPO advertisement addressed to the newspaper industry cites a Minneapolis dispatch explaining the decision of Ellsworth, Wisconsin merchants to finance the reopening of their town's motion picture theatre. The merchants decided to subsidize reopening the theatre because they found that its closing had not only hurt their business, but had lowered morale of the town's residents.

Milton Randolph Dies

Milton Randolph, editor of *Good News Weekly*, published by the Crescent Amusement Company of Nashville, Tenn., for circulation in its theatres, and editor of the Nashville *Banner* amusement page, died in Nashville last week following an extended illness.

FILM BUYERS RATING

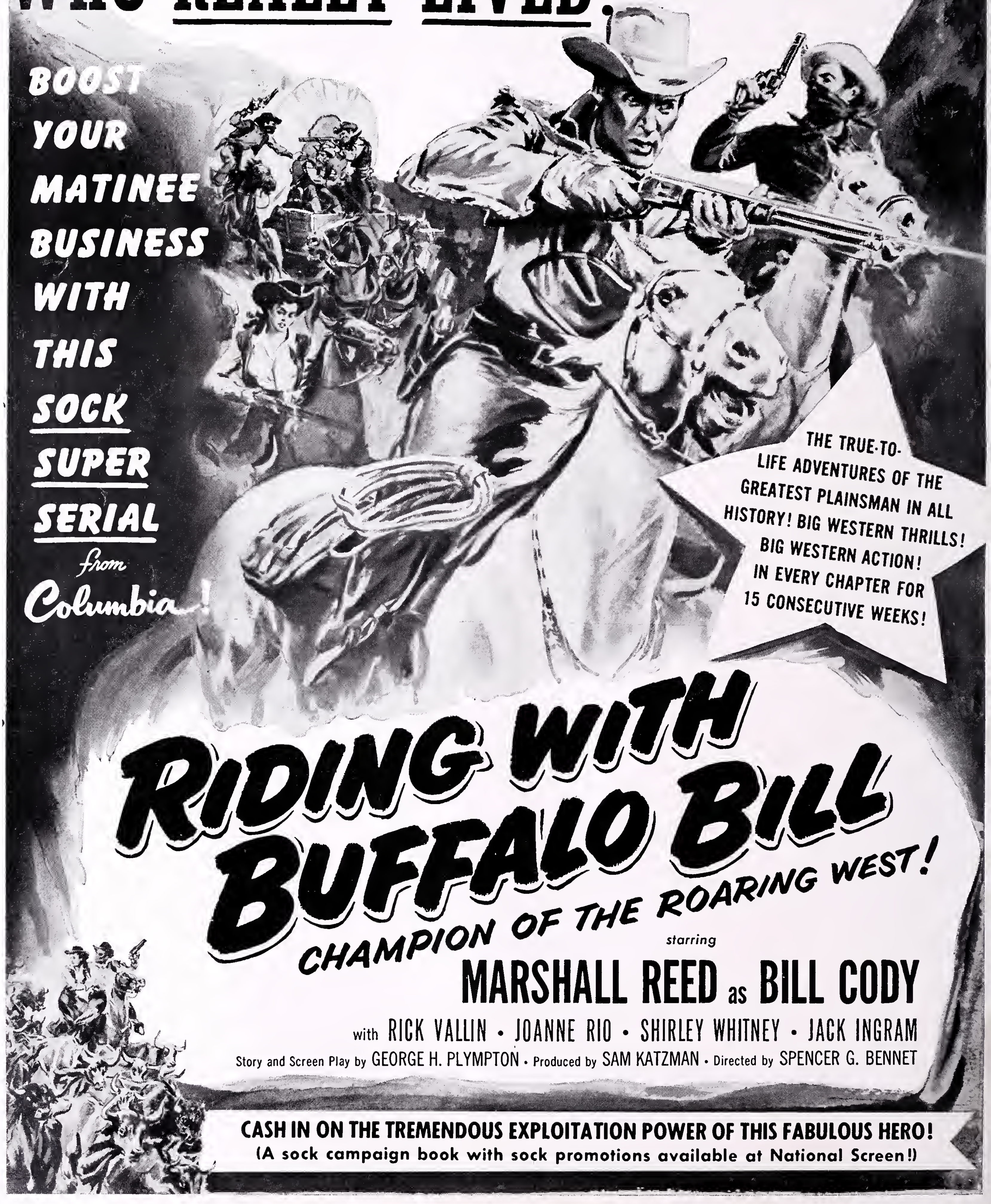
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 123 attractions, 6,740 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent! AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	3	6	12	18	22
Adventures of Hajji Baba (20th-Fox)	–	2	24	7	–
Adventures of Robinson Crusoe (U.A.)	5	18	19	5	3
Apache (U.A.)	5	17	18	18	3
Beau Brummell (MGM)	–	7	6	5	2
Bengal Brigade (U-I)	–	3	13	8	12
Betrayed (MGM)	2	25	35	15	3
Black Horse Canyon (U-I)	1	14	31	25	4
Black Knight (Col.)	3	10	7	3	1
Black Shield of Falworth (U-I)	–	8	47	11	–
Black Widow (20th-Fox)	–	8	4	3	–
Bounty Hunter, The (W.B.)	4	6	17	2	3
Bowery Boys Meet the Monster (A.A.)	–	4	5	4	–
Brigadoon (MGM)	5	8	8	9	3
Broken Lance (20th-Fox)	24	23	11	9	–
Bullet Is Waiting, A (Col.)	–	7	12	12	8
Caine Mutiny, The (Col.)	29	29	24	13	–
Captain Kidd and the Slave Girl (U.A.)	–	–	6	3	6
Carnival Story, The (RKO)	7	33	33	31	18
Dawn at Socorro (U-I)	1	12	17	17	20
Demetrius and the Gladiators (20th-Fox)	31	21	12	4	1
Dial M for Murder (W.B.)	6	54	25	22	8
Dragnet (W.B.)	52	33	10	7	2
Drive a Crooked Road (Col.)	–	10	5	15	6
Drums Across the River (U-I)	–	15	38	9	4
Duel in the Jungle (W.B.)	18	6	29	1	2
Duel in the Sun (SRO) (Reissue)	–	14	13	24	5
†Egg and I (U-I) (Reissue)	–	8	7	9	7
Egyptian, The (20th-Fox)	19	29	21	10	1
Elephant Walk (Para.)	15	52	28	7	3
Executive Suite (MGM)	10	36	45	25	7
Fireman, Save My Child (U-I)	–	5	7	10	17
†Flame and the Flesh (MGM)	–	14	28	42	13
Four Guns to the Border (U-I)	–	5	8	1	–
Francis Joins the Wacs (U-I)	17	49	20	–	1
Gambler From Natchez (20th-Fox)	–	6	30	19	1
Garden of Evil (20th-Fox)	15	27	9	8	4
Geraldine (Rep.)	–	–	3	7	12
Gone With the Wind (MGM) (Reissue)	50	27	13	9	3
Gorilla at Large (20th-Fox)	9	6	6	15	4
Greatest Show on Earth (Par.) (Reissue)	–	4	5	6	–
Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	3	–	3	5	4
Hell Below Zero (Col.)	1	15	50	15	8
Hell's Half Acre (Rep.)	–	3	32	7	5
Her Twelve Men (MGM)	4	7	17	21	4
High and Dry (U-I) (Brit.)	–	4	2	3	5
High and the Mighty, The (W.B.)	65	54	7	3	–
Human Desire (Col.)	–	–	4	7	3
Human Jungle (A.A.)	7	4	8	4	1
Indiscretion of an American Wife (Col.)	1	14	7	10	–
Iron Glove, The (Col.)	–	3	3	6	1
It Should Happen to You (Col.)	2	5	28	18	28
Jesse James' Women (U.A.)	–	6	10	2	–
Johnny Dark (U-I)	5	50	44	19	4
Johnny Guitar (Rep.)	30	50	33	4	4
Julius Caesar (MGM)	10	20	18	4	2
Jungle Man Eaters (Col.)	–	3	4	3	1
King Richard and the Crusaders (W.B.)	–	5	9	17	19
Knock on Wood (Par.)	9	10	25	26	20
Laughing Anne (Rep.)	–	–	9	6	7
Law vs. Billy the Kid (Col.)	–	8	10	5	2
Living It Up (Par.)	30	37	17	10	1
Lone Gun, The (U.A.)	2	5	14	4	4
Long Wait, The (U.A.)	–	14	23	25	6
Lucky Me (W.B.)	5	10	25	35	–
Ma and Pa Kettle at Home (U-I)	45	60	28	5	6
Mad Magician, The (Col.)	–	1	6	11	4
Magnificent Obsession (U-I)	62	54	16	2	–
Man With a Million (U.A.)	–	8	18	40	12
Massacre Canyon (Col.)	–	3	5	8	11
Men of the Fighting Lady (MGM)	6	24	38	17	4
Miami Story, The (Col.)	1	8	15	20	5
Naked Alibi (U-I)	–	6	5	9	8
On the Waterfront (Col.)	7	11	17	11	–
Outcast, The (Rep.)	–	17	12	5	5
Outlaw Stallion, The (Col.)	–	–	5	5	1
Phantom of the Rue Morgue (W.B.)	17	14	29	15	7
Pinocchio (Disney-RKO) (Reissue)	27	19	17	10	1
Playgirl (U-I)	–	–	10	18	28
Pride of the Blue Grass (A.A.)	–	1	–	8	7
Prince Valiant (20th-Fox)	1	18	18	9	10
Princess of the Nile (20th-Fox)	–	3	16	8	11
Prisoner of War (MGM)	1	14	20	7	6
Pushover (Col.)	–	–	3	10	11
Raid, The (20th-Fox)	–	8	15	16	16
Rails Into Laramie (U-I)	3	5	20	23	11
Rear Window (Par.)	14	23	6	1	–
Return to Treasure Island (U.A.)	–	1	1	4	7
Rhapsody (MGM)	1	21	17	25	13
Ride Clear of Diablo (U-I)	12	9	37	11	5
Riding Shotgun (W.B.)	–	13	23	30	6
Ring of Fear (W.B.)	2	5	15	6	17
River of No Return (20th-Fox)	68	23	22	2	3
Rocket Man, The (20th-Fox)	–	–	1	10	7
Rogue Cop (MGM)	–	14	10	5	1
Rose Marie (MGM)	24	14	19	8	2
Sabrina (Par.)	10	8	8	1	–
Saracen Blade, The (Col.)	1	–	3	8	4
Secret of the Incas (Par.)	1	10	21	29	15
Seven Brides for Seven Brothers (MGM)	59	31	8	1	2
Shanghai Story, The (Rep.)	–	–	10	2	5
Siege at Red River (20th-Fox)	1	6	24	17	5
Silver Lode (RKO)	2	11	28	17	5
Sitting Bull (U.A.)	–	6	3	3	–
Southwest Passage (U.A.)	–	3	13	16	7
Star Is Born, A (W.B.)	12	10	4	4	2
Student Prince, The (MGM)	6	15	22	15	1
Suddenly (U.A.)	7	10	18	9	6
Susan Slept Here (RKO)	13	49	5	3	1
Tanganyika (U-I)	4	9	32	12	20
Them (W.B.)	3	16	16	22	15
Three Coins in the Fountain (20th-Fox)	47	36	11	3	1
Three Hours to Kill (Col.)	–	3	7	2	5
Untamed Heiress (Rep.)	–	2	1	13	1
Valley of the Kings (MGM)	–	10	37	18	9
Vanishing Prairie (B.V.)	22	7	3	–	–
Weak and the Wicked, The (A.A.)	5	7	5	1	4
White Christmas (Par.)	14	6	4	–	1
Witness to Murder (U.A.)	–	4	15	8	8
Woman's World, A (20th-Fox)	28	21	9	4	1
Yankee Pasha (U-I)	2	20	45	21	7
Yellow Tomahawk (U.A.)	–	3	21	3	2

THEY'LL CHEER THE HERO WHO REALLY LIVED!



BOOST YOUR MATINEE BUSINESS WITH THIS SOCK SUPER SERIAL from Columbia!

THE TRUE-TO-LIFE ADVENTURES OF THE GREATEST PLAINSMAN IN ALL HISTORY! BIG WESTERN THRILLS! BIG WESTERN ACTION! IN EVERY CHAPTER FOR 15 CONSECUTIVE WEEKS!

RIDING WITH BUFFALO BILL

CHAMPION OF THE ROARING WEST!

starring

MARSHALL REED as BILL CODY

with RICK VALLIN • JOANNE RIO • SHIRLEY WHITNEY • JACK INGRAM

Story and Screen Play by GEORGE H. PLYMPTON • Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

CASH IN ON THE TREMENDOUS EXPLOITATION POWER OF THIS FABULOUS HERO!

(A sock campaign book with sock promotions available at National Screen!)

DECEMBER 18, 1954

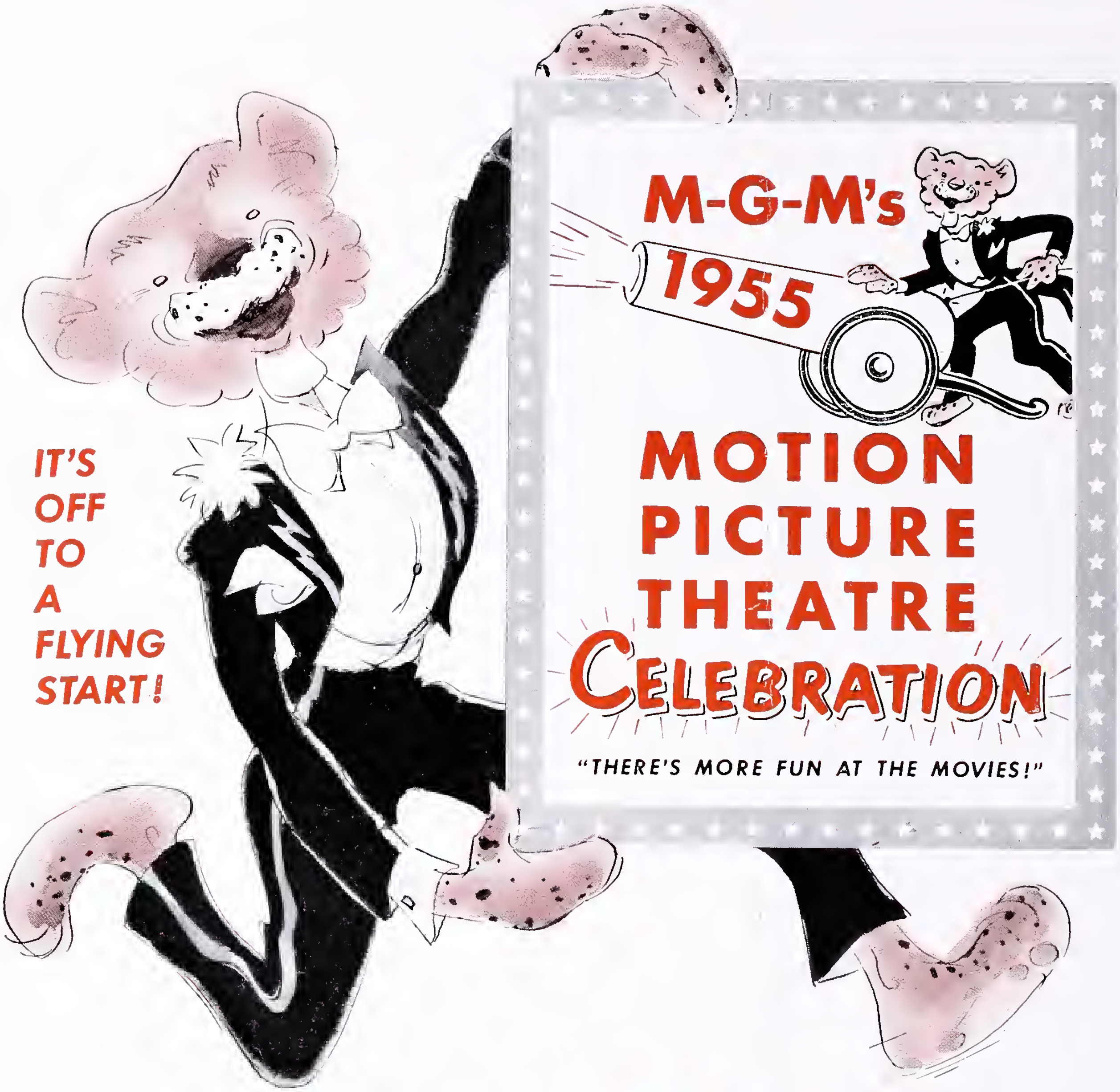
MOTION PICTURE HERALD

Exhibitor Committee Prepares War Plans For Toll TV Fight

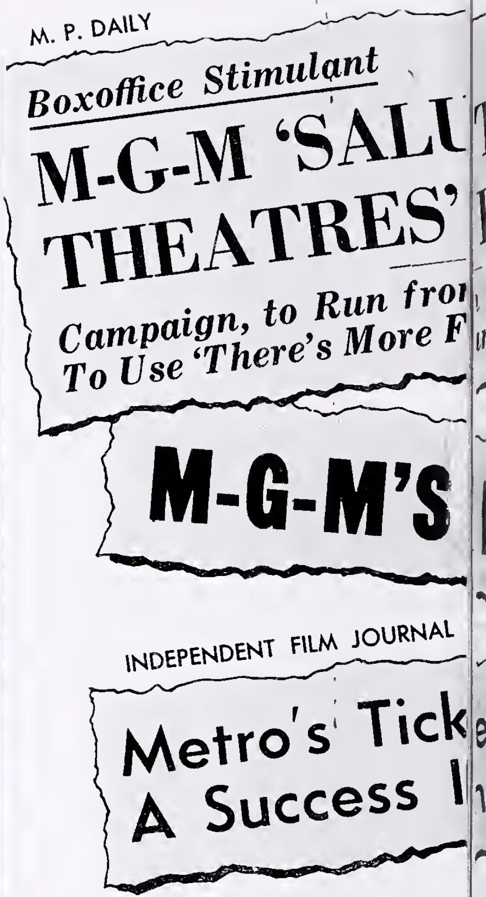
COMPO'S Star Poll Set for November '55

REVIEWS (In Product Digest): 20,000 LEAGUES UNDER THE SEA, BAD DAY AT BLACK ROCK, YOUNG AT HEART, THIS IS YOUR ARMY, THE BAMBOO PRISON, AN INSPECTOR CALLS, THE OTHER WOMAN, THE ATOMIC KID, DEVIL'S HARBOR, PAID TO KILL

Entered as second-class matter January 11, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*


M-G-M's
1955
MOTION
PICTURE
THEATRE
CELEBRATION
"THERE'S MORE FUN AT THE MOVIES!"

IT'S
OFF
TO
A
FLYING
START!



M. P. DAILY

Boxoffice Stimulant

M-G-M 'SALU
THEATRES'

Campaign, to Run fro
To Use 'There's More F

M-G-M'S

INDEPENDENT FILM JOURNAL

Metro's Tick
A Success I

TALK OF THE IND

M-G-M Does It Again! Great Response From Theatres and Trade Press. Thanks!

Forward in '55! The response to M-G-M's 1955 MOTION PICTURE THEATRE CELEBRATION has been tremendous. M-G-M's nationwide promotion is perfectly timed to accelerate the box-office upbeat. Tie-in your theatre with a local Celebration to stimulate your business. Watch for M-G-M Press Book, soon available with FREE accessories. You asked for ACTION, Mr. Showman! This campaign is for *you*. Join now!

TE TO
IN '55

Jan. 1 to April 30,
n at Movies' Slogan

FILM DAILY

VARIETY

METRO'S SHOWMANSHIP DRIVE ACCENTS 'THEATRE'S PLACE IN THE COMMUNITY'

To maintain the momentum of the film biz's recovery in 1954, Metro is launching a nationwide showmanship drive designed as a salute to exhibitors of the United States and Canada. The campaign's day (Tues.)

Four-Month Project at Start
Of New Year Designed to
Stimulate Exhibitor Efforts

SHOWMEN'S TRADE REVIEW

FIRST MGM WORKSHOP FILLS HOTEL'S BALLROOM

PROMOTION AT COMMUNITY LEVEL

et Selling Workshop
Inaugural Session

M. P. HERALD

WORKSHOPS DRAW BLUEPRINT FOR INCREASED PATRONAGE

M. P. EXHIBITOR

Exhibitors Laud MGM Workshop

FILM BULLETIN

SHOWMAN CALL WORKSHOP 'TONIC'

USTRY!

WOW!
Preview of M-G-M's

"BAD DAY AT BLACK ROCK"

SENSATIONAL!

Market Research Service survey is one of the highest reports in dramatic field. The first public showing last week of M-G-M's first Celebration release held the audience spellbound at Loew's 72nd St. Theatre, N.Y. It's just the beginning!

★

JUST A FEW OF M-G-M's CELEBRATION RELEASES!

Ask your Branch for other fine films available!

"BAD DAY AT BLACK ROCK" *(January)*
(*CinemaScope—Color*) • starring Spencer Tracy • Robert Ryan co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine • Lee Marvin • Russell Collins

"GREEN FIRE" *(January)*
(*CinemaScope—Color*) • starring Stewart Granger • Grace Kelly Paul Douglas • co-starring John Ericson • with Murvyn Vye

"MANY RIVERS TO CROSS" *(February)*
(*CinemaScope—Color*) • starring Robert Taylor • Eleanor Parker with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness

"JUPITER'S DARLING" *(February)*
(*CinemaScope—Color*) • starring Esther Williams • Howard Keel Marge and Gower Champion • George Sanders • with Richard Haydn • William Demarest

"HIT THE DECK" *(March)*
(*CinemaScope—Color*) • starring Jane Powell • Tony Martin Debbie Reynolds • Walter Pidgeon • Vic Damone • Gene Raymond • Ann Miller • Russ Tamblyn • with Kay Armen • J. Carrol Naish Richard Anderson • Jane Darwell

"INTERRUPTED MELODY" *(March)*
(*CinemaScope—Color*) • starring Glenn Ford • Eleanor Parker with Roger Moore • Cecil Kellaway

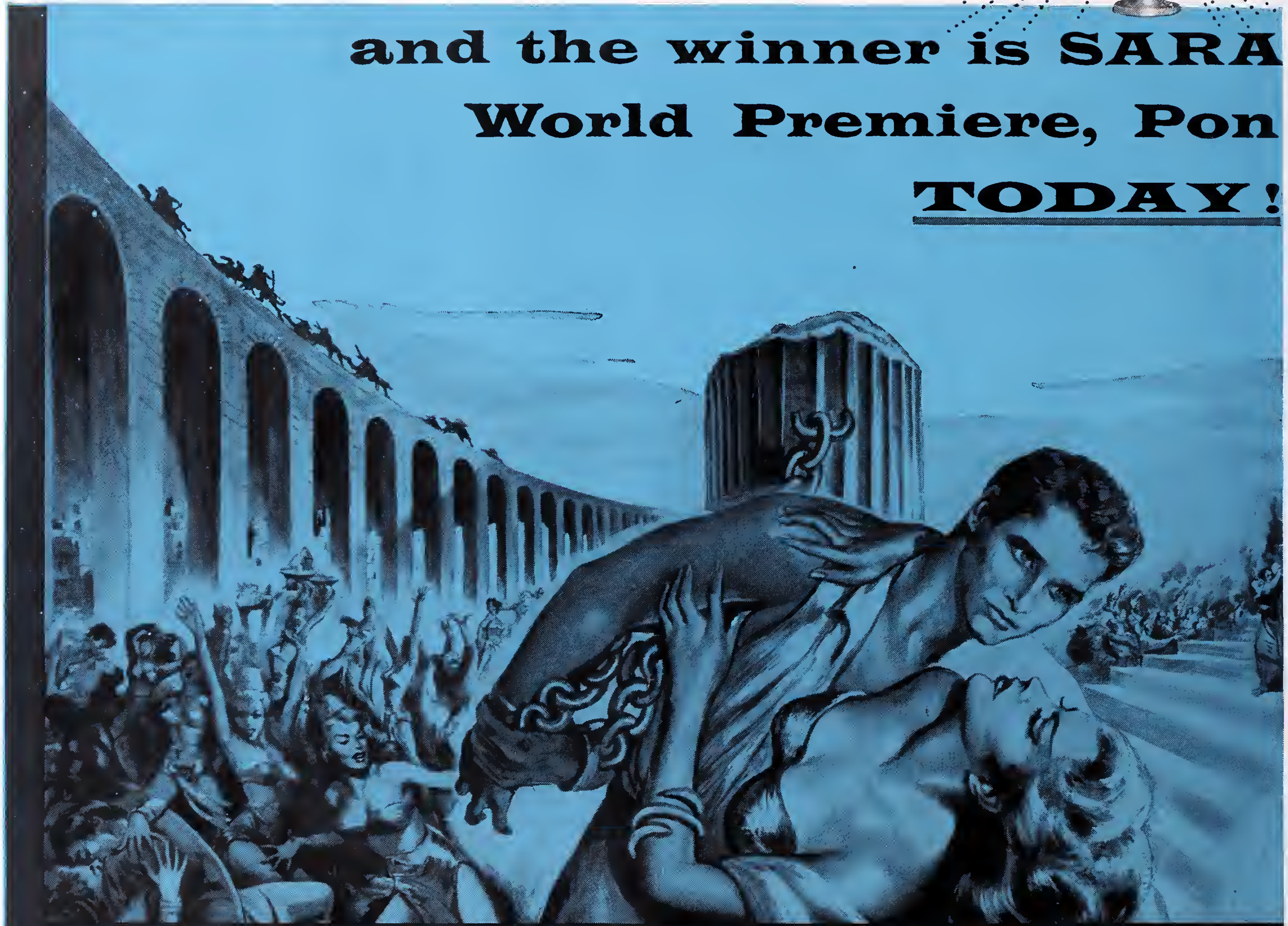
"THE GLASS SLIPPER" *(April)*
(*Color*) • starring Leslie Caron • Michael Wilding • with Keenan Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones

"BEDEVILLED" *(April)* (*CinemaScope—Color*)
starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac • Robert Christopher • Joseph Tomelty and Victor Francen

1955—The year of M-G-M's "THE PRODIGAL"

Hundreds of cities and towns cor

THE SILVER



and the winner is SARA

World Premiere, Pon

TODAY!

WARNER BROS. PRESENT THOMAS B. COSTAIN'S RECORD BEST-SELL

A VICTOR SAVILLE PRODUCTION IN
CINEMASCOPE
WARNERCOLOR · STEREOPHONIC SOUND

WITH A CAST OF THRONGING THOUSANDS, STARRING

VIRGINIA MAYO · PIER ANGELI · JACK PALANCE · AND INTRODUCING PAUL NEWMAN

The contest was telecast and broadcast every weekday for three solid weeks on Art Linkletter's famous CBS "House-Party" —over 69 TV stations, 203 radio stations! Saranac Lake, N. Y. was chosen as the community that led the nation in selling the most Christmas seals per capita during the first three days of the drive. Not only a

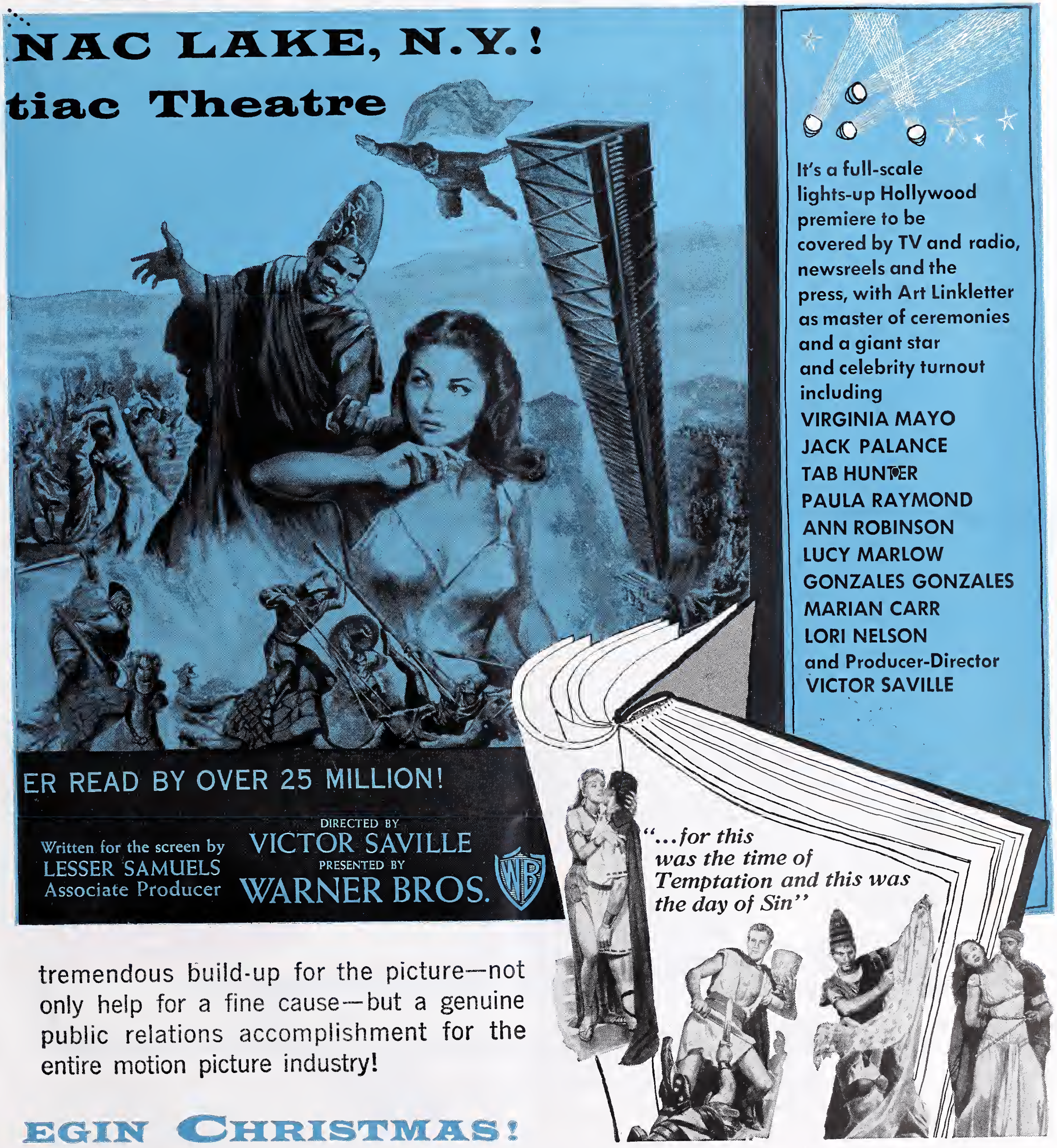
. . . AND PRE-RELEASE SHOWINGS B

npeted for The World Premiere of

CHALICE

NAC LAKE, N.Y.!

tiac Theatre



It's a full-scale lights-up Hollywood premiere to be covered by TV and radio, newsreels and the press, with Art Linkletter as master of ceremonies and a giant star and celebrity turnout including

VIRGINIA MAYO
JACK PALANCE
TAB HUNTER
PAULA RAYMOND
ANN ROBINSON
LUCY MARLOW
GONZALES GONZALES
MARIAN CARR
LORI NELSON
and Producer-Director
VICTOR SAVILLE

ER READ BY OVER 25 MILLION!

Written for the screen by
LESSER SAMUELS
Associate Producer

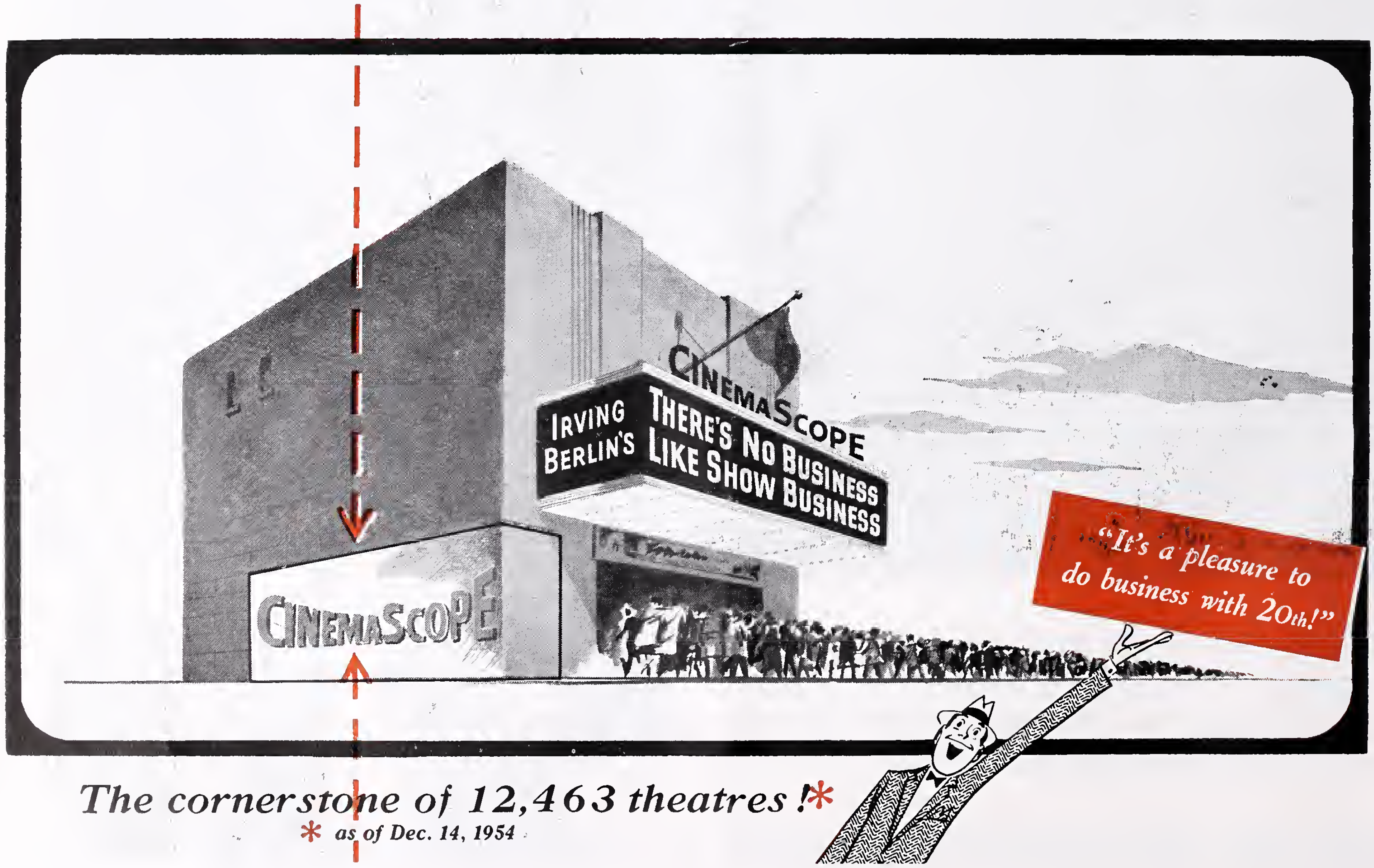
DIRECTED BY
VICTOR SAVILLE
PRESENTED BY
WARNER BROS.

"...for this was the time of Temptation and this was the day of Sin"

tremendous build-up for the picture—not only help for a fine cause—but a genuine public relations accomplishment for the entire motion picture industry!

EGIN CHRISTMAS!

ARE YOU EQUIPPED FOR CINEMASCOPROSPERITY IN 1955!


CINEMASCOPE
IRVING BERLIN'S THERE'S NO BUSINESS LIKE SHOW BUSINESS
CINEMASCOPE
"It's a pleasure to do business with 20th!"

*The cornerstone of 12,463 theatres!**

* *as of Dec. 14, 1954*

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor
Vol. 197, No. 12
December 18, 1954

Issues in 16mm Suit

MANY individuals in the industry have been worrying so much about the possible impact of fee-TV (assuming that it will be authorized by the FCC) that little attention has been given to the Government's 16mm suit. After the usual long delays in such actions it has now been set down for trial in the Federal Court in Los Angeles for some time in 1955. Notwithstanding the prospects of a long trial and an appeal by one side or the other it is likely that an adverse decision in the 16mm case would have an effect on exhibition long before subscription television's impact could be felt.

It is almost certain that the FCC will hold lengthy hearings on the advisability and practicality of fee-TV and then ponder long before setting any standards for such a service. Even after this period elapses it would still be necessary for manufacturers and installers of equipment to do a staggering job before fee-TV could constitute a substantial threat to the country's theatres.

One of the mysteries about the Government's 16mm suit is that it seeks indirectly its prime aim—i.e. availability of Hollywood's product for television. The Government alleges in its complaint that there is a conspiracy in restraint of trade affecting the distribution of 16mm prints. The Government wants 16mm prints of features to be licensed in competition with regular theatres. It is no secret certainly that exhibitors have opposed such exhibitions as unfair competition. Distributors have not booked 16mm prints in competition with theatres for the good business reasons that the potential revenue from 16mm operators is negligible when compared with theatres.

THE "joker" in the Government's complaint is that it seeks availability of Hollywood product on 16mm for television stations as well as for 16mm exhibitors. It is proposed that 16mm prints be offered by all those film companies which make such prints on "reasonable" terms and with "reasonable clearance" to television broadcasters and 16mm outlets in competition with established theatres. (Neither MGM nor Paramount releases 16mm prints so they are not defendants.)

Litigation and arbitration proceedings in the motion picture industry long have demonstrated that few agree on the meaning of "reasonable terms" and "reasonable clearance." In recent years clearance has been diminishing almost everywhere. In many places a point has been reached at which exhibitors, distributors, and the public are suffering because the playoff of product in an area is so rapid. The dangers to exhibitors of having a new picture shown on local television stations and in 16mm halls within a matter of weeks after the downtown opening are self-evident. Presumably a Government victory would make available to television all old releases.

The provision which would give the Federal Courts power to fix "reasonable terms" might be distasteful to all parties and the opening wedge to complete Federal fixing of terms and admissions for all product and all classes of theatres.

One further point of interest in the 16mm suit is that the defendant companies have no clear idea of the origin of the complaints to the Department of Justice. Some speculate that it was an attack by television interests—broadcasters, manufacturers or those promoting fee-TV or a combination of them. Others speculate that the complaints came from 16mm operators, including some important hotel operators who want to have free movies. There was surprise in the industry that this case was one that has been selected for vigorous prosecution. The public interests would not seem to be adversely affected even if the conditions complained of by the Department of Justice exist. A weakening of the economic health of the nation's 18,000 theatres would certainly be against the public interest.

■ ■ ■

Selling Stereophonic Sound

EXHIBITORS who have already installed stereophonic sound or are contemplating doing so will be interested in the special campaign book being distributed this week by 20th Century-Fox. Once again that company has stated its view: "Stereophonic sound is as vital to the fullest audience enjoyment of CinemaScope presentations as the anamorphic lens itself. It was devised as an integral part of the CinemaScope medium and is a basic factor in achieving the best in CinemaScope projection." The campaign book features advertisements and exploitation ideas to arouse patron interest in magnetic directional sound. Exhibitors who have a substantial investment in sound equipment have a responsibility to publicize the merits of the system and to stimulate press and public attention.

—*Martin Quigley, Jr.*

The Herald wishes one and all a joyous holiday
season—A peaceful, happy and prosperous New Year

Letters to the Herald

Offer the Best

To the Editor:

In the November 27 issue of The Herald you printed a letter from Edward A. Rosenblatt, an independent sound engineer, who was critical of exhibitors who are presenting CinemaScope motion pictures without the advantage of full four-track stereophonic sound.

I want to say, "Bravo" to Mr. Rosenblatt's assertions!

All too well do I remember those dark days in the motion picture business when, in my home town of Gadsden, Alabama, the manager of the ace house tried in vain to lure patrons into his theatre to see the "cream of the crop" of the silent pictures plus the opportunity to win $50 in gold. Needless to say, no one was interested. People on the corner each day were excited about having gathered around a battery operated radio with ear phones listening to a radio station several hundred miles away!

There was no doubt that radio had something more to offer the public than silent motion pictures. Then an overwhelming and revolutionary thing happened. Motion Pictures began to talk!

Anyone who has been in the business long enough knows full well the terrific amount of money he had to expend for a few years in order to keep up with talkies. First, he had to install various and sundry disc reproducing systems. Then came the vital photo-electric cell system and the talking picture was on its own. The business thrived for more than twenty years without any appreciable advancement in technique. I would like you to name any other product on the American market (for mass consumption) which has enjoyed so great a prosperity as has our business without any major improvement whatever for so long a period.

Television is here. It is here to stay. If the public can get as good entertainment at home on their television screens as they can get at their local motion picture theatres, why go out and pay to see it?

History is indeed repeating itself! The thing for our industry to do is to give the public something it cannot get at home on television just as the talkies gave sight plus sound in competition with radio over twenty years ago.

I believe, as Mr. Rosenblatt does, that any exhibitor who presents any motion picture in the name of CinemaScope without the full benefit of the photographic and stereophonic sound available is fooling himself as well as the public.

Argument has it that the public doesn't know the difference between regular and stereophonic sound. As such I must agree with that argument. However, we must never forget the fact that full stereophonic sound in accompaniment with the visual advantage of CinemaScopic photography and reproduction does greatly enhance the presentation of a motion picture. While the public is not aware of the technical aspects of the art, they are all too well aware of the fact of whether or not they enjoyed the picture more than staying at home and looking at their favorite television program.

Progress is as inevitable as death and taxes. When the investors in our business realize that, I think we will all be well on the road to the victory over our obstacles.—*R. L. CURRY, Field Inspector, Altec Service Corp., Mullins, S. C.*

Ad Survey

To the Editor:

How much good is advertising doing us today? We spend a good percentage of our gross to advertise a picture, but do we follow up and see just what we get for our money? I'm calling up three people a day to ask them questions about my program for the coming month. If they can answer they get a free pass to the show on the night they are called. I also try to get information on what kind of advertising makes the best impression on them. After a few weeks I will be able to compile this information and see just how many people know what is playing at my theatre every night. This should be a big help in bringing up my profits.—*MERT MARTIN, Manager, Unique Theatre, Gunnison, Colorado.*

No Knights

To the Editor:

I have seen CinemaScope come to the theatre screen. The public has seen it now many times. They are tired of CinemaScope now. Why? Because there has not been a decent production as yet with a good story. People are tired of knights and their shining armor. They want something gay and happy in these trying days, not to relive the years gone by.—*TERRY CALLAGHAN, Sandusky, Ohio*

Round Table Lauded

To the Editor:

I always find the Managers' Round Table pages of The HERALD most interesting in the exchanging of ideas and suggestions put forward by other members.—*K. C. BROMLEY, manager, Metro Theatre, Melbourne, Australia.*

Accent the Shorts

To the Editor:

Now that most producing companies are once more seeing the light with good films, they should start paying attention to a most important part of the program—the shorts. Gain the public's further support by turning out good shorts, and with the better films being made, TV will be just another slight inconvenience. Mind you, I feel that the exhibitors will help lots if they advertise certain shorts in their advance programs, especially if they are worth the advertising.—*DAVE S. KLEIN, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.*

WHEN AND WHERE

December 19: Annual banquet of the Variety Club of Baltimore, Emerson Hotel, Baltimore.

December 21: Annual Christmas party, Associated Motion Picture Advertisers, Picadilly Hotel, New York City.

December 21: New York Cinema Lodge of B'nai B'rith, entertainment junket to Will Rogers Memorial Hospital, Saranac Lake, New York.

December 31: Open House sponsored by Tent 37 Variety Club, Cosmopolitan Hotel, Denver.

January 6: Annual luncheon and election of officers, Cleveland Motion Picture Exhibitors Association, Cleveland.

January 12: MGM Ticket Selling Workshop, Denver.

January 14-31: International Film Festival, Punta del Este, Uruguay.

January 17: Joint meeting of exhibition and distribution arbitration committees, New York City.

January 18: Annual dinner of the Motion Picture Associates of Philadelphia, Bellevue-Stratford Hotel, Philadelphia.

January 19: Cleveland area exhibitors' testimonial to honor I. J. Schmertz on his 50th anniversary with 20th-Fox and its predecessor organization, Hollenden Hotel, Cleveland.

January 24: MGM Ticket Selling Workshop, Jackson, Miss.

February 8: MGM Ticket Selling Workshop, Richmond, Va.

February 8-10: Allied States Association national drive-in convention, Chase Hotel, St. Louis, Mo.

February 22: MGM Ticket Selling Workshop, Detroit.

February 28-March 1: Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

March 1: MGM Ticket Selling Workshop, Columbus, Ohio.

March 1-2: Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

MOTION PICTURE HERALD

December 18, 1954

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

On the Horizon

TRIAL DATE

That long delayed and from the industry point of view superfluous Government anti-trust suit, the one directed against the majors and subsidiaries because they allegedly withheld 16mm prints from possible competitors, such as television stations for instance--may get to trial next May 30, or even later. Government and company attorneys in Hollywood this week conferred on simplification of basic issues and on trial date. The date tentatively set was September 6; but Government attorney James McGrath is urging May 30.

DOUBLING

Whether to increase common stock from 1,000,000 to 2,000,000 shares at $5 par, was to be voted upon by Columbia Pictures stockholders Friday in New York. Columbia has for years been paying dividends on common stock. By amending the certificate of incorporation to increase the shares, Columbia will have available additional shares for future stock dividends or other purposes.

STATUS QUO

A letter to the stockholders of RKO Pictures Corp. dated December 16 announces that (a) Howard Hughes has not "at any time" tendered to the company any of the 1,262,120 shares held in his name, and the offer of the company to purchase his stock at $6 per share expired December 15; (b) none of the 884,900 shares registered in the name of Atlas Corp. has been tendered for redemption and the Atlas management has notified RKO Pictures that none of it will be tendered at any time during the remainder of the redemption period and, (c) the board of directors of RKO Pictures has determined that the invitation to stockholders other than Mr. Hughes to redeem stock at $6 per share will expire at the close of business December 31, 1954, and will not be extended. The holdings of the company immediately after the sale of its assets to Howard Hughes consisted of $23,489,478 in cash. As of December 14, a total of 952,987 shares of stock had been redeemed at $6 per share. Exclusive of the stock owned by Atlas and Mr. Hughes, there remains a total of between 700,000 and 800,000 shares outstanding owned by about 4,500 persons. The stock closed Tuesday at 7 1/8.

HAPPY BANKERS

Never in the calculable future is the television film going to become the banker's darling that the theatrical motion picture film was in the era starting with the late Dr. A. H. Giannini and ending with the flurry of mortgage foreclosures in 1947. Because, according to a leading banker in the Los Angeles area where film financing was so long a favorite venture, "the amount of money involved isn't enough to earn the cost of the bookwork--title clearances, property rights, research and policing--that the servicing of such a loan entails." On the contrary, the financing of a million-dollar picture, in the pre-1947 period, was about the simplest, surest and always the most entertaining lending activity in the banking business, says the same authority. ("No names, please".)

Du MONT RUMOR

Does American Broadcasting-Paramount Theatres want the Du Mont television stations? The rumor of a deal was floating again in New York financial circles last week and Du Mont stock advanced two points in two days.

WATER, WATER EVERYWHERE

Hollywood, which apparently likes to go around in cycles, seems to have hit upon a new one. The producers are now all a-sea as witness some of the forthcoming cargo from the studios: "It Came from Beneath the Sea," "Moonfleet," "Admiral Hoskins Story," "Underwater!" "Mr. Roberts," "The Sea Chase" and "20,000 Leagues Under the Sea." For land-lubbers, Esther Williams is ready to cavort in "Jupiter's Darling."

Floyd Stone--William R. Weaver --Jay Remer--J. A. Otten

AT UNIVERSAL's sales and promotion meeting all of last week, in the studio: Seated are Mark Plottel, Empire-Universal; David Levy, district manager; F. T. Murray, branch operations; Ray Moon, assistant sales manager; David A. Lipton, vice-president; Milton R. Rackmil, president; Charles J. Feldman, vice-president; Alfred E. Daff, executive vice-president; Edward Muhl, production vice-president; Americo Aboaf, foreign manager; P. F. Rosian, district manager; P. T. Dana, East; Joseph Gins, district manager. Standing, Clark Ramsay, A. W. Perry, Fortunat Baronat, F. J. A. McCarthy, Robert Gillham, Maurice A. Bergman, Henry Martin, James Frew, Foster Blake, Irving Sochin, Ben Cohn, Philip Gerard, Harry Fellerman, Archie Herzoff, Manie Gottlieb, Charles Simonelli, Morey Weiner, Barney Rose, Jeff Livingston, James Jordan, Lester Zucker.

This week in pictures

Meetings

took place last week, in exhibition, and at the studios, as the new year and its problems approached. On this page are some snapshots.

IN MEMPHIS, as Tri-States TO directors met: Jim Carbery, president; Bill Sockwell, Mrs. H. A. Fitch, T. M. Jourdan, Doyle Branscum, K. K. King, Mrs. Jessie Howe, Alton Sims, Nona White, Roy Cochran, T. A. Ballas, W. E. Ruffin, Jr., Nathan Flexer.

IN BOSTON, as the Independent Exhibitors of New England met: Irving Isaacs, president; Abram F. Myers, National Allied board chairman and counsel; Irving Dollinger, its eastern vice-president; Norman Glassman, IENE chairman; and Julian Rifkin, New England Drive-In Theatre Association treasurer.

IN HOLLYWOOD, at the Paramount studio and at a reception, top right, in the home of Don Hartman, executive producer. Shown in that photograph are A .W. Schwalberg, right, sales chief; Monroe Goodman, left, his assistant; and Oscar Morgan, short subjects sales manager. At the right, Sid Blumenstock, left, advertising manager; Mr. Hartman; Jerome Pickman, advertising-publicity vice-president; and Y. Frank Freeman, studio vice-president.

RKO RADIO's regional sales meetings continued, this week, with one in New York, right. At the dais are Nat Levy, East-South; Edward L. Walton, assistant to president James R. Grainger; Walter Branson, worldwide sales; Herbert Greenblatt, domestic sales; Sidney Kramer, short subjects sales; Harry Gittleson, executive; Frank Dervin, Mr. Walton's aide.

AND IN HOLLYWOOD, at the left, Edmund Grainger signs with the company to produce big budget pictures. Watching are C. J. Tevlin, studio vice-president, and, center, James R. Grainger, president.

by the Herald

ERIC A. JOHNSTON, MPAA president, tells about his one month survey of the Far East. See page 23.

PLANNING the "Romeo and Juliet" New York opening: Robert S. Benjamin, UA board chairman; Eddie Dowling, right, March of Dimes Theatre Committee chairman; and Magda Gabor, committee member.

STEPHEN BOSUSTOW, UPA (cartoons) president, holds the trophy given him by the Beverly Hills chapter, City of Hope National Medical Center, because he donated cartoons to a benefit festival. Chapter members are Charles Edelman, Lee Kaufman (president), and Harry Holdsberg.

THE PIANO PLAYER is Frank Sinatra, and the singer, Doris Day; and the scene is from Warner Brothers' "Young at Heart", a review of which may be found in this week's Product Digest. Two other performers of note in this film are Ethel Barrymore and Gig Young.

THAT'S A STARRY LINEUP at the left, one of the scenes from 20th-Fox's $4,000,000 plus tribute to show business, "There's No Business Like Show Business". The performers are Johnny Ray, Mitzi Gaynor, Dan Dailey, Ethel Merman, Donald O'Connor, and Marilyn Monroe. The picture opened at the Roxy Theatre, New York, Thursday evening, benefiting the Actors Funds of America, and with appropriate, and myriad, festivities, proclamations, and ceremonies.

CINEMASCOPE has been in Great Britain one year. Last week, luncheon to 20th-Fox president Spyros Skouras, at the Savoy, London, was one method of celebration. In the picture at the right, Mr. Skouras greets Cecil Bernstein, of Granada Theatres; Albert Cornfield, European managing director; and J. F. Pattinson, Great Britain sales director.

GENERAL MATTHEW RIDGEWAY, right, accepts "Parent's Magazine's" Medal for "This Is Your Army". With him, Phil Willcox and publisher George Hecht, of the magazine, and Movietone News' John J. Gordon.

by the Herald

SOL C. SIEGEL, producer of 20th-Fox's "There's No Business Like Show Business" came to New York for its opening this week, and declared independent producers are providing not only the originality studios lack; but when apart from the studios, the product the industry now needs. He finds as a producer an awareness by top talent of the necessity for good production, good scripts, and for participation on a profit sharing basis. He declared recent successes prove "there is no insurance policy; but if you hit, the money is there, the rewards are there".

TRADE MAPS STRATEGY FOR FIGHT ON TOLL TV

Plans a Four-Point Attack Designed to Halt Zenith Efforts to Rush FCC

Subscription television was the subject of conversations in at least two meeting rooms in New York last week. The meetings, both on Thursday, were something less than one city block apart, geographically. However, one or two worlds separated the general sentiments expressed.

The first meeting, in the Theatre Owners of America headquarters, was a press conference called by the exhibitors' joint emergency committee on toll TV. Presiding was Trueman Rembusch, co-chairman with Alfred Starr of the joint committee, with Herman Levy, TOA general counsel, sitting in for the absent Mr. Starr, and Wilbur Snaper, William Namenson and Phillip Harling also attending.

Zenith Holds Seminar On Phonevision Case

The other affair was a Zenith Radio Corporation seminar on Phonevision held at Sardi's Restaurant at the invitation of the National Theatre Arts Council. Presenting the Phonevision case were Pieter Van Beek, executive assistant to the president of Zenith; Ted Leitzell, public relations director of the company, and Dr. Millard Faught, economic consultant to Zenith.

The press conference in the TOA headquarters climaxed two days of meetings of the joint emergency committee, during which, according to Mr. Rembusch, exhibition's anti-toll TV campaign was mapped. This campaign is to proceed along four lines:

A petition to the Federal Communications Commission asking that Zenith's petition for the immediate approval of Phonevision be denied and asking that in the scheduling of hearings on Phonevision exhibition be given enough time to prepare its arguments in the case;

An "educational" program to the public, designed to correct "misleading" claims made by toll TV promoters;

The raising of funds to finance the joint committee's work, perhaps on a system of exhibitor contributions or assessments raised through regional exhibitor organizations; and

The enlisting of the aid of allied industry groups, such as advertising agencies, and other groups at the local level, such as merchants and retailers.

Although subscription television recently has received the endorsement of some prominent theatrical groups, notably from Ralph Bellamy, president of Actors Equity, the seminar at Sardi's (over luncheon) revealed that many stage producers and owners of legitimate houses are quite skeptical about Phonevision's ability to help the theatre instead of stealing its manpower, audiences and monetary returns. (Mr. Bellamy's endorsement, incidentally, appeared in several trade publications last week as two-page ads, paid for by Zenith.)

Shubert Questions Value To Any Theatre Owner

At the Sardi seminar, John Shubert, well known legitimate theatre owner, questioned the "one night stand" performance on subscription television and its value to a house owner. In answer he was told that once the system gets under way, there will be enough product, both films and live "legitimate," so that owners would not have to worry. Others expressed concern on the censorship problem, with which Broadway producers would have to contend once their offerings begin going over the air waves.

Zenith representatives revealed that "the cost of a Phonevision code descrambler should equal the cost of a small radio now being sold. Zenith, once permission is granted by the FCC, hopes to mass-produce these decoders so that some 500,000 U. S. homes are equipped within a year."

Mr. Rembusch opened the press conference at the TOA headquarters with a discussion of what he described as some of "the erroneous claims" made in the current Zenith petition to the FCC. In the first place, he said, Zenith is basing its request on the success of the Phonevision test in Chicago. It is neither here nor there that the "success" of that test is open to question, said Mr. Rembusch. The important thing is that Zenith now has discarded the Phonevision system (a telephone line system) it used in the test and has proposed instead three new "untried and unproven" systems.

No Objection if on Same Basis as Theatre TV

The joint committee, continued Mr. Rembusch, has no objection to toll TV if it competes on the same basis with theatre TV, that is, if it uses the same coaxial cable facilities as theatre TV uses. The committee objects most strongly, he said, to Zenith's request to use the "free air waves," and thus to obtain "a preferred economic position" using the free air waves while at the same time putting theatres in an economically unsound position.

Mr. Namenson, representing the Independent Theatre Owners Association, said that "toll TV is against the interests of the public because it will foist on the public a charge for entertainment over the air waves which they were assured they would enjoy upon the purchase of a television set. Also, once one TV broadcasting company gets the right to charge for a program it then becomes a matter of time before all programs will be subject to charge."

Mr. Snaper said that exhibition's opposition to toll TV would be just as adamant even if the question of theatrical films for toll TV were not a consideration. It's the principle of the thing, he indicated, and Mr. Rembusch added that the joint committee would base its attack solely on damage to the public which loss of free TV would mean. "The FCC," he said, "is not interested in how many theatres stay open or close."

Mr. Levy said the exhibitors' joint committee would meet again early in the new year to draw up plans to implement the projected four-point campaign. Currently, the Washington law firm of Marks and Cohn has been retained to prepare exhibition's petition in answer to the Zenith petition, Mr. Levy said, indicating it would be filed shortly.

Zenith Phonevision Rights Licensed for Australia

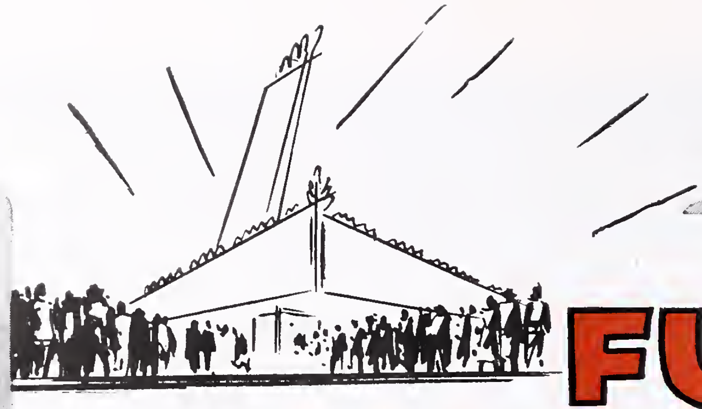
Subscription television, utilizing the Phonevision systems of Zenith Radio Corporation, will be introduced to Australia and New Zealand under terms of a contract which has been signed between Zenith and the Rola Company, Melbourne, Australia. Commander Eugene F. McDonald, Jr., president of Zenith, and A. Leonard C. Webb, managing director of Rola, jointly announced that they will seek to introduce Phonevision there immediately. The new company to be formed will try for government and industry support of the Phonevision system.

Balaban Says "Xmas" Was Top Grosser for 1954

In a letter mailed this week to the stockholders of Paramount Pictures, Barney Balaban, company president, said that "White Christmas" now "appears certain to be 1954's highest grossing picture of the industry. We are confident that more people will pay to see it than have seen any other motion picture for several years." The letter also listed 20 productions with details on each of them.

Mr. Balaban also expressed optimism for the new year based on completed product scheduled for release in 1955, "most of which we have seen." He added, "We are now producing all our pictures in high-fidelity VistaVision."

The letter also reports the likelihood of "an acceleration in public interest and discussion about pay-as-you-see television in 1955" and that Paramount feels that the practical advantages of its International Telemeter system "makes it outstanding in the field."



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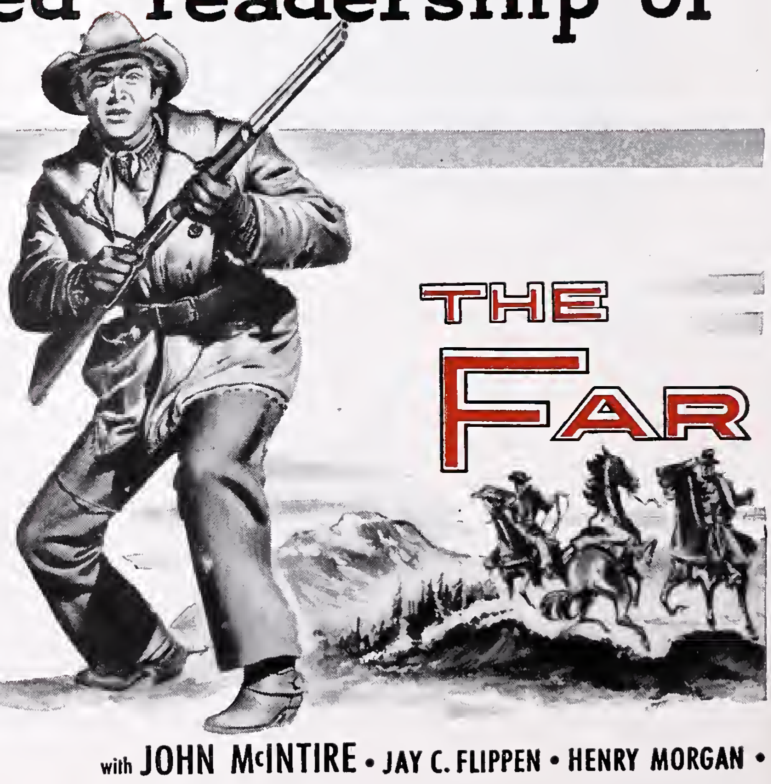

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FEB. 6th **Family WEEKLY**

JAN. 23rd **WEEKEND** (CANADA)

in JAN. 17th **LIFE** and FEB. 8th **LOOK**

more than **90,000,000**

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Akron, Ohio
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Albany, N.Y.
Albert Lea, Minn.
Albuquerque, N.M.
Allentown, Pa.
Anniston, Ala.
Asbury Park, N.J.
Augusta, Ga.
Austin, Texas
Beckley, W. Va.
Baltimore, Md.
Beaumont, Texas
Big Springs, Tex.
Bogalusa, La.
Boston, Mass.
Bridgeport, Conn.
Buffalo, N.Y.
Casper, Wyo.
Champaign-Urbana, Ill.
Charleston, W. Va.
Chicago, Ill.
Cincinnati, Ohio
Cleveland, Ohio
Colorado Springs, Colo.
Columbus, Ga.
Columbus, Ohio
Concord, N.C.
Corpus Christi, Tex.
Coshocton, Ohio
Council Bluffs, Ia.
Dallas, Texas
Danville, Va.
Davenport, Ia.
Daytona Beach, Fla.
Denison, Texas
Denton, Texas
Denver, Colo.
Detroit, Mich.
Dothan, Ala.
Dubuque, Ia.
Duncan, Okla.
Elmira, N.Y.
El Paso, Texas
Erie, Pa.
Evansville, Ind.
Fargo, N.D.
Florence, Ala.
Sheffield, Ala.

Tuscumbia, Ala.
Fort Meyers, Fla.
Ft. Wayne, Ind.
Ft. Worth, Texas
Gainesville, Fla.
Galveston, Texas
Grand Junction, Colo.
Greenville, Mass.
Greenville, S.C.
Greenville, Texas
Hamilton, Bermuda
Harrisburg, Pa.
Hartford, Conn.
Hattiesburg, Miss.
Hot Springs, Ark.
Houston, Texas
Huntington, W. Va.
Huntsville, Ala.
Huron, S.D.
Indianapolis, Ind.
Jamaica, N.Y.
Jackson, Miss.
Jefferson City, Mo.
Kilgore, Texas
Knoxville, Tenn.
Lancaster, Pa.
LaSalle, Ill.
Las Vegas, Nev.
Lima, Ohio
Little Rock, Ark.
Long Beach, Calif.
Los Angeles, Calif.
Lowell, Mass.
Lufkin, Texas
Lynchburg, Va.
Macon, Ga.
Madison, Wisc.
Marion, Ind.
Marshall, Texas
Memphis, Tenn.
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Midland, Texas
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Newark, N.J.
New Albany, Ind.
New Bedford, Mass.
New Brunswick, N.J.
New Haven, Conn.
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Newport News, Va.
New York, N.Y.
Norfolk, Va.
Oakland, Calif.
Paris, Texas

Pasadena, Calif.
Peoria, Ill.
Philadelphia, Pa.
Phoenix, Ariz.
Pittsburgh, Pa.
Pocatello, Idaho
Port Arthur, Tex.
Portland, Me.
Portland, Ore.
Providence, R.I.
Provo, Utah
Pueblo, Colo.
Quincy, Ill.
Racine, Wisc.
Rapid City, S.D.
Reno, Nev.
Roanoke, Va.
Rome, Ga.
Sacramento, Calif.
St. Louis, Mo.
St. Paul, Minn.
St. Petersburg, Fla.
Salisbury, N.C.
San Angelo, Texas
San Antonio, Texas
San Diego, Calif.
San Francisco, Calif.
Santa Barbara, Calif.
Santa Fe, N.M.
Sarasota, Fla.
Scranton, Pa.
Seattle, Wash.
Sioux Falls, S.D.
Snyder, Texas
Springfield, Ill.
Syracuse, N.Y.
Tallahassee, Fla.
Texarkana, Texas
Trenton, N.J.
Tucson, Ariz.
Tupelo, Miss.
Tuscaloosa, Ala.
Tyler, Texas
Vicksburg, Miss.
Victoria, Texas
Waco, Texas
Washington, D.C.
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Directed by ANTHONY MANN • Story and Screenplay by BORDEN CHASE • Produced by AARON ROSENBERG

AUDIENCE POLL DATE CHANGED

COMPO Plan Is Altered to Start on Thanksgiving; Avoid Academy Conflict

The committee appointed by the Council of Motion Picture Organizations to make plans for an annual national audience poll that would choose the best picture of each preceding year will recommend to the COMPO Governing Committee that the first poll be held from next Thanksgiving Day to midnight of the following December 7 and that the pictures eligible for the vote be those released and publicly exhibited between November 1, 1954, and November 1, 1955.

Choice of the date was made at a meeting of the committee held last weekend at the Sheraton Astor Hotel in New York. Original date set for the poll, when the committee drew up its first plans last June, was the first two weeks in January, 1955.

Withhold Other Details

Inability to get the poll under way for the January date and a desire to avoid conflict with the Academy Oscar awards in March were given by the poll committee as its reasons for setting the Thanksgiving—December 7 date for the voting.

The committee decided to withhold other details of its plans pending a meeting immediately after the holidays with the COMPO Governing Committee, which consists of Sam Pinanski, Wilbur Snaper and Al Lichtman.

Those attending the poll committee meeting were Alice N. Gorham of United Paramount Theatres, Detroit, chairman; Frank H. Ricketson, Jr., and Paul Lyday of the Fox Inter-Mountain Theatres of Denver; Paul Levi of the American Theatres Corporation, Boston; Ralph Russell of the Palace theatre, Canton, O.; Roy Kalver of Decatur, Ind., president of Allied Theatres of Indiana; Harry Mandel of RKO Theatres, chairman of the COMPO press relations committee, and Charles E. McCarthy, COMPO information director.

WCBS-TV Purchases 179 Lantz Cartoons

The purchase by WCBS-TV of 179 Walter Lantz animated cartoons for exclusive first run television showings in the New York area has been announced by William C. Lucey, manager of the station's film department. The films will be programmed on WCBS-TV's "The George Skinner Show," "Space Funnies" and "Cartoon Carnival." The four different cartoon series included in the films are "Oswald the Rabbit," "Pooch the Pup," "Willie Mouse" and "Meany Miny and Moe."

NEGATIVE OF "ARMY" TO RELIEF AGENCY

The original negative of Warner Brothers' production of Irving Berlin's "This Is the Army" is being turned over permanently to This Is the Army, Inc., on behalf of Army Emergency Relief, it was announced Wednesday by Warner Brothers Pictures, producers and distributors of the picture. "This Is the Army" was one of the most financially successful films in industry history, earning in excess of $7,800,000 for Army Emergency Relief. In 1943, Robert Patterson, then Under-Secretary of War, praised the picture as a "notable and effective stimulus to civilian morale" and as a "splendid contribution to Army Emergency Relief" by Warners and Mr. Berlin.

McGee Cites Fewer Ticket Sales Today

OKLAHOMA CITY: Pat McGee, keynote speaker at the 37th annual convention of Theatre Owners of Oklahoma, Inc., held here last week, said that "fewer pictures but good ones" as advocated in some quarters will do much to reduce owners' profits. He said while total ticket sales and total attendance "may be up, the truth is that 90 per cent of the theatres in this country are selling fewer tickets."

Jack Braunagel, drive-in operator, Kansas City, told the group that most theatre owners' worst competitor is their own lack of attention to detail. He urged that they check their theatres to maintain the customers' comfort and patronage. Great pictures are not the only answer to profits, he added.

Edward Thorn, general manager of Cooper Foundation Theatres here, was elected president of the organization. Other officers elected include Ralph Drewry, vice-president; Ray Hughes, secretary-treasurer, and Mrs. Zella Geck, reelected assistant secretary-treasurer.

King Bros. Dividend

HOLLYWOOD: The board of directors of King Bros. Productions, Inc., has declared a dividend of five cents a share, payable January 10, 1955, to stockholders of record December 22, 1954, it was announced last week by Frank King, president of the company.

Agreement "Close" on Arbitration

That exhibition and distribution are "close to agreement" on the draft of an industry arbitration system was acknowledged in New York this week by Sidney Schreiber, secretary and general counsel of the Motion Picture Association of America. Mr. Schreiber, attending a press conference held by Eric Johnston, president of MPAA, along with other MPAA officials, was asked a series of questions on several specific arbitration issues.

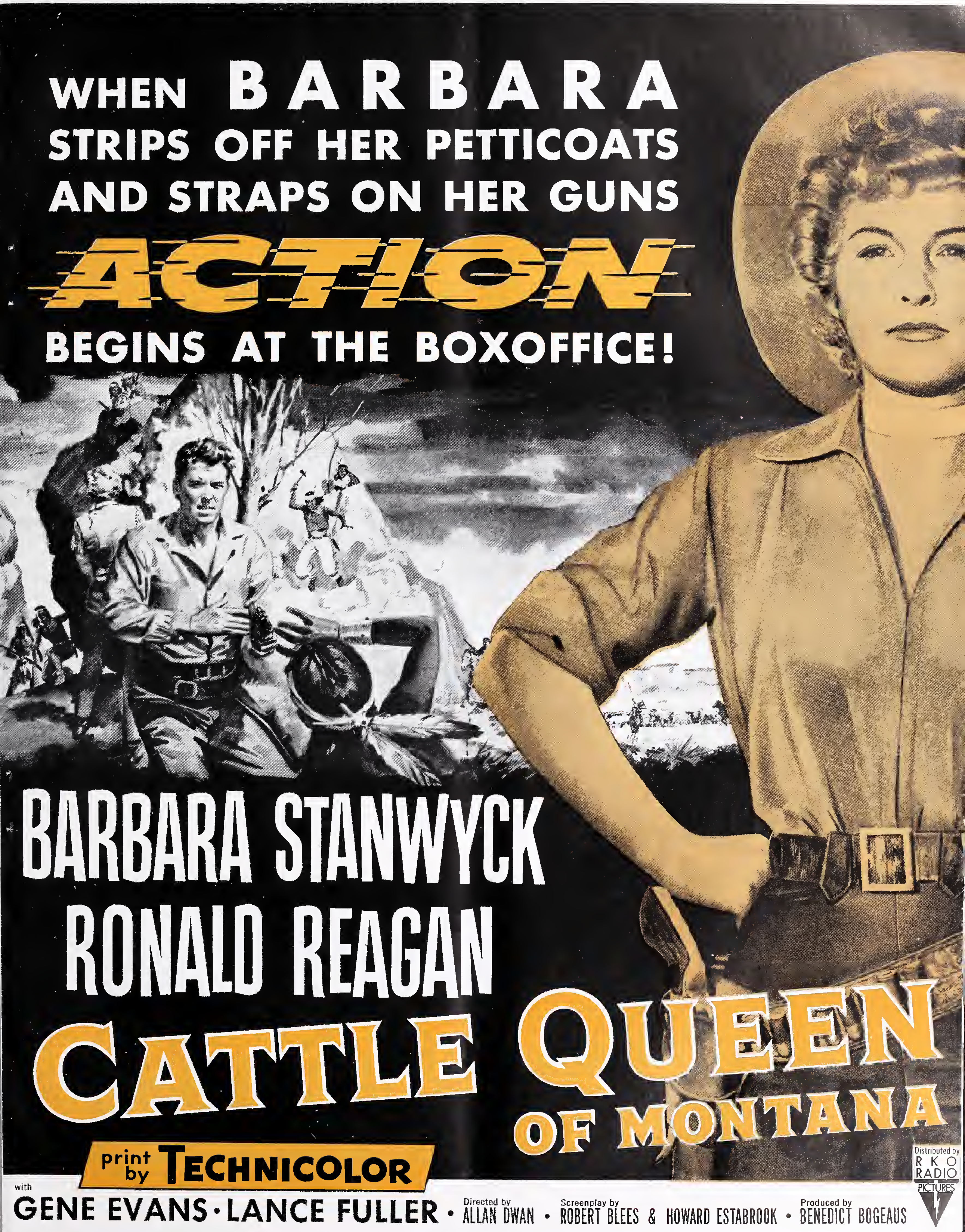
Declining to answer specific questions, Mr. Schreiber said that many specific issues still were in process of negotiation. He stressed, however, that negotiations have reached a point where company presidents are being informed of developments by sales managers. Such a meeting of company presidents, sales managers and company counsels was held last week. A similar meeting was scheduled to be held this week. The joint meeting of the distributor and exhibitor arbitration committees will be January 17.

Mr. Johnston, who presided at last week's meeting of company presidents and sales managers, said a progress report on arbitration was rendered. In response to a specific question, Mr. Johnston said that as far as he knew the pre-release and damages issues in arbitration had been "thoroughly thrashed out" by both sides.

Mr. Schreiber, commenting further, said there are still certain areas to be negotiated, adding, however, that "indications" are that both sides are "close to agreement." Mr. Johnston declined to comment on the proposal by Al Lichtman, director of distribution of 20th Century-Fox, for an industry round table conference on trade practices, saying that he did not know enough about the proposal having been away when it was made.

Senator Schoeppel Scores Federal Regulation Bid

Proposed Federal regulation of the film industry was sharply scored this week by Senator Andrew F. Schoeppel, chairman of the Senate Small Business Subcommittee, in a letter to Albert Hanson, chairman of the trade relations committee of the Southern California Theatre Owners Association. Answering a letter in which Mr. Hanson described business conditions as "un-American and illegal," Senator Schoeppel wrote that if he were an exhibitor he "would think a long time before I would urge Government regulation of my business." He would not want the Govenemnt, he said, to tell him what price he could charge at the box office or what return he could get on his investment. Government regulation, he went on to say, would not cure the product shortage. An effective arbitration system, he said, is the best solution.



WHEN BARBARA
STRIPS OFF HER PETTICOATS
AND STRAPS ON HER GUNS

ACTION

BEGINS AT THE BOXOFFICE!

BARBARA STANWYCK
RONALD REAGAN

CATTLE QUEEN OF MONTANA

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with
GENE EVANS · LANCE FULLER · Directed by ALLAN DWAN · Screenplay by ROBERT BLEES & HOWARD ESTABROOK · Produced by BENEDICT BOGEAUS

PARAMOUNT NEWS COVERED GAME, BUILT GOOD WILL

Ben Schwartz, manager of the Lincoln theatre, Massillon, Ohio, is singing the praises these days of Paramount Pictures and especially of Oscar Morgan, the company's veteran short subjects chief. The reason is the Paramount newsreel coverage of the traditional pre-Thanksgiving football game between Massillon and Canton, which for the last seven years has been for the Ohio state high school championship.

This year's game, which attracted 25,000 fans, also was covered by syndicated sports writers from far and wide, as well as by CBS-TV. What gave Mr. Schwartz particular satisfaction was the comparison of TV coverage with the Paramount newsreel. The TV coverage, reports Mr. Schwartz, was shown on the Monday following the game and besides its "very poor photography," lasted only about one and a half minutes. The newsreel, which Mr. Schwartz featured at his Lincoln theatre starting the following Wednesday, was a six-minute subject with footage devoted to both the big game and the parade the night before.

Even without the comparison so favorable to big screen motion pictures, Mr. Schwartz says the effect would have been as sensational. The newsreel, along with Paramount's "White Christmas," broke all house records and held for a second week, something quite rare for Massillon. Also, he reports, it brought out patrons who hadn't been inside the doors of his theatre for at least five years.

Mr. Schwartz has particularly kind words for Mr. Morgan. The Massillon theatre manager earlier tried to interest various exchange executives in newsreel coverage of the game but got nowhere. Finally there was a personal call to Mr. Morgan and three Paramount newsreel men, including Joe Hutt and Red Felbinger, were immediately dispatched from Chicago and New York to cover the event. Appreciation of the Paramount action was noted in the news columns of the Massillon *Evening Independent* as well as in a full-page ad taken by Mr. Schwartz to thank Mr. Morgan and "those wonderful Paramount cameramen."

RKO Called Strong in Its New Product

One of the main topics of discussion at the various regional sales meetings RKO has been holding last week and this was its forthcoming product. The company states it is in the strongest, most mobile position it has been in since coming under the management of Howard Hughes.

Among the pictures already completed are "Underwater!" Technicolor, starring Jane Russell; Benedict Bogeaus' "Cattle Queen of Montana," "Passion" and "Escape to Burma"; Allan Dowling's "This Is My Love"; Sol Lesser's "Tarzan's Hidden Jungle" and "Quest for the Lost City" and "The Conqueror," "Jet Pilot" and "Son of Sinbad," all Technicolor.

James R. Grainger, RKO president, also disclosed that six major independent producers will be filming a minimum of 12 top-budgeted pictures—all in color and wide-screen—for RKO distribution. The independent units include Edmund Grainger, King Brothers, Benedict Bogeaus, David Butler, Nat Holt and Sol Lesser.

Other product also under discussion were Michael Myerberg's "Hansel and Gretel," "The Americano" and "Seven Bad Men," all Technicolor.

Three of the meetings were held in Los Angeles, New York and Chicago. A fourth was to be December 16 in New Orleans.

Paramount Offers Short On VistaVision Product

"Paramount Presents VistaVision," a 20-minute product presentation, will be made available free to the nation's theatres early in January, A. W. Schwalberg, president of Paramount Film Distributing Corporation, announced in Hollywood this week. Five hundred prints will be made of the featurette, which will be handled through division managers and supported by an extensive advertising campaign. The productions shown include "White Christmas," "To Catch a Thief," "Strategic Air Command," "The Far Horizons," "The Trouble With Harry," "The Seven Little Foys," "Run for Cover," "We're No Angels," "Lucy Gallant" and "Three Ring Circus."

"Pancho Villa" Set as First Grainger Film

HOLLYWOOD: "The Treasure of Pancho Villa," an original story based on historical occurrences in the life of the Mexican adventurer and patriot, will be the first of a series of films which Edmund Grainger Productions, Inc., will produce for distribution by RKO, it was announced last week by the independent producer and RKO. The film will be photographed in Technicolor for Superscope release, will begin early in February, with much of the photography to be made in the Rio Grande country on the border between Texas and Mexico. Second Grainger production for RKO release will be the James Street best-seller, "Oh, Promised Land," to star Alan Ladd. It will be filmed in Technicolor and CinemaScope.

Warner Net For Year Is $3,976,000

Consolidated net profit of Warner Brothers Pictures for the fiscal year ended August 31 was reported this week at $3,976,000 by the company, the earnings equivalent to $1.60 per share on 2,474,329 shares outstanding on that date.

The shares include 35,446 which were reserved for exchange for shares of the former Warner Brothers Pictures (1923). The financial report represents the first full year of operations since the reorganization of the company in 1953.

Film rentals, sales, etc., increased $600,000 over the previous year, resulting from an increase in the remittable foreign film rental, which was partly offset by a decrease in domestic film rentals, the report stated.

Income for the fiscal year amounted to $72,093,000. On a comparative basis for the year ended August 31, 1953, income equalled $70,157,000. However, the 1953 figures, the report explains, combined the operations of the new Warner company and subsidiaries for the six months ending on that date and those of the predecessor company, excluding theatre operations, for the six months ending February 28, 1953. In the latter category, the net profit was listed at $2,908,000.

The report shows that the company has made advances of $18,536,773 to independent producers, recoverable from net proceeds of distribution. It is further pointed out that two pictures were produced abroad utilizing in part unremittable currency and that this policy will be continued.

A dividend of 30 cents per share has been declared by the board of directors of Warner Bros. Pictures on its common stock, payable February 5, 1955, to stockholders of record January 14.

Warners Plans Gigantic "Faust" Production

Jack L. Warner announced this week in Hollywood that Warner Brothers plans "a gigantic motion picture production" of "Faust," which will combine all the major entertainment elements of the classic legend about the hero who sells his soul to Satan. Mr. Warner said Jack Palance was being considered for the role of Mephistopheles, and that top operatic performers also would be considered, since the production will utilize the music of Gonoud's opera. The production will be shot in CinemaScope, color and stereophonic sound.

"Football Highlights" Ready

The release of RKO-Pathe's "Football Highlights," annual two-reel football review, has been set by Sidney Kramer, RKO short subjects sales manager. The film covers the teams and games of 20 schools, with wide geographical distribution.

Talk about boxoffice pull...

"Sharp as a razor blade and just as hard!"
BOXOFFICE

"A rock-solid, bullet-straight drama of the first order... figures to play a pleasant tune on theatre cash registers."
MOTION PICTURE DAILY

"Keeps audience interest at high pitch."
SHOWMEN'S TRADE REVIEW

"Hard-hitting performance... interesting off-beat story."
HOLLYWOOD REPORTER

"Briskly paced drama... Stevens turns in a standout performance."
FILM DAILY

"Excellent values right down the line."
DAILY VARIETY

"Packed with suspense and action."
MOTION PICTURE HERALD

"ALLIED ARTISTS'

CRY VENGEANCE HAS IT!"

say the trade paper critics!

MARK STEVENS

in

CRY VENGEANCE

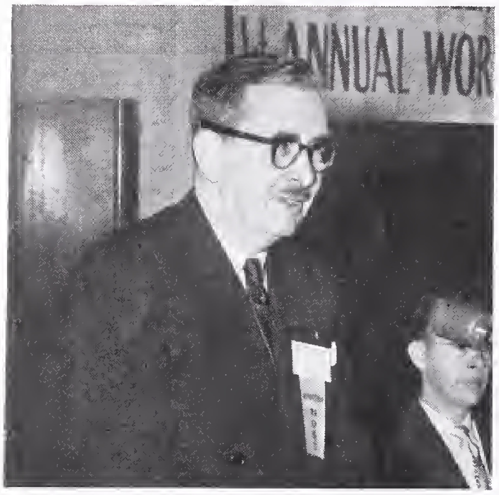
A LINDSLEY PARSONS Production

with

MARTHA HYER · SKIP HOMEIER · JOAN VOHS · Douglas Kennedy

Associate Producer, JOHN H. BURROWS · Directed by MARK STEVENS · Written by WARREN DOUGLAS and GEORGE BRICKER

CANADIANS AIR FILM PROBLEMS



JACK J. CHISHOLM, sales manager of Associated Screen Studios, presiding at the opening of the sessions.

E. E. FITZGIBBON, manager of two Canadian television stations, speaks on "Private TV Station Operation."

MONTREAL: It is anticipated that the Canadian National Film Board will move from Ottawa to Montreal in April or May of 1956, Dr. A. W. Trueman, Canadian Government Film Commissioner, told the more than 300 businessmen here last week attending the first annual film workshop sponsored by Associated Screen News, Ltd., of Montreal.

"The plan to move the National Film Board to Montreal," Dr. Trueman said, "is well under way" and should take about two years. He said the Board would move into a new, $5,200,000 building and, rather than extending its services, would devote itself to improving those facilities which it now offers. The Board, he added, plans "to acquire important adjuncts such as a studio and an auditorium as well as a shooting stage and stores facilities."

Dr. Trueman spoke Monday, the first day of the three-day meeting, during which time prominent executives in all branches of the motion picture and television fields spoke on subjects ranging from new screen and sound techniques to the importance of good diction in film narration. Chairman of the workshop was J. J. Chisholm, sales manager of Associated Screen News. The affair was the first workshop of its kind ever held in Canada.

Television Rise Reported

Other speakers Monday included Neal Keehn, vice-president in charge of services and founder of the Calvin Workshop of Kansas City; George Oakley, of the Bell & Howell Company, Chicago, who gave a demonstration of 16mm "Filmorama," and Willard Estey, Toronto, who discussed legal aspects of motion picture and television production.

B. T. Parry, of the Westrex Corporation, New York, made two different talks before the workshop. His first covered the future of magnetic recording and his second the wide range of recording techniques, using for demonstration purposes a 35mm CinemaScope film with magnetic stereophonic sound. Walter Darling, chief sound engineer of Associated Screen News, discussed optical sound recording.

DR. A. W. TRUEMAN, commissioner of the National Film Board, addressing the guests.

Television's rapid growth in Canada—from 130,000 sets in 1952 to 1,100,000 sets in 1954—was discussed by A. Davidson Dunton, chairman of the Canadian Broadcasting Corporation in his address Tuesday. Mr. Dunton said the field offered "unlimited possibilities" for independent film producers of the Dominion. Later the same day Arthur J. Miller, vice-president of Consolidated Film Industries, New Jersey, spoke on the new Eastman Color and laboratory development.

Also on Tuesday, Lucio Agostini, director of music for Associated Screen News, and Gordon Sparling, the company's director of production, presented a joint talk on music for motion pictures and the types best suitable. Mr. Agostini took exception to the practice of some Canadian producers in having their sound recorded in the United States. The quality of recording and musicianship in Canada, he said, equaled that across the border. Other speakers included Gentry Veal, of Eastman Kodak, New York, and Charles W. Seager, eastern regional sales manager for Ansco in New York.

The closing day of the workshop was devoted to eight highly technical topics allied to motion pictures and films for television, with television station managers in the spotlight.

Martin Glad Of Industry Conference

MEMPHIS: E. D. Martin, president of the Theatre Owners of America, was pleased at the prospect of an exhibitor-distributor conference soon, to be sponsored by the distributors, he told exhibitors last week at the Theatre Owners of Arkansas, Tennessee and Mississippi convention. He said, "The greater concession must come from the distribution representatives because they are in control of the current sellers' market and are . . . able to dictate terms and conditions of rental.

"I do not say that this market has been rigged by the distributors," he said. But he added that relief for thousands of exhibitors must be forthcoming quickly.

He also discussed the setup of TOA's Exhibitors Film Financing Group, Inc. and said any exhibitor in the nation could subscribe to stock, whether or not he is a member of TOA. He said a prospectus would be sent out after January 1.

Also speaking was Mike Simons, director of exhibitor relations for MGM, who said that his company will conduct a huge campaign in 1955, pointing up the importance of local theatres, with the slogan "There's More Fun at the Movies."

Six Disney CinemaScope Shorts for RKO Release

Six Walt Disney cartoons in CinemaScope will be released in 1955, it was announced last week by Sidney Kramer, short subjects sales manager for RKO Radio Pictures, distributor of the shorts. The first will be "No Hunting," a Donald Duck subject, to be released January 14. All six are to be released at some future time in standard size, it was added.

Leases Memphis Theatre

MEMPHIS: Jack Katz, veteran theatre manager and circuit executive, has leased the Ritz theatre, from Dave Flexer, owner. Joe Simon will continue temporarily as manager, then rejoin the Flexer organization. Mr. Katz was formerly district manager for Paramount Tenarken Theatres, which operates the Strand in Memphis.

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This Christmas be sure to put your Will Rogers Memorial Hospital on your gift list—and give to the Christmas Salute. The patients now at the hospital, and those to come, will be everlastingly grateful to you. You will be helping to relieve their suffering, and the waste of human life from tuberculosis. You can't give a finer gift.

fight TB IN AMUSEMENT INDUSTRY

Give to the Christmas Salute!

Christmas SALUTE *to Patients*

Variety Clubs **WILL ROGERS MEMORIAL HOSPITAL** *Saranac Lake*

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, N.Y.

Will Rogers Hospital gratefully acknowledges contribution of ad production by Columbia Pictures Corporation and of space by this publisher.

RANK TO PUSH CIRCUIT IN U.S.

Davis Says Less Than 100 Theatres Needed; Sees No Justice Dep't. Ban

by PETER BURNUP

LONDON: The managing director of the J. Arthur Rank Organisation, John Davis, said here this week that although he can't tell exactly when, he is ready to go ahead on the Rank plan for the acquisition of American theatres and that he had ascertained no opposition to those plans during his recent trip to Washington.

Less than 100 theatres are necessary to give Rank product the proper foothold in the U.S. exhibition market, he said. He indicated that the organization might not purchase the theatres outright, but declined to elaborate on just how the theatres might be acquired.

"We want enough houses," said Mr. Davis, "to prove that they can take in money with the 'new-style' Rank pictures which have been deliberately tailored for the world market." He again confirmed the fact that 1953 was the "best year ever" for the Rank Canadian distributing organisation and that more than 50 per cent of Rank's distribution receipts come from overseas markets. In light of this, he wondered why the returns from America are not better, although he said he was "happy" with his conversations with his affiliated American distributors.

Regarding Rank production plans, he said the whole programme goes in VistaVision with single track optical sound, beginning the first of the year. That process' chief virtue, he said, is its extreme clarity of definition. Mr. Davis denied that he had made any TV deals while in America, but would not say that any such deals would not be made in the future.

CIRCUIT REJOINS CEA

After having resigned its membership in the Cinematograph Exhibitors Association only recently, the Sheckman Circuit now has rejoined the organisation with Sol Sheckman, circuit head, declaring that although he questions certain of the association's attitudes, he appreciates that it would be unethical of him to remain outside while deriving benefits from the association's work.

A spokesman for the J. Arthur Rank Organisation, whose theatre affiliates also withdrew from CEA recently, when told of Mr. Sheckman's about-face, said with some surprise: "So soon?"

It now appears extremely likely that with Associated British Cinemas standing strongly by CEA, the Rank Organisation also may return to the fold, subject to some curbs imposed upon the CEA's general secretary, W. R. Fuller. A face-saving formula in that regard now appears to be in the course of active preparation.

SKOURAS SCORES TRIUMPH

Spyros Skouras scored a notable triumph at the Savoy Hotel luncheon tendered him by the trade here in celebration of CinemaScope's first anniversary. The occasion was attended by representatives of all branches of the industry, including J. Arthur Rank and Sir Philip Warter, chairman of Associated British Picture Corporation.

Mr. Skouras, in his speech, made an eloquent plea for the maintenance of good relations between America and Britain and went on to recount the spectacular advances made by CinemaScope in every part of the world.

To Be Made By British

He also said that he could guarantee that the output of CinemaScope British Quota pictures would be between eight and 10 a year. "These will not be pictures made in the United Kingdom by Americans, but will be British films made by British people," he added.

Congratulatory speeches were delivered by Claude Whincup, CEA president, and Tom O'Brien, M.P., general secretary of NATKE.

Mr. Whincup said that apart from differences of opinion that he and other exhibitors may have had at times with Mr. Skouras there was the genuine desire to pay tribute to him for his bold venture that had revitalised world interest in the cinema.

Among the remarkable gathering of guests assembled were J. W. Davies, R. H. Godfrey, W. R. Fuller and E. J. Hinge representing the CEA; Sir David Griffiths, KRS president, and Sir Henry French, director-general of BFPA; William Gibson representing the U.S. Embassy and Fayette W. Allport, MPAA's European chief.

STERLING HOPE DASHED

Hopes for an early Governmental decision in favour of sterling convertibility leading to the free remittance of film-hire were dashed in a House of Commons statement last week.

Speaking for the Government, the Economic Secretary to the Treasury said in the House:

"The Government feel it would be wrong to go the full way on the road to freedom and convertibility unless we can see a balance of trade between the dollar area and the rest of the world; based on factors that are not transient like aid, but permanent like trade."

The Economic Secretary added that if the United Kingdom was to continue the policy of freeing trade and removing restrictions the country must have the means of earning the dollars to finance the things it needed to buy when restrictions were removed.

VISTAVISION PRODUCTION

VistaVision production will start in at least two British studios in 1955, with a third likely one. Two films in the process will be made at J. Arthur Rank's Pinewood Studios shortly after Christmas. VistaVision is already in use at Shepperton on the production of "Richard III." Sir Michael Balcon states that he "hopes" to install the process at his Ealing Studios early in the year.

▽

British Lion Studio Company, Ltd., subsidiary of the British Lion distributing concern, reports a trading balance of £120,475 compared with £178,293 in 1953. Deductions of £68,787 depreciation and loan interest of £35,861 leave a profit for the year of £15,827 compared with £67,031.

The directors' report states that the "substantial drop" was caused first by certain stages being out of use during the early part of the year while alterations were being made, and secondly, by a serious drop in production during three winter months. For the rest of the year, it is stated, the studios were fully let.

Dividend of six per cent was paid on the preference stock, but none is recommended on the ordinaries.

Discussion of the accounts by stockholders will be adjourned until the reorganization of the parent company, now in liquidation, is completed.

WILCOX TO BELGRADE

Unobtrusively, producer Herbert Wilcox and a small exploratory unit went to Belgrade recently and returned after a week with firm contracts with the Governmental film organisation known as Avala, entitling him to use not only the country's mountains and romantic castles as a background to his forthcoming "King's Rhapsody" but the State ballets and orchestra also.

The Wilcox version of the late Ivor Novello's stage-play "King's Rhapsody" will be made in CinemaScope and star Anna Neagle, Errol Flynn and Patrice Wymore. It will be distributed here by British Lion, in the Western Hemisphere by United Artists and in Australasia by 20th Century-Fox.

Bernstein Says British Business Up 30 Per Cent

Theatre business in England is 30 per cent better this year, as of September 30, than last year, Sidney L. Bernstein, chairman of Granada Theatres, Ltd., and Transatlantic Pictures Corp., declared in an interview in New York this week. He added that he "sees no reason why this increase should not continue so long as Hollywood doesn't get too far distant from ordinary people." He said that a contributing factor to the upswing was CinemaScope and stereophonic sound.

Sees Gains In Foreign Markets

Returning to New York headquarters late last week after one month surveying conditions in Japan, Australia, and the Philippines, Eric A. Johnston, president of the Motion Picture Association of America, disclosed his conclusions, thus:

American film companies should glean from the foreign market during 1955, approximately $210,000,000.

Most precarious is the Japanese market. The country has a huge trade deficit. Presently blocked there are $7,000,000.

Compensatory arrangements must be used in such situations increasingly. This involves barter and several principals exchanging goods, services, and money, so the original blocked funds come eventually to American companies.

He may have to return to Japan, and also visit India and other Far Eastern countries, on such matters.

Mr. Johnston said between July, 1953, and July, 1954, Japan yielded $9,000,000. Of this, $5,600,000 was direct; the remainder in compensatory deals. He added that in the Philippines which give about $2,800,000 per year, there remains $4,000,000 in blocked money. Australia, a market from which $600,000 yearly is taken, still holds $500,000.

The Far Eastern market is limited only by the number of theatres to be built and methods of showmanship, Mr. Johnston opined. Every theatre is crowded, and films remain the basic entertainment, glamorous and inexpensive. He sees especial possibilities in India, which so far earns little for American companies, but which has a dense and avid film audience.

Connecticut to Get Bill To Legalize Raffles

HARTFORD: Two Democrats, Representatives Mopsik and Demuth, have announced plans to introduce a bill legalizing raffles and bazaars at the 1955 session of the Connecticut state legislature. A similar proposal was vetoed by Governor Lodge in the 1951 legislative session. The Mopsik-Demuth measure provides for local option on bazaars and raffles, and stipulates that if five per cent of the voters of a town sign a petition for legalizing bazaars and raffles in their town, then the legislative body of that town must vote on such a proposal within 14 days.

Seeks Ted Gamble's Radio Station Stock

SEATTLE: C. Howard Lane, minority stockholder of radio station KJR here, has asked the Federal Communications Commission permission to purchase the majority stock of Ted R. Gamble. Lane is also managing director of KOIN-TV, Portland, Ore.

PROFILE CALLS NIZER MOST SUCCESSFUL LAWYER TODAY

Louis Nizer is the subject of a profile article by Allen Churchill in the January, 1955 issue of *Esquire* magazine. Well known as an attorney representing motion picture personalities and companies, Mr. Nizer is hailed as one of the small group of lawyers famed nationally for preeminence both in legal scholarship and brief writing and in persuading judges and juries.

The article tells the background and approach to the law of the man who has become most widely known for arranging some fabulous divorce settlements. This facet of Mr. Nizer's career suggested the title of the magazine article, "Divorce and Conquer". The writer points out, however, "Nizer himself makes no secret of preferring cases of copyright, contract, plagiarism and anti-trust."

"Nizer is a short, alert man, with wide, well-tailored shoulders, a craggy, gentle face, curly hair, penetrating brown eyes and a quiet, integrated manner. His voice is timbrous and low-keyed, and no judge or jury ever heard him raise it in court," is the way he is described by Mr. Churchill. The article states that Mr. Nizer has never lost an important court case and that the secret of his success is a combination of intensive, diligent preparation and masterful presentation.

Mr. Nizer's test for accepting a case is quoted in the magazine article as follows:

LOUIS NIZER

"Only if I can become indignant, if I feel injustice has been done, if I feel I will be fighting for a just cause, will I take a case." Mr. Nizer's indignation and sense of justice, armed with a deep knowledge of the law and of human nature and made fruitful by what he calls a "work quotient", have made him "the most successful lawyer before the American Bar today."

Kansas City Group Names New Directors

KANSAS CITY, MO.: New directors named at the annual meeting of the Motion Picture Association of Greater Kansas City last week were Ed Hartman, Ben Marcus, Harry Gaffney, Clarence Schults, Sid Levy and Ralph Amacher. The association also honored the late Sam Abend, one of the founders and active members, by establishing a memorial shelter house at the Santosage Boys Summer Camp.

Las Vegas Variety Tent Reelects Chief Barker

Ernest Cragin was reelected chief barker of the Las Vegas Variety Club tent and five others took office in a general election held recently at the headquarters in the Last Frontier Hotel. Mr. Cragin will enter his second term January 1 along with Fred Soly, first assistant barker; Eugene Murphy, second assistant barker; Robert Cannon, dough guy and Harry White, property master. Jake Kozloff continues as international canvasman while other crew officers are Harry Farnow, Stan Irwin, Clifford Jones, Norman Keller, Herb McDonald and Paul Sperling.

Metro Dates 12 Shorts

MGM will release 12 short subjects during the first four months of 1955, four of which will be Gold Medal "Tom and Jerry" reprint cartoons. Two of the "Tom and Jerry" subjects will be CinemaScope cartoons.

For January, there will be "Man Around the House," a Pete Smith Specialty; two Tom and Jerry Gold Medal reprints, "Part Time Pal" and "Cat Concerto."

For February, "Keep Young," another Pete Smith Specialty; "Dr. Jekyll and Mr. Mouse," a Gold Medal reprint, Tom and Jerry cartoon, and "Mexican Police on Parade," a Fitzpatrick Traveltalk.

During March, there will be the Tom and Jerry CinemaScope cartoon, "Southbound Duckling," followed by "Sports Trix," a Pete Smith Specialty, and "Salt Water Tabby," a Gold Medal reprint cartoon.

For April, there will be "Pup on a Picnic," a Tom and Jerry CinemaScope cartoon; "Just What I Needed," a Pete Smith Specialty, and "Mighty Niagara," a Fitzpatrick Traveltalk.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ALTHOUGH it hasn't been discussed loudly, if at all, in the meetings, get-togethers and convenings where exhibitor-financing of motion picture production has been undergoing planning, it's a fact of life in this corner of the film industry that the whole, far-seeing idea isn't going to be worth a tattered blueprint if the people who do the actual work of making the pictures—the directors, writers, producers, cinematographers, technicians, artists and artisans—don't happen to cotton to it.

Must Like Their Work In Order to Do It Well

Because production people, in spite of whatever's been said or written to the contrary, simply have got to like the work they're doing in order to do it well. (Check back in memory to instances of stars, producers, directors, others, who've done great things under one studio regime and failed miserably under another; the creative climate has got to be right for talent to thrive.) So a journeyman observer of the Hollywood scene, who needs an enriched supply of product quite as keenly as any exhibitor in the nation, totes the obvious question in his left lapel pocket, like a concealed weapon, as he traipses the town, and unsheathes it without notice to ask it of unprepared persons equipped to know the answer—such as Andrew Marton.

His answer is on the upside.

Director Marton's equipment for answering a question like this is ample, varied and assorted. He was born in Budapest in 1904 and got into the work of making pictures in 1922 on that side of the sea. He came to the United States with the late Ernst Lubitsch.

Going his separate way, he came up with one American picture after another (for MGM, for instance, the impending "Green Fire," the necessary "Prisoner of War," and, going back toward 1950, "Men of the Fighting Lady," "The Devil Makes Three," "The Wild North," "Storm Over Tibet" and—as co-director—the animal-stampede sequence that made "King Solomon's Mines" unforgettable).

Completely Free to Speak Mind on Any Subject

But Mr. Marton's crowning qualification for answering a question concerning the way the professional picture-maker may be expected to feel about exhibitor-financing of production is the vital matter of his having resigned his MGM contract the day before and, not having accepted another yet, being completely free to speak his mind on this or any other subject under the big blue sky that canopies production and exhibition alike.

"I think it is an excellent thing, for talents and crafts as well as for the business itself, and I can see how it could bring about a great ultimate improvement in the quality, as well as the number, of pictures," he replies. He says it figures to bring into effect a new freedom of expression for the creators of the product, a new opportunity for craftsmen of ability and resourcefulness to introduce fresh techniques and devices.

Mr. Marton says the financing by exhibitors of producers whose past films have proved profitable for them (assuming, plausibly, that exhibitor finance would flow only to producers known for their money-making product) would be accompanied by a different degree of confidence in the talent employed, a wider lattitude as to supervision, and an over-all assurance sure to benefit everybody concerned. He thinks professionals will welcome the development.

[Editorial note: Subsequent to the above interview Director Marton signed a contract to direct the third Cinerama feature, "Seven Wonders of the World."]

◆

SEVEN features were started during the week.

MGM's "The Cobweb" is being produced by John Houseman in CinemaScope and Eastman color with Richard Widmark, Lauren Bacall, Charles Boyer, Gloria Grahame, Lillian Gish, Oscar Levant, Keenan Wynn, Adele Jergens and Fay Wray in the cast directed by Vincente Minnelli.

Producer Buddy Adler began "Violent Saturday" for 20th-Fox, a CinemaScope film in DeLuxe color, directed by Richard Fleischer, with Victor Mature, Tommy Noonan, Sylvia Sidney, Stephen McNally and J. Carroll Naish in the cast.

Producers Sam Bischoff and David Diamond, independent, started "Canada's Great Manhunt" for United Artists release, with Lewis Allen directing Edward G. Robinson, George Raft, Audrey Totter, Bill Bryant and others.

Columbia's Sam Katzman launched "Duel on the Mississippi," Technicolor, with William Castle directing Patricia Medina, Lex Barber, Craig Stevens, John Dehner and Warren Stevens.

Associate-producer William J. O'Sullivan went to work on "I Cover the Underworld" for Republic, directed by R. G. Springsteen. The cast includes Sean McClory, Joanne Jordan, Ray Middleton, Robert Crosson, Lee Van Cleef, Jack Elan and others.

Versatile producer-director Hugo Haas rolled "Hold Back Tomorrow," independent, with Cleo Moore, John Agar and Joan Danton in top spots.

"Terror in the Night" is an A. L. Stone, Inc., production for Columbia release, with Andrew L. Stone producing and directing Jack Kelly, Vince Edwards and Hildy Parks.

THIS WEEK IN PRODUCTION:

STARTED (7)

COLUMBIA

Duel on the Mississippi (Technicolor)
Terror in the Night (A. L. Stone, Inc.)

INDEPENDENT

Hold Back Tomorrow

MGM

The Cobweb (CinemaScope; Eastman Color)

REPUBLIC

I Cover the Underworld

20TH-FOX

Violent Saturday (CinemaScope; De Luxe Color)

UNITED ARTISTS

Canada's Great Manhunt (Bischoff-Diamond)

COMPLETED (5)

INDEPENDENT

Girl Murdered (Burt Kaiser Prods.)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

MGM

Interrupted Melody (CinemaScope; Color)

20TH-FOX

A Man Called Peter (CinemaScope; Color)

UNITED ARTISTS

Not as a Stranger (Stanley Kramer)

SHOOTING (29)

ALLIED ARTISTS

Twilight Alley

AMERICAN RELEASING CORP.

Five Guns West (Palo Alto; Eastman Color)

COLUMBIA

Deadlock (Film Locations Prods.; Technicolor)
My Sister Eileen (CinemaScope; Technicolor)

DCA (Distributors Corp. of America)

I Am a Camera (Remus)

INDEPENDENT

Special Delivery (Rathvon Overseas Prods.)
No Place to Hide (Joseph Shaftel; Eastman Color)

MGM

Love Me or Leave Me (CinemaScope; Color)
Blackboard Jungle
The Scarlet Coat (CinemaScope; Color)
It's Always Fair Weath (CinemaScope; Color)

PARAMOUNT

The Girl Rush (VistaVision; Technicolor)
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Rose Tattoo (VistaVision)
You're Never Too Young (VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

20TH-FOX

Soldier of Fortune (CinemaScope; Color)
Daddy Long Legs (CinemaScope; Color)
Magnificent Matador (Natl. Pics.-Primero; CinemaScope; Eastman Color)

UNITED ARTISTS

Kiss Me Deadly (Parklane-Victor Saville)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

U-I

Female on the Beach
Tacey (Technicolor)
Kiss of Fire (Technicolor)
Third Girl from the ight (Technicolor)

WARNER BROS.

The McConnell Story (CinemaScope; WarnerColor)
The Sea Chase (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)

$100,000,000 Gross Seen By Hartman

HOLLYWOOD: Grosses as high as $50,000,000 or even $100,000,000 for a picture were foreseen by Don Hartman, Paramount executive producer, at one of the sessions held last week of the company's international promotion coordination meeting. Saying that the picture may well be Cecil B. DeMille's "The Ten Commandments," he added that the studio's production policy was to plan and make only the best possible entertainment with the best possible elements without compromise.

"Paramount's production policy is that each picture must be different," Mr. Hartman said.

Y. Frank Freeman, vice-president and studio head, described the meeting as "most effective for all" and that it would be made an annual event. A. W. Schwalberg, president of Paramount Film Distributing Corp., reiterated Mr. Freeman's statement and said that Paramount's product position is the strongest in the company's 40 years of operation.

Other speakers included Jerry Pickman, advertising and publicity head; Oscar A. Morgan, short subject sales manager; Paul Ackerman, director of advertising, publicity and sales promotion for Paramount International Films, and Robert H. Black, vice-president of the J. Walter Thompson agency. Mr. Black described the tieup the film company has with the Lux Video Theatre television show. He said the tieup was a tremendous ticket-selling force.

People in The News

Leon J. Bamberger was nominated for president and recommended for election of the Cinema Stamp Collectors for 1955 at an executive meeting.

General Walter B. Smith has been elected a member of the board of directors of Radio Corp. of America, it was announced by David Sarnoff, chairman of the board. General Smith had been Chief of Staff to General Eisenhower.

James A. Mulvey, president of Samuel Goldwyn Productions, is chairman of the motion pictures division for the Visiting Nurse Service of New York 1954 fund raising campaign.

Max E. Youngstein, vice-president of United Artists, has been appointed chairman of the entertainment committee of the National Home for Asthmatic Children at Denver, it was announced by Robert Q. Lewis, chairman of the Home's regional board.

George J. Schaefer has been retained as producer's representative for United Artists' "Star of India," Technicolor adventure. The picture was produced by Raymond Stross and stars Cornel Wilde.

William B. Hughes has been appointed sales district manager, Los Angeles, for Ansco, it was announced by William Balch, Ansco's general sales manager.

Carroll J. Lawler has resigned as general manager of Hartford Theatres circuit, effective immediately. He said he would announce a new affiliation soon.

Lightman, Jr., Heads Memphis Club Tent

MEMPHIS: M. A. Lightman, Jr., an official of Malco theatres, has been elected chief barker of the Memphis Variety Club for 1955. He succeeds M. H. Brandon, who became an international canvasman. Gilbert Brandon was elected first assistant chief barker, while Fordyce Kaiser was named second assistant. Howard Nicholson was elected property master and Nate Reiss was named dough-guy. Elected canvasmen were Ben Bass, Tont Tedesco, Alton Sims, George Simpson, Fred Meyers and Conrad Bach.

Technicolor Honors 25-Year Employees

HOLLYWOOD: Twenty-one employees of the Technicolor Motion Picture Corporation who have completed 25 years of service during 1954 were honored at a banquet at the Beverly Hills Hotel December 9. All these employees, who joined Technicolor in 1929, were presented gold watches by Dr. Herbert T. Kalmus, president and general manager. The employees are: Malcolm H. Ames, David L. Balser, Alfonso Blanco, A. E. Carlson, Gifford Chamberlain, Russell W. Conant, Ed Cook, Louise Corkran, Melville Coye, Thomas Di Sessa, Francis J. Downey, Paul W. Fassnacht, Charles J. Fitzsimmons, Florence Harris, Arthur G. Jacobs, David J. Johnson, Floyd Lee, Gerald Mackenzie, Walter Myron, Glen Twombly and Clarence Warme.

Technicolor Declares Two Stock Dividends

The board of directors of Technicolor, Inc., at a meeting in New York last week declared a dividend of 25 cents a share on the $1 par common stock and 50 cents a share on the old no-par common stock not exchanged. In addition, a special year-end dividend was declared of 10 cents a share on the new $1 par common stock and 20 cents a share on the old no-par common stock, not exchanged. The dividends are payable December 30, 1954, to stockholders of record December 17.

Elect Club Officers

PITTSBURGH: I. Elmer Ecker, attorney, has been elected chief barker of Tent No. 1, Variety Club of Pittsburgh for 1955. Other officers are David J. McDonlad, first assistant chief barker; Ray Scott, second assistant; Sammy Speranza, treasurer, and Al Weiblinger, treasurer. The board of directors includes: Ray Downey, Harry Hendel, Jimmy Klingensmith, Harry Kodinsky, Bob Prince and Abe Weiner.

N. Y. Critics Elect Quinn

Frank Quinn, of the New York *Mirror,* last week was elected chairman of the New York Film Critics Circle. A. H. Weiler, of the *Times,* was elected vice-chairman; Irene Thirer, of the *Post,* secretary, and Joe Pihordoa, of the *Herald-Tribune,* treasurer.

Carl Niesse, Indiana Exhibitor, Retires

Carl Niesse, veteran Indianapolis exhibitor and operator of the Vogue, has disposed of his interests to the W. A. Brennan Company. Mr. Niesse started his career as assistant general manager of the Circle, Ohio, Indiana and Roof theatres under the direction of the late Robert Lieber then president of the First National Pictures. After ten years with the Lieber organization he became an executive with Skouras Brothers. The Vogue was the realization of his ambition, designed and built under his personal supervision. Mr. Niesse at one time served as chief barker of the Indianapolis Variety Club. He has not disclosed his future plans.

George Murphy Is Named MGM Studio Contact

HOLLYWOOD: George Murphy has assumed public relations duties for MGM studios in addition to his representation of the studio and industry with theatre organizations. In his new function, he will be the studio's contact with national, state and civic bodies, as well as other activities formerly assigned to the late Ida Koverman.

Papal Medal to Hoblitzelle

Karl Hoblitzelle, president of Interstate Circuit, has been awarded the Papal Medal of Good Merit. The medal, authorized by Pope Pius XII, was presented to him December 5 by the Most Rev. Thomas K. Gorman, Bishop of Dallas and Fort Worth at the dedication of a new building of St. Peter's Academy in Dallas. Although not a Catholic, Mr. Hoblitzelle contributed $100,000 toward the building fund of $250,000 for the new building. St. Peter's Academy is for Negro children. About 80 percent of the enrollment of 550 is non-Catholic.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending December 11 were:

Atlanta: Black Knight (Col.); Carmen Jones (20th-Fox) 3rd week; Desiree (20th-Fox); Shield for Murder (U.A.); The Shanghai Story (Rep.).

Boston: Carmen Jones (20th-Fox); Drum Beat (W.B.); Last Time I Saw Paris (MGM) 3rd week; Outlaw's Daughter (20th-Fox); The Raid (20th-Fox).

Buffalo: Carmen Jones (20th-Fox); Last Time I Saw Paris (MGM) 3rd week; Sitting Bull (U.A.).

Cincinnati: Athena (MGM); Last Time I Saw Paris (MGM); White Christmas (Par.) 7th week.

Cleveland: Barefoot Contessa (U.A.) 4th week; Phffft (Col.); White Christmas (Par.) 6th week.

Columbus: Carmen Jones (20th-Fox); Last Time I Saw Paris (MGM) 2nd week.

Denver: Aida (I.F.E.) 2nd week; Carmen Jones (20th-Fox); Desiree (20th-Fox) 3rd week; Last Time I Saw Paris (MGM) 2nd week; This Is My Love (RKO); White Christmas (Par.) 7th week.

Des Moines: Desiree (20th-Fox).

Detroit: Barefoot Contessa (U.A.) 2nd week; Carmen Jones (20th-Fox) 2nd week; Desiree (20th-Fox) 3rd week; Last Time I Saw Paris (MGM) 2nd week.

Hartford: Athena (MGM); Carmen Jones (20th-Fox) 2nd week; Cry Vengeance (A.A.); Fire Over Africa (Col.).

Indianapolis: Black Knight (Col.); Human Jungle (A.A.); Track of the Cat (W.B.).

Jacksonville: Barefoot Contessa (U.A.); Down Three Dark Streets (U.A.); Fire Over Africa (Col.).

Kansas City: Carmen Jones (20th-Fox) 3rd week; Desiree (20th-Fox) 2nd week; White Christmas (Par.) 4th week.

Memphis: Last Time I Saw Paris (MGM) 3rd week.

Miami: Barefoot Contessa (U.A.) 3rd week; White Christmas (Par.) 3rd week.

Milwaukee: Bengal Brigade (U-I); Desiree (20th-Fox) 2nd week; Last Time I Saw Paris (MGM) 2nd week; Phffft (Col.) 2nd week; White Christmas Par.) 3rd week.

Minneapolis: Phffft (Col.); Track of the Cat (W.B.).

New Orleans: The Adventures of Hajji Baba (20th-Fox); Black Widow (20th-Fox); Destry (U-I); Last Time I Saw Paris (MGM) 2nd week.

Oklahoma City: Crest of the Wave (MGM); Desiree (20th-Fox); Man With a Million (U.A.); White Christmas (Par.) 5th week.

Omaha: Drum Beat (W.B.); Last Time I Saw Paris (MGM) 2nd week.

Philadelphia: Athena (MGM) 3rd week; Carmen Jones (20th-Fox) 3rd week; Desiree (20th-Fox) 3rd week.

Pittsburgh: White Christmas (Par.) 3rd week.

Portland: Desiree (20th-Fox); Phffft (Col.); White Christmas (Par.) 4th week.

Providence: Carmen Jones (20th-Fox); Desiree (20th-Fox) 2nd week; Last Time I Saw Paris (MGM) 2nd week.

Toronto: Barefoot Contessa (U.A.) 4th week; Father Brown (Rank) 4th week; Glenn Miller Story (U-I) 2nd week; Modern Times (U.A.) 5th week; White Christmas (Par.) 6th week.

Vancouver: On the Waterfront (Col.).

Washington: Desiree (20th-Fox) 2nd week; Last Time I Saw Paris (MGM); On the Waterfront (Col.) 12th week; Rear Window (Par.) 14th week; Sitting Bull (U.A.) 2nd week; Ugetsu (Japanese) 2nd week; White Christmas (Par.) 6th week.

Settle Boston Anti-Trust Suit Out of Court

The trust suit brought by the Victoria Amusement Company of Lawrence, Mass., on trial for two weeks in Federal Court, Boston, was settled December 8th for an undisclosed sum, and the jury has been dismissed. Unofficially the settlement is reported to have been $87,500. It was alleged in the complaint that prior to 1947 the defendants conspired to restrain trade, maintained a uniform system of runs, clearances and admission prices, and other infractions. Damages of $3,000,000 were asked for anti-trust law violations. Attorneys for the plaintiff were George S. Ryan and his son Bradley Ryan, and for the defendants Arthur Whittemore, Bartholomew A. Brickley and Mack M. Roberts.

Leases in Connecticut

HARTFORD: Mary Jane Fox has leased the Strand theatre, Mystic, Conn. John Findley, veteran operator of the independent theatre, is retiring, and co-owner of two Westerly, R. I., theatres, the Central and United, will sell his interest in these situations to Morris Pouzzner, his partner.

Theatre Buy Outlined in Schine Case

BUFFALO: Trial of the Schine Theatres contempt of court case resumed here this week before Federal Judge John Knight with two witnesses describing the purchase of the lease of the former Schine-operated theatre in Delaware, Ohio. The Government charged that the previous alleged sale of the lease to Joseph Cohn of Cleveland was "fictitious."

Steve Polites, a Delaware restauranteur, and Raymond F. Watts, Anderson, Ind., manager of two drive-in theatres, who managed the two Schine theatres in Delaware, testified that Mr. Polites purchased the Star theatre for $7,000 in February, 1950. Mr. Watts said he answered a blind ad in a theatre industry paper in 1950 offering the Star for sale.

He answered the ad with the idea of buying the theatre himself, he said, and was contacted by Joseph Klein, Cleveland attorney, who has been identified as an attorney for the Schine Theatres. The witness said that Mr. Polites shortly thereafter told him he wanted to buy the theatre and would buy it if Mr. Watts would help run it. He said he agreed and that they went to Mr. Klein's office in Cleveland where the sale was consummated.

Warner Contest Promotion Set on "Young at Heart"

Warner Bros. has set a nationwide pre-release promotion for the Christmas-New Year engagements of "Young at Heart," starring Doris Day and Frank Sinatra, with CBS-TV's "The Big Payoff." A letter-writing contest is the chief feature. The winner and husband (or wife) will receive a Bermuda trip as first prize. An additional prize of a Bermuda trip goes to the manager of the theatre whose town produces the grand prize winner. Both the grand prize winner and the manager will be brought to New York to appear on "The Big Payoff." In addition to the grand prize, there will be five runner-up prizes.

Alliance Gets DCA

James L. Smith, president of Alliance Films Limited, in Toronto last week announced that he had concluded negotiations with Fred J. Schwartz, president, and Charles S. Boasberg, general manager of the recently formed Distributors Corporation of America, for the Canadian franchise of the DCA product.

Open Drive-in

HARTFORD: Groton Open Air Theatre, Inc., has opened Connecticut's newest drive-in, the 600-car Groton Drive-In. Principals include J. Lawrence Peters, Anthony Albino, Harry F. Picazzio, Jr., and Isadore Fishbone.

The National Spotlight

ALBANY

The plague of vandalism, which in recent years has taken its toll of seat covers, walls and rugs, spread to a new area when the $2,000 CinemaScope screen at Schine's Glove, in Gloversville was slashed its entire length and a large section was removed. The cutting took place sometime after the theatre closed for the night. Employees made temporary repairs to the screen, so that it could be used almost immediately. John Corbett manages Glove. . . . The fire which considerably damaged the stage of the Colonial, as Dr. Henry Brown and William J. Jones, Jr., of New York, stockholders in Colonial Management, Inc., were readying the uptown house for reopening Christmas week, was the second in recent years. A three-alarm blaze occurred there in March, 1946. Cause of last week's was not immediately ascertained. . . . Ben M. Smith, long a salesman here for distributing companies and now a resident of St. John, N. B. (where his brother, Abe, is Maritime Provinces manager for Metro), has returned for treatment at Memorial Hospital.

ATLANTA

Rube Joiner, Joiner's Booking Service, checked in after a business trip to Florida. . . . In for a visit was O. C. Lam and his son, of Lam Amusement Co., Rome, Ga. . . . B. Seigel, special representative of SRO home office, was a visitor at the local office of Astor, which is handling "Duel in the Sun." . . . the Harlem drive-in, owned by Charles Tracy, has closed. . . . The Garden theatre, Atlanta, is running weekends only. . . . The State theatre, Chattanooga, has installed CinemaScope. . . . Jeannie Forrester has returned to Columbia Pictures after a leave of absence. . . . Jim Bolus, sales representative of Republic Pictures, reported that his wife is home after a spell of illness in the hospital. . . . The Roxy Theatre, Atlanta, a unit of Wilby-Kincey Theatres, has installed CinemaScope. . . . Miss Monteen Hewatt, booking department, Allied Southern Exchanges, was to be married December 17.

BOSTON

Louis de Rochemont, native of Chelsea whose "Walk East on Beacon" endeared him especially to Bostonians, stepped on to one of the Hub's most revered lecture platforms, Ford Hall Forum, Dec. 12, with "The Film—20th Century Art Form" as his subject. . . . Carl Baird is the new manager of the Scenic theatre, Rochester, N. H., for Interstate. He replaces Carmen Urcuioli who is leaving the industry for other fields. . . . Lyman Seley, division manager for Manley Popcorn Products, returned from a hunting trip to the Millinocket region in Maine with a good deal more substantial food—a bear and a deer, tied to the top of his car. . . . When Bud Wass returns from his vacation he will take on management of the Randolph theatre in Randolph, Mass., for Interstate Theatres, until spring, when he will return to the same company's Avon (Mass.) drive-in. . . . Something new was added to a trade screening at 20th Century-Fox in Boston, when "No Business Like Show Business" was shown, with a call for extra seats. There was a burst of hearty applause when it ended.

BUFFALO

Danny Russo spoke on "My Experience as general manager of the Stock Car Races," at the Variety club stag luncheon last Monday in the Delaware avenue heaquarters of Tent 7, when the greeters for the occasion were Dewey Michaels, Ben Bush, Frank Lillich, Murray Whiteman and Myron Gross (house chairman). . . . Edward L. Hyman, vice president, American Broadcasting-Paramount Theatres, was in town Wednesday and Thursday of this week, with Bernard Levy, assistant, and Al Sicignano of the UPT booking department; for conferences with Arthur Krolick, UPT district manager, Buffalo and Rochester. . . . Sidney S. Kulick, Bell Film Exchange, New York city, was in Buffalo last weekend conferring with local exhibitors. Kulick is lining up dates on "Four Ways Out.". . . Four huge plaster panels of the arched dome of the Eastman theatre in Rochester crashed more than 50 feet into the auditorium of that famous Rochester house the other afternoon, only 3½ hours before the scheduled start of a Philharmonic Orchestra concert. No one was injured by the falling wreckage. . . . "She's a wonderful, spiritual person," said the Rev. Thomas J. Kelly, pastor of the Spiritualist Church of Life, in confirming the fact that Mae West had contributed $500 for the work of the church in Buffalo, when the stage and screen star appeared recently in the Town Casino.

CINCINNATI

The suburban Guild art theatre, deviating from its regular policy, is currently playing "Khamishia," billed as a midwest premiere of five tales from Israel, but spoken in English. This is the first picture of its kind to be shown locally. . . . Film Row is soon to have an additional tenant in the person of Murray Baker, who covers Cincinnati and Indianapolis for Italian Films Export. . . . William Onie, circuit operator, who recently converted his Miami-Western, in Oxford, Ohio, into an art house, is currently a surgical patient. The Miami-Western is named after the two colleges in Oxford. . . . Frank Moyer, manager of the Grand theatre, formerly the Auditorium, has resigned and will retire from the industry. He has been associated with this theatre for half a century. . . . The Westover drive-in, which has been operated by the Bell Brothers, at Morgantown, W. Va., has been purchased by Basle-Laskey Theatres, Inc. . . . Marc Cummins, local drive-in theatre operator, expects to have his deluxe outdoor theatre in operation by or very soon after Christmas. It will be equipped for year-'round operation.

CLEVELAND

First picture to be shown in Cleveland without a censor leader was "Without Pity" at the Circle theatre. The picture was rejected four times in it's entirety by the censor board during the past five years. . . . Cleveland Motion Picture Exhibitors Association announces a luncheon meeting on Jan. 6 prior to the annual election of officers. Henry Greenberger is currently completing the unexpired term of Ernest Schwartz who died Jan. 28, 1954, two weeks after he was named to the presidency for the 20th year. . . ."White Christmas" held a record 7th week at Loew's Stillman and it may be held over until Christmas. . . . Joe Rembrandt of the Center-Mayfield theatre is back on Film Row with strapped ribs following a Thanksgiving Day automobile accident. . . . Ernest Sands, Warner branch manager, has been dismissed from Doctors Hospital, N. Y., after successful surgery. He won't return to Cleveland until after the first of the year. . . . Florence Friedman Harris has resigned at IFE, with Barbara Salzman taking over her work as booker-office manager and Dolores Van Staveren moving over from Columbia to handle the secretarial work.

COLUMBUS

Lee Hofheimer, former partner in H. & S. Theatres and later an executive for the Miles circuit, will leave soon for Norfolk, Virginia, to engage in theatre business there. Norfolk is Hofheimer's home town. His daughter, Mrs. Joyce Strelitz, lives there and his son, Tom, is a student at the University of Virginia. . . . Service director Floyd Redick announced that local businessmen are interested in financing the proposed $4 million dollar two-level parking garage for 1200 cars at Broad and High streets, the city's crossroads and within a stone's throw of all downtown first runs. Such a garage has been declared feasible by the engineering firm of Ralph H. Burke Inc. . . . Joseph K. Weaver, former manager of the Circle-in-the-Square theatre, Philadelphia, Penn., arrived here to explore the possibility of opening a tent arena theatre with a resident stock company. . . ."Carmen Jones" was held for two additional days at Loew's Ohio following a big first week.

DENVER

Variety Tent 37 will hold open house in the Century Room of the Cosmopolitan hotel from 9 to 2 on New Year's Eve. Members and their friends urged to attend. . . . Mike Lee, formerly of Denver, now district manager for United Artists in St. Louis, and Joe Imhoff, branch manager at Milwaukee, came in for a visit and business call on Frank H. Ricketson, Jr., Fox Inter-Mountain president, who now has the Wisconsin-Fox houses under his supervision. . . . Paramount Christmas party at American Legion. . . . Pete Bayes, Paramount publicity man, to Los Angeles for

(Continued on following page)

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conference. . . . Al Kolitz, RKO district manager, and Bill Hobson, branch manager, to Los Angeles for sales meeting. . . . About 117,000 saw "White Christmas" at the Denham in a record seven weeks, with the gross being around $100,000. . . . Harold Wirthwein, Allied Artists division manager, in for conferences with Jack Felix, branch manager. . . Gene Gerbase, Republic branch manager, and Mrs. Gerbase, will spend Christmas in Albuquerque, N. M. . . . Harold Cunyus closing the Roxy and Uptown from Dec. 18 to Jan. 2 as usual. . . . Carl Ibold, father of Walt and Gus Ibold, Comet owners, died.

DES MOINES

Nathan K. Thon, 52, Coon Rapids theatre manager, was injured fatally when the car he was driving crashed through a highway barricade two miles from Coon Rapids. Mr. Thon was taken to a Carroll hospital but was pronounced dead on arrival there. Mr. Thon purchased the Lyric theatre in Coon Rapids in 1952 and operated it with his son, Nathan, Jr. He was born in Minneapolis, Minn., and had been an Iowa resident since 1944, when he bought the theatre at Armstrong. . . . The Sutherland theatre at Sutherland has curtailed its operation to four nights a week because of lack of patronage, according to Everett Olhausen, manager. The new schedule calls for two changes weekly, one for Sunday and Wednesday, the other for Thursday and Saturday. . . . Mr. and Mrs. J. E. Montgomery, formerly of Corydon, have taken over the management of the Eldon theatre at Eldon. Montgomery was in the used car business for 30 years before moving to Eldon. A feature of the new management will be "family nights" on Tuesdays and Wednesdays when all members of a single family will be admitted for a total of 75 cents. . . . Polly Kawarsky, former Columbia assistant cashier, is the mother of a baby daughter.

DETROIT

The big press treatment was given here to Mitzi Gaynor, a native Detroiter, who returned to help plug "There's No Business Like Show Business.". . ."Duel in the Sun" is being shown day and date through arrangements between Albert Dezel, Jack Sharkey and Jack Haynes. . . . Hazen Thorne, Ecorse drive-in projectionist, died at 53. Thorne suffered a heart attack while deer hunting. . . . The Van Praag Productions new branch office will be headed by William Woodburn. Woodburn has produced, written and directed industrial film strips and movies. . . ."White Christmas" was reported doing well across the Butterfield outstate circuit. . . . Operator Mel Donion has moved from the Westown to the Beverly. Walter Conlan is again managing the Globe, replacing Basil Julian who's now in the painting business. . . . Strand cashier Nita Shoemaker has moved to the Beverly. . . . Newcomer Emery Williams is managing the Dawn. . . . Harry Weiss has resigned his Paramount promotion job and is being succeeded by Leonard Gray.

HARTFORD

Jack Leitao, East Hartford businessman, plans immediate construction of a 503-car capacity drive-in theatre, with screen measuring 90 feet wide and 40 feet high, at suburban Glastonbury. . . . Michael Masselli, formerly manager of the Plainfield theatre, Plainfield, for Community Amusement Corp., Hartford, has taken over operation of the Baltic theatre, Baltic, owned by Ed Lord, Norwich. . . . Win Crawford has been named assistant manager of the E. M. Loew's theatre, Hartford. . . . Joseph S. Borenstein, manager of the Stanley Warner Strand, New Britain, has returned to his desk, following surgery. . . . Mrs. Estelle O'Toole, former secretary to Henry L. Needles, Warner Bros. Theatres Hartford district manager, has been recuperating from surgery at her Wethersfield home. . . . Thomas D. Grace of the Eastwood theatre, East Hartford, has been elected a director of the East Hartford Chamber of Commerce. . . . Theatre Managers, Inc., has announced the appointment of Theodore V. Quinlivan, a stockholder, as director and counsel, replacing J. Albin Anderson, who has moved to Colorado.

INDIANAPOLIS

The Allied Theatre Owners of Indiana will move their offices this week to the new Variety Club building, 512 North Illinois Street, Secretary William A. Carroll said. . . . Two drive-ins here are still open, the latest on record, despite cold weather. . . . Richard Blake, who books the Lyric theatre's Sunday All-Star Jamborees, has reopened the Lyric ballroom for country dancing. . . . Howard Rutherford, manager of Loew's, will start each day Christmas week by reprising "Lili," in addition to the regular bill. . . . The Allied Theatre Owners of Indiana will hold their next board meeting in the Lincoln Hotel January 4. Legislative questions will be on the agenda, as the Indiana General Assembly meets for its biennial session in January.

JACKSONVILLE

Early Christmas gatherings for employees and their families were planned by Metro at the Timber Inn, by 20th-Fox at the Atlantic Beach Hotel, and by Warner at the Roosevelt Hotel. . . . Harold Laird, Republic branch manager from Tampa, conferred with Harvey Garland, head booker of Florida State Theatres. . . . UA distributors Milt Cohen of New York and Byron Adams of Atlanta called at circuit booking offices. . . . Bob Ingram came in from Columbia's Atlanta office. . . . Wayne Spiering, of the Roy Smith Company, and his bride returned from a downstate honeymoon. . . . Visiting exhibitors were Louis and Jerry Gold of Gold-Dobrow Theatres, Pahokee; Harlow Land, Mayo; Hugh Martin of MCM Theatres, who flew back to Columbus, Ga.; S. O. Jenkins, Sunset drive-in, Brunswick, Ga.; Howard Smith, Dixie theatre, Brooksville; and William Lee, Keystone. . . . M. C. Moore has taken over the operation of the Ritz theatre, in addition to his management of the Lake Shore theatre. . . . Ernest McCulley, Warner's head shipper, was convalescing after an operation. . . . Auditor R. L. Long began work at the Warner office.

KANSAS CITY

The annual meeting of the Motion Picture Association of Greater Kansas City was held December 6. The welfare work of the association, on which a report for 1954 was made, was still further expanded. Each year the association has sponsored 50 or 60 boys for attendance at a camp. At this annual meeting, plans were made, and a committee appointed, for erection of a shelter house at the site of the boys' camp. This gift is to be a memorial to Sam Abend, who died recently, one of whose special interests was

(*Continued on opposite page*)

"MR. THEATRE" OF EDMONDTON RETIRES TO HIS ROSE BUSHES

EDMONTON, B. C.: Known as "Mr. Theatre" in this Canadian city, Walter Wilson has retired as active manager of the Paramount, and has been succeeded by his son, Bill. "Mr. Theatre" is also known as the man who made Edmonton known as the city of roses.

The 42-year veteran of show business and member of Famous Players' 25-Year-Club continues to be identified with Famous Players as director of theatre management for the theatres of the company and its associates. He also is continuing his daily radio program on film shows and devotes more time to the promotion of rose growing.

At his retirement, theatre men in Edmonton joined for a testimonial dinner in his honor. Edward A. Zorn, manager of the prairie division of Famous Players, traveled from Winnipeg to participate. "Mr. Wilson is the most respected theatre manager the company has," Mr. Zorn said. "He has proved to be one of the most valuable men because of his great personality and appreciation of friendships."

When Mr. Wilson walks down the street in Edmonton there are few people he doesn't know. Walter has lived in Edmonton 30 years, where for 29 years he was manager of the Capitol theatre.

At 78, Walter still has plenty of bounce in his walk. Now one will find him in his backyard cultivating his prize roses. His home serves as his "rose empire," where many of his leisure hours are and will be spent.

A native of Bradford, Yorkshire, England, Walter first started in the hardware business, and in 1909 he came to Canada. He was first employed by the CNR in Winnipeg, but soon became secretary-treasurer of an early chain of theatres. In 1923, he began his association with Famous Players, first as manager of the Capitol theatre, Edmonton.

Walter has 11 grandchildren, as well as three great-grandchildren.

(*Continued from opposite page*)

this sponsorship of boys' trips to the camp. . . . "The Bachelor and the Bobby-Soxer" was shown, free, as the Saturday feature, to teenagers, particularly those 12 to 14 years old, at the Atkins Auditorium of the Nelson Gallery of Art December 11. . . . The Heart drive-in is open seven days a week, while the Riverside, Boulevard, Lakeside and Shawnee drive-ins are running on the weekends only.

LOS ANGELES

Back from a business trip to Salt Lake City and Denver was Bob Benton of Sero Enterprises. . . . Columbia bookkeeper Ann Snyder was involved in an auto accident which necessitated a facial operation. . . . George Hickey, Pacific coast supervisor for MGM, took off for Chicago to attend a sales managers' conference. . . . Construction has started on a new 1,200-car drive-in, the Mission, scheduled for a spring opening in the Ontario section. The ozoner will be owned and operated by Jack Anderson, whose company operates the Valley drive-in near Riverside and two conventional houses, the California and Chino. . . . Jack Dowd, Republic branch manager, was back at his desk after undergoing an appendecitis operation. . . . At a recent election of officers, Variety Tent 25 voted Ezra Stern, prominent Film Row attorney, as chief barker for the coming year. . . . "Bunny" Lustig, former exhibitor from Pasadena, and his wife have returned from an extended tour of the Mediterranean countries. . . . John Evans, Navy booker, was off to San Francisco on business.

MEMPHIS

Richard Smithers of Memphis has purchased the Hyde Park theatre in Memphis which had been closed for some time. Smithers had re-opened the Hyde Park for full time operation and is off to a good start. . . . Mrs. Jack Katz, wife of the owner of Ritz theatre, has invented and put into production a small plastic covering for a man's necktie while he is eating. It is named "Protectie." . . . W. Watson Davis, manager of Warner theatre, has been going over plans for the Christmas Day opening at Malco of "20,000 Leagues Under the Sea" with Ed Terhune, Walt Disney Productions, Inc., who came to Memphis to start work on Memphis opening. . . . Southern managers of National Theatre Supply Co., are meeting in New Orleans with W. E. Green, New York, national president, and R. L. Bostick, Southern district manager, who arranged the meeting. . . . B. D. Bright, owner of Hi-Y drive-in, Henderson, Ky., says his theatre has gone into a weekend only operation for the winter months.

MIAMI

There's a Wolfe in the Claughton theatre offices, by the name of Pat. She is aide to Don Tilzer. . . . George DeWitt, nationally known comedian who has appeared on 'Toast of the Town" and other network programs, now has a daily 30-minute afternoon show on WTVJ, with Carl E. Bruton as executive producer. . . . Bert Marker is assistant to Wayne Rogers at the Normandy, filling the post vacated by Nellie Beleck, who resigned. . . . Carl Jamroga, who has been relief manager for Wometco, will be house manager for Franklin Maury at the Miracle. . . . Dan Taradash, Hollywood screen writer, was in town for a visit with his dad, local realtor William Taradash. . . . An aerial arrival by helicopter of Santa Claus, followed by a Christmas Parade, was the prelude to Jack Miller's big Santa Claus party at the Shores. The project sponsored by the Chamber of Commerce had free tickets available at stores in the neighborhood. Tom Rayfield, manager of the Carib, now has Mel Haber as his right hand man and its almost like old home week for Mel, who served in the same capacity at the Lincoln in 1948.

MILWAUKEE

Mr. Jack Frackman, branch manager here for Republic, is out of the hospital and again seen along film row. . . . Ralph Farrington has sold his Fenway theatre in Fennimore, Wis. Theatre Service does their booking and buying. . . . United Artists exchange will hold its annual Christmas party December 22 at Jimmy Fazio's Supper Club. . . . It was noted that Jack Frost, who passed away recently, was a former film salesman here. . . . Some of the smaller theatres throughout the state are only open weekends prior to the forthcoming holidays of Christmas and New Year.

MINNEAPOLIS

Hjalmar Kauppi is reopening the Lake at Eden Valley, Minn., on Christmas day. . . . It was erroneously reported here previously that Herman Frajola, operator of the Lyceum at Gilbert, Minn., passed away. Frajola is recuperating at home after suffering a heart attack. . . . Southern Minnesota Exhibitors Association had its dinner and Christmas party at the Nicollet hotel here December 7. . . . Lee Campbell is the new booker at Universal-International. . . . Theatres in the territory which have closed recently are the Lyric at Atwater, Minn., the Ulen at Ulen, Minn., and the Badger at Badger, Minn. . . . Hal Pearlman, Universal-International exploiteer, was in working on two holiday openings of "Sign of the Pagan" and "So This Is Paris." . . . Variety Club of the Northwest will have its New Year's "frolic' at its clubrooms in the Nicollet hotel. Howard Greenstein, Universal-International salesman, is in charge of tickets and reservations. . . . Al O. Bondy, national representative for General Electric films, was in to call on bookers and Mrs. Dorothy Wilk, office manager of North Star Pictures, local distributor.

NEW ORLEANS

Milton E. Cohen, U.A.'s eastern and southern sales manager was a visitor at the local exchange. . . . Milton Dureau, president, Masterpiece Pictures, announced that the company has closed a deal with Associated Artists' Productions for the territory distribution for all its new and reissue product. . . . The Dome, Hattiesburg, Miss., will again be closed during the yuletide season advised owner Mrs. Anabel Thomas. It was to close December 16 and will reopen January 4. . . . S. E. McDaniel acquired operation of the Warrington drive-in, Warrington, Fla., formerly operated by Mrs. Olivia Stuart. . . . The Savoy 45 drive-in, Prichard, Ala. closed for the winter. Also closed, with reopening scheduled for early spring, is the Moonlight drive-in, Evergreen, Ala. . . . Locke Bolen has closed the Grovehill, Grovehill, Ala., temporarily for extensive remodeling and the installation of new projection techniques. . . . J. J. Warren purchased the Fern, Woodville, Miss. from A. L. Randall and renamed it the Fair. . . . J. G. Broggi, who handled the buying and booking for the Gulf theatre, located in Pensacola, Fla., advised Transway that it has been closed.

OMAHA

When the Campbell theatre at Campbell, Neb., announced it would suspend operations, the Chamber of Commerce held a meeting and voted to underwrite expenses so that it would continue running. . . . Deloris Holzkamp, RKO secretary to manager Max Rosenblatt, announced her engagement to Dan Adam and plans for an early summer wedding. . . . Reta Perin has joined the United Artists staff replacing Donna Gray, now branch manager's secretary. Ruth Moberg, former cashier who has been with Film Transport, will return to U.A. to fill the same post left vacant by the resignation of Eleanor Naylor. . . . Reta Miller has replaced Betty Kavan, office manager's secretary at RKO. . . . In a reorganization meeting at Paramount, the Pep Club named Linn Pitts president, Orville Eby vice-president anad Janet Nave secretary-treasurer. . . . All employes of the Airport drive-in theatre were treated at a Christmas party at Ross' Villa by owner J. Robert Hoff.

PHILADELPHIA

Jack Harris has moved the branch office of his Exploitation Pictures, Inc., to new and larger quarters along film exchange row at 1321 Vine Street. . . . Charles Hirsh, formerly with the Hirsh Amusement Company, is leasing a neighborhood theatre to return to the industry. . . . Ed Karpen has changed the name of the Edgemont to the Bridesburg in taking over the operation of the area neighborhood house. He also now has the Broadway in Palmyra, N. J., a former Varbalow operation. . . . Stamco, Inc., announced that its Standard, badly damaged in a recent hurricane, would be completely rebuilt inside, refurbished, and modernized into a one-story theatre with balcony eliminated. The neighborhood house will also be air-conditioned and equipped for CinemaScope, and be ready for operation shortly after the first of the new year. . . . The Nickelodeon, donated to the Franklin Institute by William Goldman, head of William Goldman Theatres, will be dedicated on Jan. 18 in connection with the pioneers dinner that evening being staged by Motion Picture Associates. . . . Merton Shapiro, operating the Merben and Arcadia here, is in suburban Abington Hospital for a brief stay only, it is hoped.

(*Continued on following page*)

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PITTSBURGH

"Sitting Bull" was a last minute addition to the Penn booking chart before "Deep In My Heart" opens for Christmas. . . . By sheer coincidence, Deborah Kerr, starring in person this week in the Nixon's "Tea and Sympathy" found two of her movies here playing re-issue dates, "From Here To Eternity" in the Art Cinema and "Julius Caesar" in the Squirrel Hill. . . . "Sign of the Pagan" has been booked by the Fulton to follow "Carmen Jones," the Fulton's Christmas film. . . . Dick Purvis, formerly of the Penn staff, now with Loew's Midland in Kansas City, home here on vacation. . . . "White Christmas" which could have gone longer than three weeks in the Penn, will open in 20 district and neighborhood houses on Jan. 1 in a mass booking. . . . Another twin biller, "Champion" and "Home of the Brave" went into the Art Cinema. . . . John T. McGreevy, chief booker for the Harris Amusement Co., hospitalized in Mercy Hospital with Bud Hahn taking over his duties temporarily.

PORTLAND

First run business has taken a nosedive after many weeks on the upgrade. . . . Russ Brown, Oregon district manager for the Evergreen chain, is back at his desk after a week in Los Angeles for the National Theatres meet. . . . Doug Forbes, John Hamrick Theatres booker, was in town for a few days from Seattle. . . . George Sherman, Walt Disney representative, also was here from Hollywood. . . . Marty Foster, Guild theatre manager, had Robert's Bakery bake him a giant wedding cake which he served to first comers for "Always A Bride." The cake had 15 gift certificates inside. . . . J. J. Parker's United Artists theatre is set to re-open Dec. 23 after being dark for many months due to product shortage. This will give Parker outfit two first runs. Evergreen has two, Hamrick one, and Portland Paramount one. . . . Frank Breall closed his Century theatre in the heart of banking row last weekend with plans for re-opening very soon. Downtown spot did well as news and hour showtime spot. . . . Jo Nell Maguire, secretary to Paramount theatre manager Dick Newton, got married Saturday. She will return to work after a short honeymoon.

PROVIDENCE

Local motion picture fans were recently treated to one of those rare opportunities to meet Hollywood celebrities when Robert Francis and May Wynn, appearing in "They Rode West," made personal appearances at the Strand, in conjunction with the screening of the film. . . . Recent visitors to this city, included Abe Bernstein and Blake McKay, United Artists exploitation men, and Floyd Fitzsimmons, MGM exploiter. All three spent considerable time with William J. Trambukis, Loew's State manager. . . . Maryon Tillinghast, Loew's State cashier, recently celebrated her 21st year with the local theatre. She was the recipient of many gifts. . . . "The Last Time I Saw Paris" held for a second week at the State. . . . A sudden cold snap, with temperatures dropping to sub-freezing, abruptly put an end to the outdoor theatre season. Several drive-ins, planning to remain open until around December 15, basing their optimism on the mild weather which prevailed during early December during the past few years, cancelled out prior bookings and shuttered for the season.

ST. LOUIS

The Fairfield drive-in theatre at Fairfield, Ill., has closed for the winter and the owners, Mr. and Mrs. Louie LaGreco have left for Tampa, Fla., where they will operate another drive-in theatre. . . . Safety and courtesy has paid off for a number of truck and auto drivers in Jacksonville, Ill. The police department of that city awarded them a number of tickets to the Illinois theatre. . . . Leslie J. Serrett, 59 years old, owner of the Pastime theatre and owner of several business houses in Hamburg, Ark., died there recently after suffering from a heart ailment for several weeks. He also was cashier of the Hamburg Bank in that city. . . . The Palace theatre in Jackson, Mo., has just completed the installation of CinemaScope equipment. . . . Harry D. Fairall, 73, who operated a moving picture supplies business in Danville, Ill., died recently in that city. He had operated the business for 33 years. The widow survives.

TORONTO

Theatre managers in Hamilton have given $200 through their association to a school for retarded children. The money was pledged for redecoration of the association's room at the school. . . . A winner in the local civic elections was Don Summerville, manager of the Prince of Wales, and a son of old-time exhibitor, Wm. Summerville Sr. . . . This city may become the 10th or 12th city in North America according to its supermayor, Frederick G. Gardiner. He predicts a city of two million by 1975. . . . Filmites and patrons are looking forward to the return of Stan Helleur, to the pages of "The Telegram." He will be writing a column "You Can Quote Me." Stan used to write an amusement column before joining the industry as publicity chief in Canada for Warner Bros., then as information chief for the National Film Board. . . . One of the men who helped start Famous Players in Canada, E. L. Ruddy, died in Toronto recently. . . . Donald Hood, 48, operator of the Lux, Hudson Bay, Sack., and a director of the Saskatchewan Motion Picture Exhibitors Association, was killed recently in a plane crash which occurred near Regina.

WASHINGTON

Samuel Spencer, president of the Board of District Commissioners, has appointed the following film industry people to posts on the 1955 March of Dimes campaign: George Crouch, Orville Crouch, Frank La Falce, Shep Allen, Morton Gerber, A. Julian Brylawski, Jake Flax, Fred S. Kogod and Rick La Falce. . . . Jacob Biben, of the Biben Theatrical Agency, will have his 17-year-old daughter as a Washington visitor for several months. Her home is in Philadelphia. . . . Rita Gam was in Washington to publicize her newest picture, "Sign of the Pagan," which will be the Christmas Eve attraction at the Playhouse theatre. The Playhouse has newly installed a CinemaScope screen. . . . The Cheverly theatre played host to school safety patrol boys and girls of Prince Georges County, Md. . . . Dick Young, son of Mrs. Sara S. Young, 20th Century-Fox booker, reported to the Boston exchange as a student booker.

TOA Unit Data to SEC

WASHINGTON: The Exhibitors Film Fiancial Group, Inc., moved a step forward in its plans to sell stock this week when it filed a registration statement with the Securities and Exchange Commission seeking registration of 100,000 shares of $100 par capital stock, the SEC announced at its headquarters here.

The entire stock of the Theatre Owners of America's sponsored group is to be offered for public sale directly by the company, according to the registration statement. It also said that the net proceeds of the financing would be used for general corporate purposes.

Promoters of the company were listed as the TOA; Samuel Pinanski, who will be president; and John H. Bowley, L. S. Hamm, Myron N. Blank, E. D. Martin, Walter Reade, Jr., and Alfred Starr.

Schmertz to Be Honored At Cleveland Banquet

I. J. Schmertz, 20th-Fox Cleveland branch manager, will be honored at a banquet marking his 50th anniversary with the organization, and his 28th anniversary as Cleveland branch manager, in the Hollenden Hotel, Cleveland, January 17. Mr. Schmertz went to work in 1904 for William Fox as an office boy for the Greater New York Film Rental Company. At 19 he became manager of the company's New York office. He later opened Fox offices in Buffalo and Syracuse, where he remained five years as branch manager. He was then appointed Albany branch manager of Boxoffice Attractions. He remained in Albany until 1926, when he was named Cleveland branch manager for 20th-Fox.

Set Advertising Plans At Filmakers Meeting

CHICAGO: Irving H. Levin, president of Filmakers Releasing Organization, disclosed at the national sales meeting at the Blackstone Hotel here last week that the company will have its largest cooperative advertising campaigns to date on "Crashout" and "Mad at the World," both to be released early next year. He also announced that the number of theatres signed for these films under the company's "exhibitor guarantee" plan already exceeds the total number which was reached on "Private Hell 36."

Starr to Preside at AMPA Xmas Party

David Bader, president of Associated Motion Picture Advertisers, announced this week that Martin Starr, veteran industry publicist and former president of the organization, will be master of ceremonies at its 38th annual Christmas party at the Piccadilly Hotel, New York, December 21. Lige Brien is chairman of the affair.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Metro-Goldwyn-Mayer

ALL THE BROTHERS WERE VALIANT: Robert Taylor, Stewart Granger, Ann Blyth—The critics were not over kind with this film—that's why we played to excellent houses for a week! Don't listen to them —it's the type of film that has everything and that 95% of your audience will enjoy. Excellent story, exotic color by Technicolor, top stars, action, laughs and romance and plenty of cash in the tills, so what more can you ask? We started off this film by putting a 4-12 restriction, but after counting 9 murders and killings in as many minutes, quickly slipped in screen and press notices that no persons 6-16 would be allowed in. We brought in hundreds of older patrons. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, October 17, 18, 19, 20, 21, 22, 23.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

BAND WAGON, THE: Fred Astaire, Cyd Charisse —A very mixed reception for this one. Definitely not one of M-G-M's top musicals. Remarks evenly divided. With the success of the stage show in your country, this ought to fill the bill. Played Wednesday, Thursday, Friday, Saturday, October 13, 14, 15, 16.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

HER TWELVE MEN: Greer Garson, Robert Ryan —Tie this one in with your local PTA and you can't go wrong. Not up to the usual Garson standard but amusing enough to be pleasant. Young Tim Considine should be in more pictures—he's good. Played Sunday, Monday, November 14, 15.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

MEN OF THE FIGHTING LADY: Van Johnson, Walter Pidgeon—This sort of picture will still get them in as it seems the subject is one everyone is interested in and there aren't too many of this type produced. Also loaded with good stars, which may be the reason it drew so well. Played Sunday and Monday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

PRISONER OF WAR: Ron Reagan, Dewey Martin, —This being a rather grim tale and very realistic, of course the small fry made it a "must see." Those it didn't scare away laughed in the wrong places. A shocker for sure, as most everyone agreed. Drew about average. Played Friday and Saturday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

Paramount

ABOUT MRS. LESLIE: Shirley Booth, Robert Ryan —Good acting, lots of dialogue, but not for small towns. First day good, second day hit the bottom. Played Wednesday, Thursday, November 17, 18.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

ELEPHANT WALK: Elizabeth Taylor, Dana Andrews—Beautiful job in Technicolor and above average acting by all concerned. The theme of the story is rather worn thin of late, though, so didn't do too well box office-wise. Very good on wide screen. Played on Sunday and Monday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

RKO Radio

APPOINTMENT IN HONDURAS: Glenn Ford, Ann Sheridan—We've had so many pictures with jungle settings that everyone is getting just as jaded with them as the Indian ones. This drew rather poorly, though color and acting very superior. Should be O. K. on a double bill. Played Wednesday and Thursday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

CARNIVAL STORY, THE: Anne Baxter, Steve Cochran—Definitely one of the better foreign made films out of late—very good subject, good color, superior acting all around and also good for wide screen presentation. Only average box office though, don't know what they want these days. Played on Sunday and Monday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

PETER PAN: All Cartoon Feature—A wonderful movie that played to capacity houses all the way. A winner for kids 6 to 60. Although I consider "Cinderella" better, we did such extensive advertising with this one that even the grown-ups asked us to hold over. In the first half we played "Nature's Half Acre," which was applauded by the audience at every performance. It was worth the entrance fee itself. Let your hair down and book this film. If you don't make money, at least you will make many people happy and that's good business any time. Played week of November 1-6.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

SHE: Helen Gahagan, Randolph Scott—I sometimes wonder why films like this should be reissued when there are so many other excellent oldies we could offer our patrons. The patrons came all right, and waited patiently to see what was going to happen—it just didn't. We lost all the good will gained with "Peter Pan." Played Thursday, Friday, Saturday, November 4, 5, 6.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Twentieth Century-Fox

HOW TO MARRY A MILLIONAIRE: Betty Grable, Marilyn Monroe, Lauren Bacall—Would have been good on wide screen without CinemaScope five minutes of long hair music preceding feature—totally unnecessary and unappreciated by average movie goer. Popcorn business flourished during this interval. Otherwise worth at least a two day playdate. Played on Sunday, Monday and Tuesday.—Walt & Ida Breitling, Comfrey Theatre, Comfrey, Minn.

ROBE, THE: Victor Mature, Jean Simmons, Richard Burton—This being our first venture in CinemaScope, expected big things. Picture first rate and turn-out better than normal Sunday-Monday business, but the third day fell rather flat. Every town around had played it, of course, and people couldn't wait till it came here. Played on Sunday, Monday, Tuesday.—Walt and Ida Breitling, Comfrey, Comfrey, Minn.

SUN VALLEY SERENADE: Sonja Henie, Glenn Miller Band—Played this soon after "The Glenn Miller Story" (U), hoping it would be a big draw and never were so dismally disappointed. No fault of the picture, though. It still is wonderful music and good acting all around. O.K. for midweek spot. Played on Wednesday and Thursday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

THREE YOUNG TEXANS: Mitzie Gaynor, Jeff Hunter—No matter what we would have played on this change, we would pack 'em in. These dates were turkey nights. Proud to say that this time we didn't have a "turkey" on the screen too. The full houses liked the picture this time. The color is good. Played Friday, Saturday, November 19, 20.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

VICKI: Jeanne Crain, Jean Peters, Richard Boone—Definitely Boone's film and one of the best mystery dramas we have shown for a long time. Excellent performances and a well-rounded suspense story that will do well in any house. It moves all the time, keeps you guessing and made all our patrons happy. Play it. Played Sunday, Monday, Tuesday, October 17, 18, 19. —Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—Top stars in a good exciting film that we played too long. As films on Africa are popular in your country, you should do very good business with this one. Hayward and Mitchum being two top favorites here helped sell the picture too. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, October 24, 25, 26, 27, 28, 29, 30.—Dave S. Klein, Astra, Kitwe/Nkana, Northern Rhodesia.

United Artists

ADVENTURES OF ROBINSON CRUSOE: Pat O'Herlihy, Dany Robin—This was our Thanksgiving attraction. It was enjoyed by all who came. Pathe color in this one was good. Picture held audience's interest throughout. Business above average both nights. Also had $300 in Bank Night kitty. Played Wednesday, Thursday, November 24, 25.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

AFRICA SCREAMS: Bud Abbott, Lou Costello—O. K. Abbott & Costello which will draw their addicts. Not too many left here except for the kids. Played Tuesday, November 16.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

HEIDI: Elsbeth Sigmund—This has been one of our all time high grossers in two years of operation. Only sorry we didn't book it for three days instead of usual two. Had "White Mane" (Snyder) as an added attraction, which it didn't need. Don't hesitate to book this—it's sure fire. Played Sunday and Monday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

NEANDERTHAL MAN, THE: Robert Shayne, Doris Merrick—This one was practically pushed on us. We were forced to pay absurd rental for it which left us in the red. After seing our patrons' faces, ours was red too! I looked like "The Neanderthal Man" for days after. It can hardly be recommended, even to the horror houses. It's the type of movie that keeps people glued to their TV seats—more like this and we'll be out of business. Played Wednesday, Thursday, November 9, 10.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

SHARK RIVER: Steve Cochran, Carol Matthews—Not a bad film, but not worth the rental charged us. Our protest was not heeded. The U.A. office in Johannesburg has a bad habit of saying "50%" each time they think they have a fair picture! Yes, "Shark River" title and rental quite coincidental! If you can get it at the right rental action houses will do quite well with it. We just about broke even. Played Sunday, Monday, November 7, 8.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

SOUTHWEST PASSAGE: Joanne Dru, Rod Cameron—Pretty good story. It's a true story of the "First U. S. Camel Cavalry." It seemed odd to see camels and Arabs in a western, but this part was based on facts. Western fans should like it. Played Friday, Saturday, November 26, 27.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Warner Bros.

COMMAND, THE: Guy Madison, Joan Weldon—Just a good average western with plenty of "Injuns" and the same plot of outwitting them which is a bit worn out. Did better than average for a three day run. Short in CinemaScope, "Coney Island Holiday," sold this one. Played Thursday, Friday, Saturday.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

HIGH AND THE MIGHTY: John Wayne, Claire Trevor—Possibly our patrons had gone out of town to see this big one. The weather was cold and miserable most of the run, but it should have done better, according to terms and advance publicity. It is high class drama and there were no kicks. It should do well most any place. Most of the action takes place on a plane bound from Hawaii to San Francisco. Small town and country patronage. Played Sunday, Monday, Tuesday, Wednesday, October 31, November 1, 2, 3.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

U. A. Circuit Reelects Skouras and Schenck

George P. Skouras has been reelected president of United Artists Theatres Circuit by the company's board of directors. Others reelected were Harry D. Buckley, vice-president; Raymond V. Wemple, vice-president and treasurer, and A. H. Frisch, secretary. It had previously been announced that Joseph M. Schenck was reelected board chairman and Mr. Skouras, Joseph M. Seider, Bertram S. Nayfack, Milton Shubert, Mr. Buckley, Douglas M. Moffat, Milton C. Weisman, Mr. Wemple, Mr. Frisch and James M. Landis directors.

Minneapolis Projectionists And Owners Deadlocked

MINNEAPOLIS: Projectionists in both independent and circuit theatres here, members of IATSE local 219, and operators of the houses are deadlocked on wage issues after expiration of contracts covering the past three years. The union represents more than 100 projectionists.

The union is asking a 30 per cent pay increase spread through a three-year contract. The theatre operators are countering the union demand with an offer which embodies a 25 per cent across-the-board cut and a one-man drive-in booth.

The contract between the union and the independent houses expired November 30. Contracts between the union and RKO Theatres and Minnesota Amusement Co. expired December 5. MACO operates three large downtown houses and three neighborhood theatres.

Talk of the possibility of a strike, possibly early in January, increased after union negotiators filed strike notices and asked assistance from both federal and state labor conciliators. A strike against the theatres would be the first of its kind here in about 30 years.

New Astra Color Shorts

Two color shorts in CinemaScope with stereophonic sound, the first of their kind ever made in Italy, have been produced by Astra Cinematografica. The two shorts—Vittorio Gallo's "Italy's Squares" and Gian Luigi Polidoro's "Festival of the Gondolas"—are the first in a series of 14 CinemaScope shorts being filmed by Astra.

Ohio Drafts Censor Law

COLUMBUS: R. M. Eyman, state education director and chief Ohio censor, said last week he and his staff are "sweating out" the drafting of a new censorship law since the State Supreme Court's decision that censoring films was unlawful. He said they were trying for a new law that will be acceptable to the legislature and also stand up in the courts in the future.

The censor board is now operating on a voluntary basis and a fee "still applies to films voluntarily submitted, reviewed and approved," he added. Mr. Eyman said that the surplus, after expenses, from the fees collected in the fiscal year ending last June, went into a fund for audio-visual education in Ohio schools. He did not know where the state would get money for this fund if censorship remains in its present dormant state.

The first picture to be shown in Cleveland without a censor seal was IFE's "Without Pity," which opened this week. It was reported no police interference or supervision was needed and that the box office was "slightly above average."

Mrs. Eisenhower Sponsors "Romeo" Benefit Showing

Mrs. Dwight D. Eisenhower will sponsor a special benefit performance of United Artists "Romeo and Juliet" at the Dupont theatre in Washington December 20. The performance, for the benefit of the Florence Crittenton Home, will be attended by the First Lady, Cabinet members, Congressional leaders and members of the Diplomatic Corps. The film will have its official world premiere December 21 at the Sutton theatre, New York, for the benefit of the March of Dimes. Co-chairman of the March of Dimes premiere committee are Eddie Dowling and Magda Gabor. The film, in color by Technicolor, stars Laurence Harvey and Susan Shentall.

Thomas Mulgrew, Pioneer Film Actor, Dies at 65

PROVIDENCE: Thomas G. Mulgrew, 65, pioneer film actor, died December 10. He did much towards building the local film industry in the days of the Eastern Film Company. Following that, he appeared in stock and ran a theatrical agency. He was toastmaster for many state and civic functions and a member of several fraternal groups. He is survived by his wife, a son, a daughter and two sisters.

Bernard Rubin

Bernard Rubin, 38, head of Imperial Pictures, the only independent distributor in northern Ohio, died in his office in Cleveland Tuesday morning following a heart attack. His wife and three small daughters survive.

Season's Greetings

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Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

MGM Moves Again to Help Managers At Local Level

CHARLES M. REAGAN, vice-president and general sales manager for MGM, has announced a new plan to boost business at the box office, and to encourage a new industry-wide, institutional campaign for the benefit of all theatres. The campaign starts on January 1st, and has been planned to carry through April, with MGM's original sponsorship and the hope that it will be sustained indefinitely.

The new slogan will be "There's More Fun at the Movies" which compares favorably with "Movietime, USA" and "Let's Go To The Movies"—to put over the idea of getting out of the house, away from the TV set, and taking the whole family to the theatre, more often in 1955. Things are framing-up that way, and this added push will probably supply the necessary business-building incentives.

For the first time, a huge industry promotion is dedicated to the motion picture theatre and its place in the community. Like the "Ticket Selling Workshop" operation which originated with MGM, this is for the profitable advantage of all concerned. Every medium of promotion will be used. Howard Dietz and Dan Terrell are at the studio to launch activity there, Si Seadler and Emery Austin are at work here, and the entire MGM field staff will spearhead the "Celebration" in every exchange area. Oscar Doob will coordinate the campaign between various participants.

The objective is increased prestige for motion pictures on your own home grounds—therefore, as the Editor of The HERALD said last week, "The success of the project depends primarily on what each individual manager does about it in his own community." The motive is unselfish; the conception and execution of the basic plan is competent and professional. There will be ample free accessories available to start the ball rolling at your local level. We have an idea that all MGM pressbooks issued for releases through April will carry pages of examples for the overall campaign.

Mr. Reagan accents the selling approach, and the "reason-why"—which must be convincing to both managers and their audiences. He says, "I believe there is every indication that 1955 will be a great movie year, and that the upswing now under way will continue and be accelerated. The business is now firmly established on the road to recovery." And, with that, it's your turn to take the ball and run with it, to your own goal lines. Teamwork will solve our industry problems—and good showmen work like a team, with their industry, and with their loyal patronage.

FRIENDLY COMPANY

Ervin Clumb stopped in to visit us, on the way back from the MGM "Workshop" Meeting in Boston, and we joined in a reunion of old friends from Milwaukee, with Charlie Hacker, manager of operations for the Radio City Music Hall, as our guest. Charlie also worked for Standard Theatres, where James E. Coston is the top executive and Erv is now installed as manager of the Riverside. He is proud of his cooperative advertising, of which more is said in this meeting.

And Mike Simons also made his return from Boston — the most successful of the first "Ticket Selling Workshops" which Mike now has on the road for MGM. It's hard work, but he's a traveling man! Coming in from Boston, he only had time to repack his bag, and was off for Memphis, to attend the convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, at the Hotel Gayoso. Mike does his sleeping in planes.

Also among our visitors was Delmar Sherrill, once the youngest member of the Round Table, at age 17, who now looks fine in the uniform of the U. S. Air Force. He and his companion, on a holiday week-end in New York, constitute the crew of a Jet Interceptor fighting plane, guarding our country against enemy attacks. Twenty-two more months, he says, and he will be back in Stateville, N. C., and theatre business.

¶ TOLL-TV has one strike against it that that isn't getting too much attention, since it will eventually be a beef from television stations, rather than theatres. When and if, Toll-TV is on the air—and perish forbid!—any station running a program for which a fee is required will have to face the fact that their regular, loyal, listening audience will get a garbled program, unless and until they deposit the dollar in the coin box. And, since it will cost any television set owner at least $30 to have the coin-box installed, plus a guarantee of anywhere from $3 to $5 per month as the income which the coin-box collector picks up on his regular rounds, that means a total annual cost of close to $100 a year for the average set owner. Suppose they don't have a coin-box, nor a contract for Toll-TV, then what? The natural impulse would be to tune-out the TV station and say, "To heck with it—let's go to the movies!" We have the conviction that more TV-set owners will tune out than will pay the fee. What do you think? And what makes you think so, as factual evidence?

* * *

¶ TRUEMAN REMBUSCH paid one of those infrequent but much appreciated personal calls at the Round Table—we usually have to get out of town to see him—but he was here for the important meeting of the joint committee in opposition to Toll-TV, of which he is co-chairman. His point of view is simple, and sincere. He feels that the FCC cannot allocate the free air to any commercial use that might tend to become monopolistic—and how do we know what the future would hold if various channels and TV privileges were extended to private operation for a profit derived from the public on a fee basis? Now, the air-waves are free for all who have sets to tune in. Trueman thinks Toll-TV deserves the same treatment from the FCC that is accorded Theatre-TV, and therefore limited to coaxial cable hook-ups, not on the air. Thus, any who pay will have something that is beyond public use of free air—with more justice for all concerned. —*Walter Brooks*

THE LEADERS—Ervin Clumb, manager of the Riverside theatre, Milwaukee, and Mrs. Alice Gorham, director of ticket sales for United Detroit Theatres.

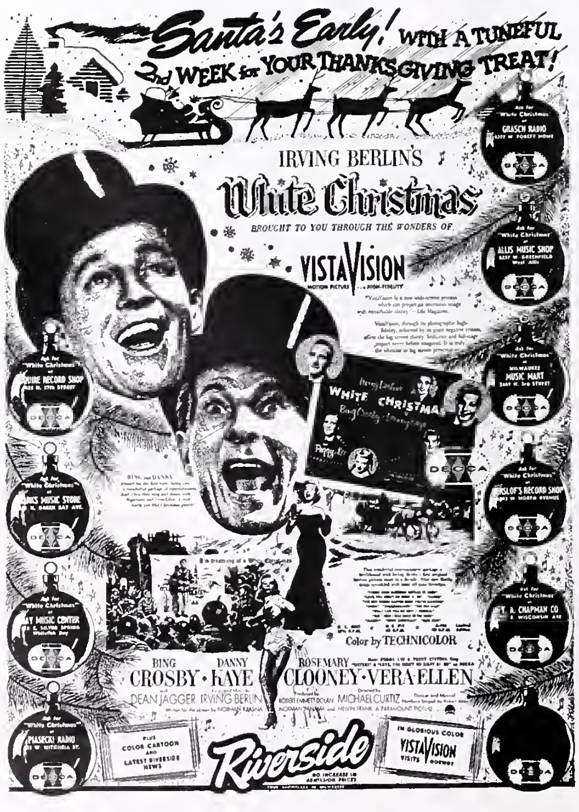
BOSTON SCHOOL

THE LISTENERS—James Tibbets, Loew's Orpheum, Boston; Jack Mercer, Loew's State, Boston; Lew Brown, Loew's, New Haven; Wm. Trambukis, Loew's State, Providence; Carl Fasick, Loew's theatres, Boston, with Harry Shaw, New Haven, and Charles Kurtzman, Boston.

Front row (E. M. Loew Circuit) Felix Migliaccio, Lancaster theatre, Boston; Geo. T. Ramsdell, Center theatre, Brockton; Walter Brooks, Civic theatre, Portsmouth, N. H.; Joseph Quattriocchi, Center theatre, Boston, and Ed. Haley, Center theatre, New Bedford, Mass.

Front row: (Lockwood & Gordon circuit) H. J. Sullivan, Hope theatre, Providence, R. I.; Buster Holt, Boston; Norman C. Rolfe, Waterville, Me.; Wm. C. Staples, Cameo theatre, So. Weymouth, Mass.; David Newcombe, Webb theatre, Wethersfield, Conn.

THE LESSON—at right, two of Ervin Clumb's phenomenal cooperative ad pages, for which he is famous. These are current and typical of his remarkable results in Milwaukee with sponsored full pages, fully underwritten by eager advertisers. You will see that there are ten or twelve spaces allotted in each page for the names of the sponsors, and they really like their work. Ervin Clumb has managed more than $25,000 worth of newspaper space on this co-op basis, and he does it all on the telephone, telling the business men how lucky they are to catch a ride on important and valuable theatrical advertising, right up to the minute in public interest.



Santa's Early! WITH A TUNEFUL 2nd WEEK for YOUR THANKSGIVING TREAT!

IRVING BERLIN'S White Christmas

BROUGHT TO YOU THROUGH THE WONDERS OF VISTAVISION

Color by TECHNICOLOR

BING CROSBY · DANNY KAYE · ROSEMARY CLOONEY · VERA-ELLEN

DEAN JAGGER · IRVING BERLIN · ROBERT EMMETT DOLAN · MICHAEL CURTIZ

NORMAN KRASNA · NORMAN PANAMA and MELVIN FRANK · A PARAMOUNT PICTURE

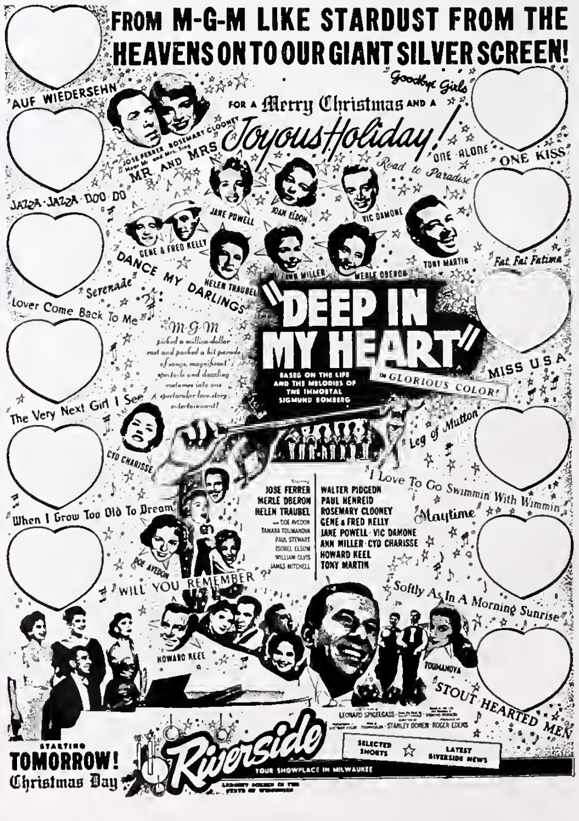
PLUS COLOR CARTOON AND LATEST RIVERSIDE NEWS

Riverside

NO INCREASE IN ADMISSION PRICES

IN GLORIOUS COLOR VISTAVISION

Ask for "White Christmas" at GRASCH RADIO
Ask for "White Christmas" at ALLIS MUSIC SHOP
Ask for "White Christmas" at MILWAUKEE MUSIC MART
Ask for "White Christmas" at T. A. CHAPMAN CO. E. WISCONSIN AVE
Ask for "White Christmas" at PIASECKI RADIO
DECCA
WHITE CHRISTMAS
Peggy Lee



FROM M-G-M LIKE STARDUST FROM THE HEAVENS ON TO OUR GIANT SILVER SCREEN!

FOR A Merry Christmas AND A Joyous Holiday!

"DEEP IN MY HEART" IN GLORIOUS COLOR!

BASED ON THE LIFE AND THE MELODIES OF THE IMMORTAL SIGMUND ROMBERG

M-G-M picked a million-dollar cast and packed a hit parade of songs, magnificent spectacle and dazzling costumes into one spectacular love-story entertainment!

Starring JOSE FERRER · MERLE OBERON · HELEN TRAUBEL · WALTER PIDGEON · PAUL HENREID · ROSEMARY CLOONEY · GENE & FRED KELLY · JANE POWELL · VIC DAMONE · ANN MILLER · CYD CHARISSE · HOWARD KEEL · TONY MARTIN

with DOE AVEDON · TAMARA TOUMANOVA · PAUL STEWART · ISOBEL ELSOM · WILLIAM OLVIS · JAMES MITCHELL

LEONARD SPIGELGASS · STANLEY DONEN · ROGER EDENS

STARTING TOMORROW! Christmas Day

Riverside

YOUR SHOWPLACE IN MILWAUKEE

SELECTED SHORTS ☆ LATEST RIVERSIDE NEWS

AUF WIEDERSEHN
Goodbye Girls
JOSE FERRER
ROSEMARY CLOONEY
MR. AND MRS.
ONE ALONE
Road to Paradise
ONE KISS
JAZZA-JAZZA-DOO DO
JANE POWELL
JOAN ELDON
VIC DAMONE
GENE & FRED KELLY
TONY MARTIN
Fat, Fat Fatima
DANCE MY DARLINGS
HELEN TRAUBEL
ANN MILLER
MERLE OBERON
Serenade
Lover Come Back To Me
MISS U.S.A.
The Very Next Girl I See
Leg of Mutton
CYD CHARISSE
I Love To Go Swimmin' With Wimmin
When I Grow Too Old To Dream
Maytime
DOE AVEDON
WILL YOU REMEMBER
Softly As In A Morning Sunrise
HOWARD KEEL
TOUMANOVA
STOUT HEARTED MEN

Boston Tops For MGM Workshops

The third "Ticket Selling Workshop" planned and devised by MGM to help the theatre manager at the point-of-sale, was held in Boston on December 6th, with the largest attendance to date, and unlimited applause and appreciation from more than 350 managers and circuit executives, who were present. Conducted by Mike Simons, director of customer relations for the company, this constituted the best example yet —with plently more to follow in the future.

The Panel of Experts

In Boston, the principal speakers on the panel of experts, were Ervin Clumb, manager of the Riverside theatre, in Milwaukee, with Mrs. Alice Gorham, Quigley Grand Award winner, and "Director of Ticket Sales' for United Detroit theatres. So far as we know, hers is the only executive office door in the industry which is marked accordingly—and she deserves a place on the faculty of MGM's "Ticket Selling Workshop,' now growing to maturity.

Other speakers were Perry Reavis, promotional director for Stewart-Everett Theatres, Inc., Charlotte, N. C., Norman Knight, executive vice-president of the Yankee Network, in New England, and Jack Hamilton, eastern advertising manager for *The Boston Globe,* who spoke for the newspapers. In addition, Emery Austin spoke again as exploitation manager for MGM, and Mike Simons carried the ball, throughout. All MGM field men in the area, and somewhat beyond, were present, along with John P. Byrne, eastern division sales manager for MGM and Benn Rosenwald, resident manager in MGM's Boston branch office and exchange, on the local Film Row.

Picture Story Opposite

On the opposite page, you'll find a pictorial story with captions, of the Boston meeting, and we're sorry we can't crowd more into our limited space. But we would like to quote Alice Gorham, who said, "That dimension still required—in addition to widescreen, Cinerama, CinemaScope, and all other new screen techniques, to attract maximum attention—is a quality of showmanship in keeping with new dimensions on the screen." Also, we wish we could have heard more of the remarks of Perry Reavis, promotion chief for Stewart-Everett theatres, a circuit comprising a number of small towns in the Carolinas. The Round Table always has a fondness for small towns and small town theatre operation, where we started in business and where we want to return, some day. It's the best opportunity in motion picture business for anyone who has public relations in his heart and soul, as well as the best interests of his industry.

Showmen in Action

Bill Trudell, district manager for Famous Players Canadian, sends a cooperative newspaper ad page in color announcing the opening of "White Christmas" at the Capitol theatre in London, Ont.

▼

Leo Lajoie, manager of the Capitol theatre, Worcester, Mass., had one inch teaser ads on 20 pages of the local newspaper one day for "Sabrina" and followed this up with the ad on ten pages another day.

▼

M. J. Furlong, manager of the Plaza theatre, Sudbury, Ont., promoted peanuts as give-aways during "The Caddy" playdate with man in peanut shell costume touring the streets.

▼

Col. Bob Cox, manager of the Ben Ali theatre, Lexington, Ky., tied in with merchants for a full-page newspaper ad in which names and addresses appear. Merchandise or theatre passes are given to those who find their names.

▼

John D'Amato, manager of the Palace theatre, New Britain, Conn., ran a student discount coupon in his newspaper ad for "Hamlet" on its two-day revival.

▼

Russell Haddad, manager of the Gem theatre, Willimantic, Conn., announced with pride the return of the theatre's art policy in a newspaper ad on "Hobson's Choice" as the opening film in the series.

▼

Joseph Boyle, manager of the Poli, Norwich, Conn., advertises his return engagement of "Duel in the Sun" on attractive heralds and bookmarks.

▼

Dave S. Klein, manager of the Astra theatre, Kitwe/Nkana, Northern Rhodesia, created the effect of "Peter Pan" stepping out of a glittering fairyland with his 6′ cutout standing on a glass base.

Morris Sussman, manager of the Hobart theatre, Woodside, N. Y., says his small throw-aways titled "Would you like to be my 'Beau Brummell?' " proved efficient, inexpensive and lots of fun.

▼

Steve Barber, manager of the Florida theatre, Haines City, Fla., and the local Kiwanis Club jointly sponsored a Christmas show for the benefit of under-privileged children. Admission was an article of food or clothing or a toy.

▼

Arnold Kirsch, manager of the De Luxe theatre in the Bronx, promoted long-stemmed roses to be given to the first 300 women attending "Women's World" and also tied in with a driving school to advertise the picture and offer a 20% discount.

▼

Bill Hayes, manager of the Norwalk Drive-In, Norwalk, Conn., offers free gas tickets and says "The heat's on us" in his ad for "Sitting Bull."

▼

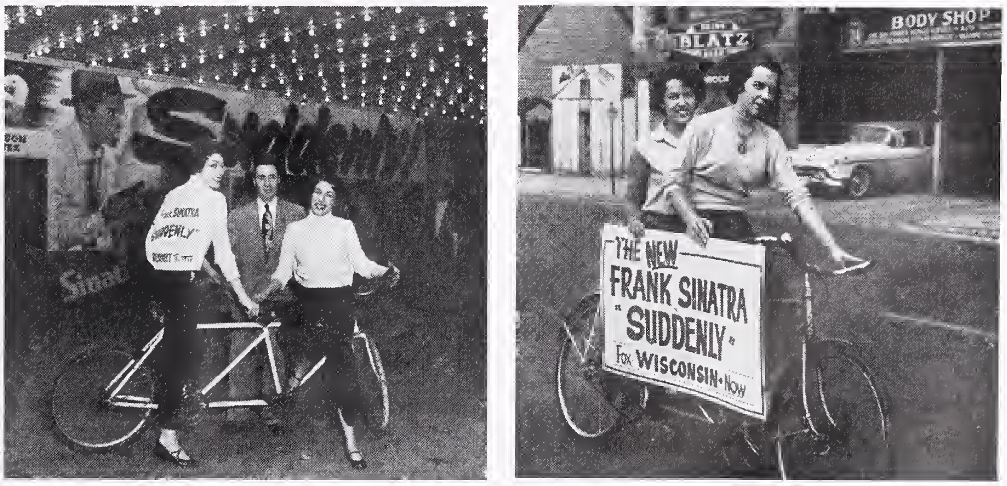
Manager Cecil McGlohon of the Avon theatre, Savannah, Ga., has inaugurated a series of monthly safety shows and had about 500 boys and girls, members of the school safety and fire patrols as guests at the first meeting. Chamber of Commerce, Fire Department heads and others spoke.

▼

An excellent two-page cooperative ad on "Beau Brommell" from Arlen Katzman, assistant manager at the Capitol theatre, St. Catharines, Ont., in a newspaper which does not ordinarily play ball.

▼

John S. Falco, manager of the Majestic theatre, Beloit, Wis., broke the box office record with "White Christmas" after picketing the local college where Bob Hope made a personal appearance—even got a picture of Hope with the picket which the newspapers carried the next day.



Tee-Shirts, which came in pairs and make good ballyhoo, are shown here for the exploitation of Frank Sinatra in "Suddenly"—at left, Sam Levin, manager of the Roosevelt theatre, Chicago, with his tandem twins, in the Loop, just taking off. And, at right, a bicycle-bally speeds word of the attraction at the Fox-Wisconsin theatre in Milwaukee. The sign in the background has nothing to do with the ballyhoo.

101 BEST EXPLOITATION AIDS

Make 1955 Your Best Exploitation Year

40 With the announcement by MGM of a nationwide "Forward in 1955" salute to better business at the box-office, it behooves all busy managers to take part in this progressive action, at the local level. MGM will supply sundry and various accessories without cost, and their entire field staff has been alerted to start cooperation with individual theatres, beginning January 1st, in this all-out campaign. The slogan will be "There's More Fun at the Movies!"—and the intention will be to get people out of their homes, and away from their television sets, more often. You must remember that a very slight difference in movie-going habits will make a world of difference in our industry income. Our best previous statistics prove that a majority of patrons only went to the movies once every three or four weeks—and we diminish our own potentials when we expect or depend on "the regulars" who go to the movies once or twice a week. If we wait for that sort of business to return, it will be a ghost of the old nickelodeon. Charles M. Reagan, vice-president and general sales manager of MGM, says, "We know the best place to see a motion picture is in a movie theatre, and that the entertainment being provided there today is the finest in the world—in our industry history." It is easy now to draw comparisons, because films on TV are old, or are produced for a fraction of what we invest in our programs, and the difference shows on the big theatre screen.

Turn Over A New Leaf On Your Calendar

41 Active members of the Round Table will also make New Year's resolutions—especially at this crucial time in the industry—for individual theatres. It is your cue to freshen, brighten, refurbish your ideas—and your house. Make folks feel that there is a New Year, and it's a happy one for motion pictures. With the head-start we have, work now to counter-act that public impression that the movies were going downhill, for exactly the opposite is true. Hold a staff meeting in your theatre, and convince your employees that "It's fun to go to the movies"—and it's also fun to be paid at the end of the week. They have a responsibility to your public that is as firm as their loyalty to you as an employer. Ervin Clumb says no staff employee of his will ever apologize for any attraction at his theatre—so don't let them go around mumbling that they don't like the picture, for their opinion might not coincide with the tastes of the majority. Theatre managers have never had the right to inflict their personal tastes on their patrons. And don't run and hide when your audience leaves the theatre. We found out, many years ago, that one dissenter can make more noise than 100 who approve. Focus your attention on the constant complainer, and you'll be running a theatre for an individualist who has such likes and dislikes that he is probably just as dissatisfied at home. Put out an atmosphere of personal belief in what you are doing and then do things.

Good Newspaper Ideas Pay Handsome Profits

42 Charlie Jones, and several other members of the Round Table in small towns, have been doing very well with ideas worked cooperatively with their local newspapers—with weekly papers, in most instances. Charlie ran a cooperative subscription deal in Northwood, Iowa, and every new subscriber got a guest pass, good for two. You can imagine how that accumulates good will for everybody concerned. Did you know that some newspapers hire and pay a specialist to come into town and get up their subscription list? Be that specialist yourself, for you are a showman, and you have all the accessories to work with. Make friends and influence people, especially newspaper people, to be friendly, the year round. Bob and Melba Walker, in their Colorado uranium town, invited every subscriber to the *Fruita Times* to be their guests—all they had to do was show a paid-up subscription label. Of course, Bob and Melba have a good policy—they believe in getting new faces into the theatre, and they pay off the cost in refreshment merchandising, which gets them coming and going. The deal is loaded—in favor of the house. And we always urge Round Table members to show publicity mats or take that 35c combination mat down to the newspaper office and sell it to the editor. Did you know that small town newspapers have to buy those little cuts they use as fillers—or else get them free from some publicity service? At any rate, they must have them.

Now, Children Are As Good As They Can Be

43 Now is the time when all good children are as good as they can be, and it's time to capitalize the tendency for good behavior. Capitalize it, by suitable awards and recognition of merit. Catch them at their best—and keep them going straight, for a whole year to come. There are a lot of ideas that fit in this category. You can use persuasion—which is a better policy than threats of bodily violence, much as it may be deserved. But get them in a holiday mood, and try for a year round holiday for vandalism, as such. There are only a few ring-leaders who like to show off, and you can win over the rank and file of good kids that don't want to be destructive. Merchants were never more in the mood to supply sponsored gifts for children, or to underwrite children's shows by rental plus gifts, without cost to the theatre. Schine Theatres do it often and regularly, and more than twice in a month of ordinary theatre operation. You'll be surprised how the cooperative merchants will respond to a good idea, well sold. Safety campaigns, Police Pal plans, ideas for the Boy Scouts, Girl Scouts, the newspaper carriers, the under-privileged children, the parochial and public schools, the orphans, the young cowboys and cowgirls, all the rest, are numerous and constantly dangled under your nose as a money-making temptation. And don't forget the Old Folks—over 65—they respond to the same treatment, and a treat is as good as a treatment, any midweek afternoon, in any theatre.

Selling Approach

DEEP IN MY HEART—MGM's finest musical, in glorious color. A story so wonderful, they just had to fill it with stars. More than a baker's dozen starring and guest star roles, including Jose Ferrer, Merle Oberon, Helen Traubell, Walter Pidgeon, Rosemary Clooney, Jane Powell, Vic Damone, Howard Keel, Tony Martin—and even more! The life-story of Sigmund Romberg and his music. The Christmas attraction at the Radio City Music Hall—top spot of the year. 24-sheet is block and there is little pictorial art for lobby and marquee. Jumbo herald from Cato Show Print keys the campaign. Newspaper ad mats are necessarily crowded with names and credits, so pick what you like best for size and shape. Mat No. 506 follows the 24-sheet in style, and it can be used effectively as your advertising theme. With so many names and songs to sell, it takes ingenuity to display all of them. The complete campaign mat, at 35¢, is the best bargain for small theatres, with ten single and double column ad mats and slugs, two publicity mats and festive borders. A set of color stills will sell color in a specail lobby frame, which you should keep on permanent display. Publicity mats are exceptionally good, and will spot effectively in cooperative ads or get free space with friendly newspapers, who have to buy such fillers from their own mat service. Unusual interest in Sigmund Romberg's music makes this a natural for disc-jockeys and record shop tieups.

THE TRACK OF THE CAT — Warner Brothers. CinemaScope in Warner Color. An absolute novelty in color films—you'll have to see it to believe it, but it will astonish and please you and your patrons. William A. Wellman's grim and terrific drama, with Robert Mitchum, Teresa Wright, Diana Lynn and Tab Hunter. It will thrill—and haunt you! Another unusual story of real, raw, runaway emotions. A love story as startling as the crack of a gun! The 24-sheet keys the campaign, with exposition of what makes this so very unusual as a color film. Start selling it with this pictorial art, for it puts over your advertising theme. "The man in the scarlet mackinaw" can be featured also as street ballyhoo and for new and different sales approach. Newspaper ad mats are strong, striking, varied and numerous for size and shape. The teaser ad offered is worth using in advance. The complete campaign mat for small theatres is well selected, and supplies six single and double column ad mats and slugs, plus two publicity mats, all for 35¢ at National Screen. A "Black Painter" cat mask, for kids, is made from special mat No. 395-401X, and another special mat, No. 395-402X, is a contest to identify animal tracks, used over four days, for sponsored prizes. Show it to your sporting goods dealer.

DESIREE — 20th Century-Fox. Color by DeLuxe, in CinemaScope, with Stereophonic Sound. Starring Marlon Brando, Jean Simmons, Merle Oberon and Michael Rennie, in one of the truly great pictures of the greater movie season. You will like Marlon Brando as "Napoleon"—and Jean Simmons as "Desiree." Before Josephine there was Desiree—and some say, there was always Desiree. A film that has attracted enormous pre-selling in the national magazines, including a TIME cover, with lavish layouts in *Life,* and in *Collier's.* Also *Woman's Home Companion, This Week,* and many others. 24-sheet is made expressly to provide pictorial art — and where else could you get so much for so little money? Herald keys the campaign for a majority of showmen. Newspaper ad mats are extensive, extravagant—but varied enough to size and shape to fit every situation. Make "Desiree" a command performance in your town, and roll out the red carpet for distinguished guests who don't go to the movies. This picture will please and delight them. Brando is a remarkable Napoleon—and all will praise him for this role. Pick your newspaper ads for portraits that show the resemblance, and build up that re-captured audience from TV. Campaign mat for small theatres, selling at 35¢, is sufficient and gives a choice in your newspaper office. You won't have better opportunities to be popular with your newspaper man. Study the pressbook for ideas which will put this picture on a pedestal with your patronage,

Kiddies Party
49

This is the season for children's parties—and here are two inspiring examples. At left, Tom Martin, manager of the State theatre, in Minneapolis, awards the first 50 youngsters for decoding smoke signals, which won tickets for the opening matinee. At right, the holiday matinee at the Mastbaum theatre in Philadelphia, to recapture the child audience. Ted Schlanger, Stanley Warner zone manager, believes in these tactics. Ordinarily, the 4,000-seat Mastbaum theatre doesn't cater to children. On this occasion, 4,300 children.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Exhibitors Urged to Use Point-of-Sale Promotion

William E. Smith, executive director of the Popcorn Institute, Chicago, discussed ways to increase popcorn sales at the 1954 convention of the Tri-State M.P.T.O.A. (Tennessee, Arkansas and Mississippi) in Memphis.

"Popcorn is an impulse purchase item," he told the exhibitors, "thus, point-of-sale merchandising is essential to building popcorn sales and profits."

The Popcorn Institute's "Happy Popcorn Man" and "Animal Fair" point-of-sale posters were displayed. Calling such point-of-purchase material proven sales builders, he urged the exhibitors to utilize them to the fullest extent.

For additional sales production, the Popcorn Institute is preparing special popcorn head bands for stand personnel, along with new point-of-sale pieces to be available next month as part of the Institute's "Spring Popcorn Jamboree."

"In the hope of immediate profits," Mr. Smith advised, "do not price yourselves out of the market by hiking popcorn prices to excessive levels. Above all, the watchword of increased sales must be merchandising, merchandising and more merchandising."

•

Chocolate Price Relief Seen

A 10 per cent increase in the 1955 cocoa bean supply over 1954 promises some price relief on this candy ingredient, it was revealed at a meeting of the National Confectioner's Association in Chicago, by John S. VanderHeide, director of the U. S. Department of Commerce.

"A reduced world supply, particularly in West Africa, in 1954, brought about a rise in the cocoa bean price of almost 100 per cent from the average price in 1953," he said. "The indicated increased supply in 1955, together with adjustments made by candy manufacturers to conserve cocoa beans during the recent short supply period, should help to bring about a better balance between world supply and demand."

YOU CAN ALWAYS DEPEND ON
FILMACK
1327 S. WABASH CHICAGO 5, ILL.
FOR THE BEST SPECIAL TRAILERS
630 NINTH NEW YORK 36, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

NOW YOU CAN AFFORD TO GET C'SCOPE anamorphic cylinderical lenses, adjustable to any throw, no extras to buy, screws into any Series II lenses, special discount price, $299.50 each. Try in one projector against any other make on a full refund basis. Forward $50 deposit on each C'Scope lens. Big discount on regular lenses. Free instructions for enlarging your present screen, send stamped envelope. DODGE EQUIPMENT CO., 2324 Beechmont Ave., Cincinnati 30, Ohio.

YOU WILL SAVE 70% WITH MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50; 17″—$1.75; 24″—$2.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

"HIGHLY RECOMMEND CINEMAT, IV TO fellow exhibitors for performance, versatility, savings and prompt delivery" says Nyer Theatre Circuit, Bangor, Maine. Only $200 down brings you CinemaScope and VistaVision. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

SPECIAL PURCHASE! FROM LARGE CIRCUIT quantity Simplex rear shutter double-bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only $99.75 each. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

VALUES UNSURPASSED! DeVry dual sound projectors w/amplifier, speaker, excellent $595. Available on time. Holmes L25N amplifiers, rebuilt $95; used rewinds, $6.95 set; automatic enclosed rewinds, excellent, $45. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

NOW . . . $200 DOWN BRINGS CINEMASCOPE to your drive-in. Cinemat. IV adjustable prismatic anamorphic lenses only $595 pair with brackets. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

EASTMAN AIRGRAPH 16/35mm developing machines, used $225; motorized dolly with two seats, takes heaviest cameras, $195; escalator tripod for heaviest TV or movie cameras on three wheel dolly, $295; rolling stand multiple floodlites holding 12 bulbs, $180 value, $29.50; Cineflex 35 mm reflex camera, magazines, lenses, motor $695; Moviola 35 mm composite sound/picture. $495. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING EQUIPMENT

NEED CHAIRS? S. O. S. HAS 'EM! SEND for Chair Bulletin showing our tremendous stock at knock down prices. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

ON BEAUTIFUL GULF COAST, 850 SEATS, HAS everything. Only 8 years old, store rentals $300 monthly, permanent military base. Will sell or lease with option to buy. Will consider any reasonable offer or terms. Box 2819, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO DIE-CUT CARTS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

BUSINESS OPPORTUNITIES

LEVEL LAND FOR SALE OR RENT, AT CITY limits, good thriving community, has a drawing population of 125,000, ideal for outdoor theatre. Box 2821, MOTION PICTURE HERALD.

SERVICES

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WANTED: MANAGER FOR FIRST-RUN THEATRE in South. Immediate position. Ability and exploitation required. Group insurance. Good starting salary. Opportunity for advancement. Box 2823, MOTION PICTURE HERALD.

WANTED: MANAGER FOR ART OPERATION and also house manager or strong experienced assistant that knows theatre operation for eastern North Carolina. Write full qualications and salary expected, care of Box 2824, MOTION PICTURE HERALD.

POSITIONS WANTED

MR. EXHIBITOR: IF YOU ARE LOOKING FOR a manager with many years of experience in indoor and outdoor theatres with a good background of exploitation, promotion and concession experience, I am your man. Will relocate. Box 2825, MOTION PICTURE HERALD.

DeMille Foundation Hits Labor Secretary's Talk

LOS ANGELES: In answer to Secretary of Labor James P. Mitchell's statement before the CIO convention here last week that the right-to-work laws have done more harm than good, the DeMille Foundation said, "All professional labor bosses are categorically against all right-to-work laws." It added that it intends to continue its efforts to extend these laws and regrets that such efforts "should be a source of disturbance to the Secretary of Labor . . . (who) is supposed to represent all of us who work for a living," not just those in organized labor.

Legion Approves 10 of 14 New Productions

The National Legion of Decency this week reviewed 14 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, morally unobjectionable for adults; and four in Class B, morally objectionable in part for all. In Section I are "Abbott and Costello Meet the Keystone Cops," "Hunters of the Deep," "Rembrandt" and "Snow Creature." In Section II are "The Beachcomber," "The Bridges at Toko-Ri," "Day of Triumph," "Hell's Gate," "Tonight's the Night" and "The Violent Men." In Class B are "Deep in My Heart," because of "suggestice sequence;" "Target Earth," because of "low moral tone;" "There's No Business Like Show Business," because of "suggestive costuming, dancing and situations;" and "Theodora, Slave Empress," because of "suggestive costuming, dialogue, situations."

Loew's Penn to Skouras

PITTSBURGH: Skouras Theatres has taken over Loew's Penn theatre here. It will operate as a member of the United Artists Theatre Circuit and retain Penn Federal Corp. status. The transfer results from the Government decree divorcing theatre operation from production. Loew's also gave up its Louisville theatre, but retains those in Columbus and Baltimore.

New York Theatres Told To Show Tax Signs

New York City exhibitors were cautioned last week by Thomas Bress, Loew's Theatres attorney, to post prominent signs informing patrons of a possible tax refund, pending the determination of the appeal currently in the Appellate Division. He said the signs inform the public to save their admission stubs. These signs were printed by several exhibitor organizations with headquarters in the city.

Cinerama in Japan

The people of Japan will see Cinerama for the first time in their homeland next month when "This Is Cinerama" will be presented by Robin International at the Imperial theatre in Tokyo on New Year's Day, and at the OS theatre in Osaka January 22. The latter house was built specially to house the production. A narration in Japanese will replace the voice of Lowell Thomas.

FILM BUYERS RATING

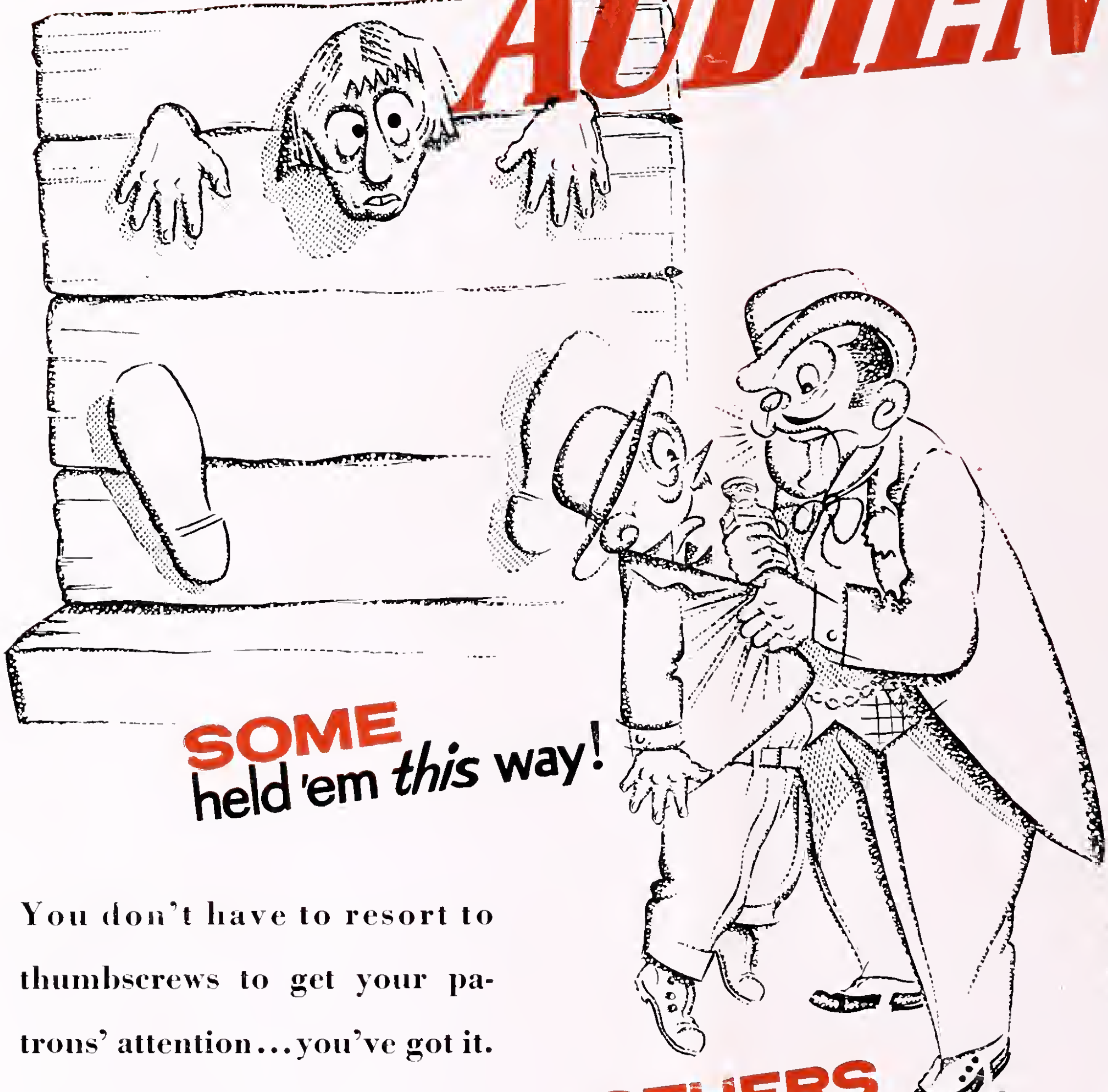
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 7,294 playdates.

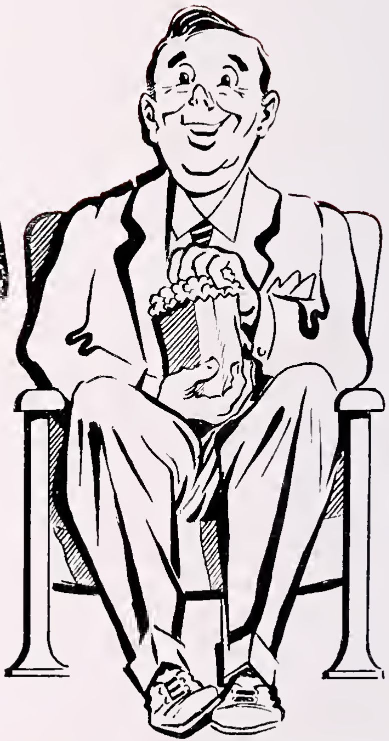
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent! AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	3	6	12	18	22
Adventures of Hajji Baba (20th-Fox)	–	4	27	7	–
Adventures of Robinson Crusoe (U.A.)	5	18	19	5	3
Apache (U.A.)	5	18	20	19	3
Beau Brummell (MGM)	–	10	9	6	3
Bengal Brigade (Univ.)	–	5	16	10	13
Betrayed (MGM)	2	28	40	17	3
Black Horse Canyon (U-I)	1	14	33	28	4
Black Knight (Col.)	3	12	9	3	1
Black Shield of Falworth (U-I)	–	9	49	13	–
Black Widow (20th-Fox)	–	13	4	3	–
Bounty Hunter, The (W.B.)	4	8	21	5	3
Bowery Boys Meet the Monster (A.A.)	–	4	5	–	4
Brigadoon (MGM)	5	10	10	12	3
Broken Lance (20th-Fox)	28	26	13	10	–
Bullet Is Waiting, A (Col.)	–	9	15	13	8
Caine Mutiny, The (Col.)	34	31	25	13	–
Captain Kidd and the Slave Girl (U.A.)	–	–	9	4	8
Carnival Story, The (RKO)	7	35	36	31	19
Dawn at Socorro (U-I)	1	15	19	20	20
Demetrius and the Gladiators (20th-Fox)	34	25	14	5	1
Dial M for Murder (W.B.)	8	56	26	22	8
Dragnet (W.B.)	56	35	11	7	2
Drive a Crooked Road (Col.)	–	13	5	17	6
†Drum Beat (W.B.)	7	7	–	4	–
Drums Across the River (U-I)	–	17	41	9	4
Duel in the Jungle (W.B.)	18	6	29	1	2
Duel in the Sun (SRO) (Reissue)	–	17	15	26	5
Egg and I (U-I) (Reissue)	–	10	8	9	7
Egyptian, The (20th-Fox)	19	32	24	10	1
Elephant Walk (Par.)	15	52	28	7	3
Fireman, Save My Child (U-I)	–	5	7	10	17
Flame and the Flesh (MGM)	–	16	31	43	13
Four Guns to the Border (U-I)	–	7	11	4	–
Francis Joins the Wacs (U-I)	17	49	20	–	1
Gambler from Natchez (20th-Fox)	–	8	33	24	1
Garden of Evil (20th-Fox)	15	27	9	8	4
*Geraldine (Rep.)	–	–	3	7	12
Gone With the Wind (MGM) (Reissue)	50	27	13	9	3
*Gorilla at Large (20th-Fox)	9	6	6	15	4
Greatest Show on Earth (Par.) (Reissue)	–	7	5	8	–
*Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	3	–	3	5	4
Hell Below Zero (Col.)	1	18	52	16	8
Hell's Half Acre (Rep.)	–	6	35	9	5
Her Twelve Men (MGM)	7	9	21	21	4
High and Dry (U-I) (Brit.)	–	6	5	3	5
High and the Mighty, The (W.B.)	71	56	8	3	–
Human Desire (Col.)	–	2	6	10	3
Human Jungle (A.A.)	10	6	11	4	2
Indiscretion of an American Wife (Col.)	–	1	17	9	11
*Iron Glove, The (Col.)	–	5	4	6	1
*It Should Happen to You (Col.)	2	5	28	18	28
Jesse James' Women (U.A.)	–	9	12	3	–
Johnny Dark (U-I)	5	52	47	20	4
Johnny Guitar (Rep.)	30	50	33	4	4
Julius Caesar (MGM)	13	22	21	4	2
Jungle Man Eaters (Col.)	–	3	4	3	1
King Richard and the Crusaders (W.B.)	–	8	11	17	19
Knock on Wood (Par.)	9	10	27	29	21
Laughing Anne (Rep.)	–	2	11	9	7
Law vs. Billy the Kid (Col.)	–	10	15	7	2
Living It Up (Par.)	35	40	19	10	1
Lone Gun, The (U.A.)	2	7	17	5	4
Long Wait, The (U.A.)	–	19	25	27	6
*Lucky Me (W. B.)	5	10	25	35	–
*Ma and Pa Kettle at Home (U-I)	45	60	28	5	6
*Mad Magician, The (Col.)	–	1	6	13	5
Magnificent Obsession (U-I)	65	59	18	2	–
†Make Haste to Live (Rep.)	–	1	5	5	5
Man With a Million (U.A.)	–	11	21	43	12
*Massacre Canyon (Col.)	–	5	7	10	14
Men of the Fighting Lady (MGM)	9	27	41	19	4
*Miami Story, The (Col.)	1	8	15	20	5
Naked Alibi (U-I)	–	8	10	11	9
On the Waterfront (Col.)	12	14	18	11	–
Outcast, The (Rep.)	–	20	16	7	5
Outlaw Stallion, The (Col.)	–	–	7	5	2
*Phantom of the Rue Morgue (W.B.)	17	14	29	15	9
*Pinocchio (Disney-RKO) (Reissue)	27	19	17	10	1
*Playgirl (U-I)	–	–	10	19	28
*Pride of the Blue Grass (A.A.)	–	1	–	8	7
*Prince Valiant (20th-Fox)	1	18	18	9	10
Princess of the Nile (20th-Fox)	–	5	19	9	11
Prisoner of War (MGM)	1	14	20	7	6
Pushover (Col.)	–	–	6	12	12
Raid, The (20th-Fox)	–	10	19	18	16
Rails Into Laramie (U-I)	3	5	23	25	12
Rear Window (Par.)	20	27	8	1	–
Return to Treasure Island (U.A.)	–	1	1	4	7
*Rhapsody (MGM)	1	21	17	25	13
*Ride Clear of Diablo (U-I)	12	9	34	11	5
*Riding Shotgun (W.B.)	–	16	27	30	6
Ring of Fear (W.B.)	2	8	17	9	17
River of No Return (20th-Fox)	70	24	25	2	3
*Rocket Man, The (20th-Fox)	–	–	1	10	7
Rogue Cop (MGM)	4	20	12	5	1
*Rose Marie (MGM)	24	14	19	8	2
Sabrina (Par.)	12	11	9	2	–
Saracen Blade, The (Col.)	1	–	7	13	4
Secret of the Incas (Par.)	1	10	24	31	15
Seven Brides for Seven Brothers (MGM)	65	35	8	1	2
Shanghai Story, The (Rep.)	–	3	14	5	5
*Siege at Red River (20th-Fox)	1	6	25	19	6
Silver Lode (RKO)	2	13	31	18	7
Sitting Bull (U.A.)	–	10	3	5	–
*Southwest Passage (U.A.)	–	3	13	16	7
Star Is Born, A (W.B.)	16	12	5	4	2
Student Prince, The (MGM)	8	17	26	15	2
Suddenly (U.A.)	10	13	22	9	6
Susan Slept Here (RKO)	15	52	5	5	1
Tanganyika (U-I)	7	11	34	12	24
Them (W.B.)	3	16	19	24	15
Three Coins in the Fountain (20th-Fox)	50	52	13	3	1
Three Hours to Kill (Col.)	–	5	10	2	5
†Track of the Cat (W.B.)	2	8	1	1	–
Untamed Heiress (Rep.)	–	2	1	13	1
Valley of the Kings (MGM)	–	10	40	21	10
Vanishing Prairie (B.V.)	25	9	7	–	–
Weak and the Wicked, The (A.A.)	7	8	9	1	4
White Christmas (Par.)	19	9	6	–	1
*Witness to Murder (U.A.)	4	4	15	8	8
Woman's World, A (20th-Fox)	32	26	10	4	1
*Yankee Pasha (U-I)	2	20	45	21	7
Yellow Tomahawk (U.A.)	–	3	21	3	2

CAPTIVE AUDIENCES


SOME held 'em *this* way!
OTHERS held 'em *this* way!


YOU hold 'em THIS way!

You don't have to resort to thumbscrews to get your patrons' attention...you've got it. And in their attention you have what other advertising media spend thousands for every year.

But are you exploiting the attention of this "captive audience" to your profit? Are you selling all your shows in advance? Are you putting over your contests and special events from your screen? Are you getting the most out of merchant tie-ups? Make *sure* by getting in touch with your local N.S.S. Office *today!*

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

DECEMBER 25, 1954

MOTION PICTURE HERALD

Keeping the Faith

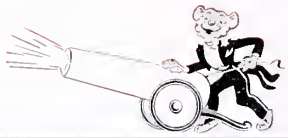
- If, through all his days, a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry for its own sake along with his, he gets what is known as a good reputation.
- It is like that, too, with journals of business. Publications that matter have the attributes of personality.
- Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.

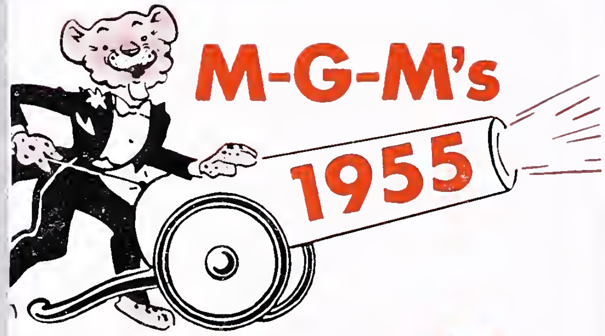
REVIEWS (In Product Digest): ROMEO AND JULIET, VERA CRUZ, THE SILVER CHALICE, GREEN FIRE, THE VIOLENT MEN, HELL'S OUTPOST

Entered as second-class matter January 11, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*

"From 'Deep In My Heart'
I wish you a very M-G-Merry
Christmas and a Happy
Box-office New Year!"

**Start the
New Year
Right! Join!**





MOTION PICTURE THEATRE CELEBRATION

"THERE'S MORE FUN AT THE MOVIES!"

JUST A FEW OF M-G-M's CELEBRATION RELEASES!

Ask your Branch for other fine films available!

"BAD DAY AT BLACK ROCK" *(January)*
(*CinemaScope—Color*) • starring Spencer Tracy • Robert Ryan co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine • Lee Marvin • Russell Collins

"GREEN FIRE" *(January)*
(*CinemaScope—Color*) • starring Stewart Granger • Grace Kelly Paul Douglas • co-starring John Ericson • with Murvyn Vye

"MANY RIVERS TO CROSS" *(February)*
(*CinemaScope—Color*) • starring Robert Taylor • Eleanor Parker with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness

"JUPITER'S DARLING" *(February)*
(*CinemaScope—Color*) • starring Esther Williams • Howard Keel Marge and Gower Champion • George Sanders • with Richard Haydn • William Demarest

"HIT THE DECK" *(March)*
(*CinemaScope—Color*) • starring Jane Powell • Tony Martin Debbie Reynolds • Walter Pidgeon • Vic Damone • Gene Raymond Ann Miller • Russ Tamblyn • with Kay Armen • J. Carrol Naish Richard Anderson • Jane Darwell

"INTERRUPTED MELODY" *(March)*
(*CinemaScope—Color*) • starring Glenn Ford • Eleanor Parker with Roger Moore • Cecil Kellaway

"THE GLASS SLIPPER" *(April)*
(*Color*) • starring Leslie Caron • Michael Wilding • with Keenan Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones

"BEDEVILLED" *(April)* (*CinemaScope—Color*)
starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac • Robert Christopher • Joseph Tomelty and Victor Francen

← BOX-OFFICE KISSES!

"DEEP IN MY HEART"
Biggest 1st Week Gross of Any Xmas Picture in Music Hall History! *(Nationwide tip-off: Paul Hochuli of Houston Press has revised his 10 BEST list to include it! Watch for more!)*

"THE LAST TIME I SAW PARIS"
Great Business Coast-to-Coast!

"BAD DAY AT BLACK ROCK"
Audience Preview Sensational!

Merry Kissmas
and a
Huggy New Year!

WARNER

DORI
FRANK
"Young

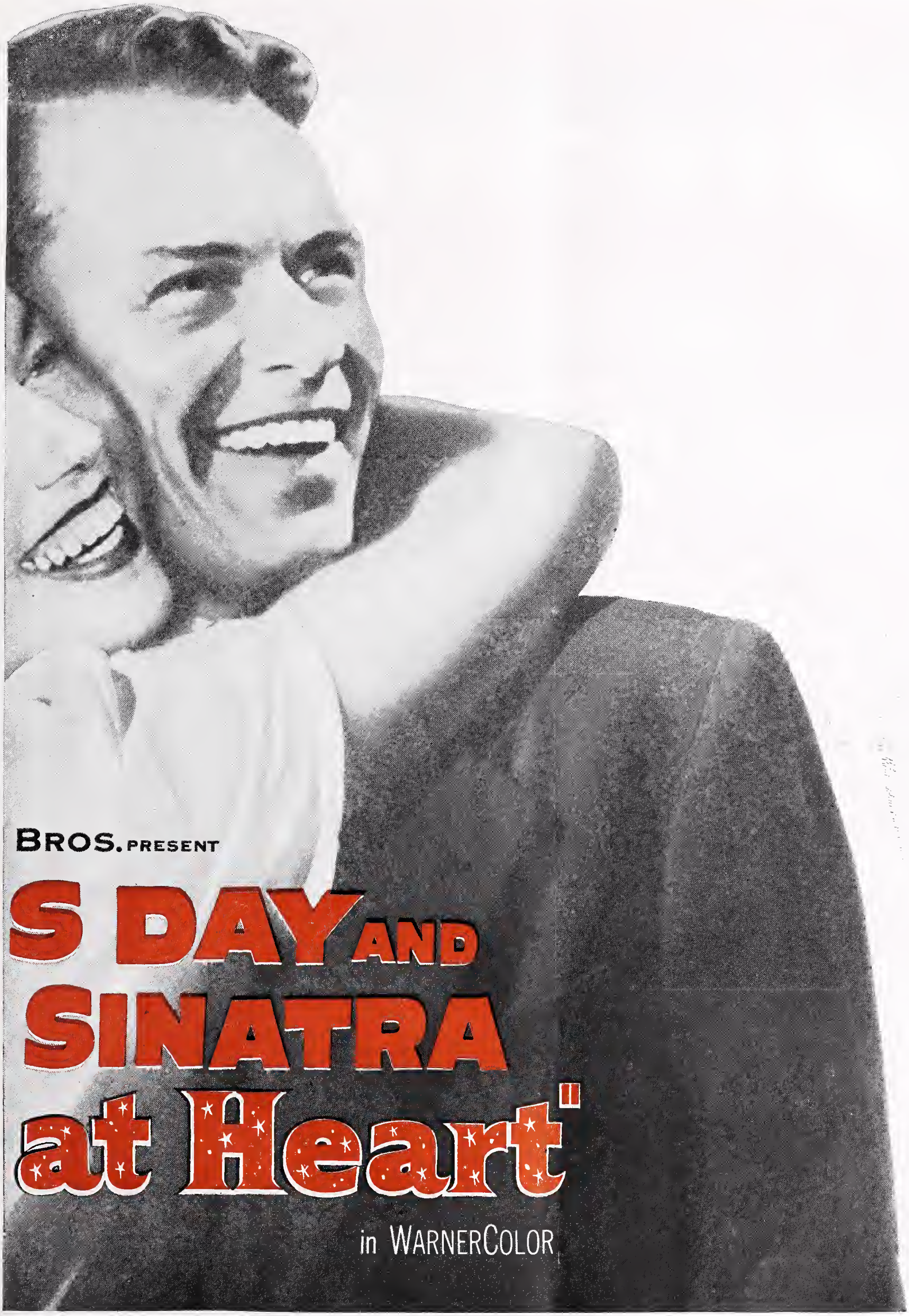
DORIS and FRANK both have just been voted the Nation's No. 1 Singing Stars in National Disc Jockey Poll by 'Billboard'!

NINE GREAT HITS—AND ALREADY TWO OF THEM ARE HIGH ON THE LIST OF SONGS WITH THE BIGGEST RADIO AUDIENCE!

- 'HOLD ME IN YOUR ARMS'
- 'READY, WILLIN
- 'JUST ONE OF THOSE THINGS'
- 'SOMEONE

ALSO STARRING

GIG YOUNG · ETHEL BARRYMORE · DOROTHY MALONE WITH ROBERT KEITH · ELISABETH FRASER · ALAN HALE, JR. · PRIN



G AND ABLE' ♪ 'YOU MY LOVE' ♪ 'TIL MY LOVE COMES TO ME' ♪ 'ONE FOR MY BABY'
TO WATCH OVER ME' ♪ 'YOUNG AT HEART' ♪ 'THERE'S A RISING MOON' ♪

T BY TECHNICOLOR · SCREEN PLAY BY JULIUS J. EPSTEIN AND LENORE COFFEE · AN ARWIN PRODUCTION · PRODUCED BY HENRY BLANKE · DIRECTED BY GORDON DOUGLAS · PRESENTED BY WARNER BROS.

HOLIDAY CHEERS FROM THE TRADE PRESS!

"This is just what the box-office ordered! Everyone should fall in love with its warm human family life appeal. Warner Bros. have every right to burst a vest button for styling the story to suit the personable talents of its stars. They had the preview audience in the palms of their hands."

M. P. DAILY

"Highly entertaining! Solid family entertainment and fine performances that combine humor and pathos — with hit songs added!"

FILM DAILY

"Ticket-buyers should enthusiastically patronize this one! Has numerous assets to generate business-attracting word-of-mouth reaction!"

BOXOFFICE

"It's headed for prosperous box-office! For both Miss Day and Sinatra "Young At Heart" is a topflight credit. They give the songs the vocal touch that makes them solid listening, and score just as strongly on the dramatics, complementing each other to make the heart-tugs all the more effective!"

VARIETY also DAILY VARIETY

"A picture to delight and entertain! Will build top business!"

SHOWMEN'S TRADE REVIEW

"Box-office gold in all situations! Excellent!"

M. P. HERALD

"I predict...

Irving Berlin's

'THERE'S NO BUSINESS LIKE SHOW BUSINESS'

will prove the biggest boxoffice musical in the history of Hollywood!"

—DREW PEARSON

"It's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 13
December 25, 1954

"No One Way Street"

THOSE exhibitors who have been looking upon Federal regulation of the industry as a "last ditch" solution to their problems received no encouragement from Senator Andrew F. Schoeppel who probably is more familiar with the exhibitors' current situation than any of his colleagues. In a recent lengthy letter to Albert Hanson, chairman of the trade relations committee of the Southern California Theatre Owners Association, Senator Schoeppel said, "Government regulation is no one-way street."

"I would not want the Government," the Senator continued, "telling me what price I could charge at the boxoffice, what return I could get on my investment, and having bureaucrats drawing up schedules telling me what pictures I could play, for how long, and when. Nor do I see how Government regulations would cure the product shortage, unless you also expect the Government to enter into or subsidize picture production."

Having rejected arguments that present distribution practices are "illegal" or "monopolistic", Senator Schoeppel urged development of an effective system of arbitration. He said, "The Select Committee on Small Business felt that film rentals are not properly a matter of arbitration for the very simple reason that a seller cannot be expected to do business with no authority over his selling price." He hopes that under a good arbitration system relations between distributors and exhibitors will improve so that rental adjustments may be made where needed.

Even those who do not agree with Senator Schoeppel must recognize the fact that he has studied the industry carefully for three years and that his views on the subject carry weight with other members of the Senate.

■ ■ ■

Allied & the 16mm Case

WORD from both Washington and Los Angeles that the Department of Justice attorneys are considering including Allied and perhaps certain other exhibitor organizations as "co-conspirators" is an interesting development. When the Government's case was filed two and a half years ago, the first industry reaction was surprise, followed by anger because the suit seemed to be a maneuver of television interests to take features away from theatres. Closer examination of the Department of Justice's complaint raised further questions about why TOA was made a "co-conspirator" and not also Allied. For perfectly proper reasons all exhibitor organizations have been opposed to the sale of features to television and to 16mm outlets in unfair competition to theatres. This opposition has been open and vocal from the time that the first 16mm prints were made and when television still was a laboratory toy.

The Government's 16mm suit should never have been filed. It represents an unsound governmental philosophy. It attempts to substitute the courts for the Congress as lawmakers. It attempts to regulate a trade for the benefit of a new form of exhibition (television) to the detriment of an old form (theatres).

If the suit is to go to trial—now scheduled for September 6, 1955—the best interests of exhibition would be served if all major exhibitor organizations had their day in court in order to strengthen the defense. After all the real defendants are the theatre owners. They are the ones who would suffer most if the distributors lose.

■ ■ ■

Battle Lines on Fee-TV

EVEN though the Federal Communications Commission might delay scheduling of hearings on subscription television, proponents and opponents are going to have a forum for presentation of their arguments early in 1955. Senator Harley Kilgore, who is scheduled to be chairman of the Senate Judiciary Committee when Congress reconvenes in January under Democratic control, has engaged Howard L. Chernoff of San Diego, California, to investigate subscription television and other television and radio questions.

The Senate Judiciary Committee is interested in fee TV because of its possible relationship to monopoly tendencies. One specific question to be investigated is "whether the American public would be willing to pay for entertainment which has historically been given to it free of charge." That is, as the late President Roosevelt would say, "an iffy question". How any Senate investigative committee is going to get an answer without the use of a crystal ball is a matter of speculation.

The joint TOA-Allied committee on toll TV has already announced that it would get in touch later with the Senate Judiciary Committee to explain its views. While there has been no statement yet it is safe to assume that the special and somewhat secretive committee on subscription television of the Radio Electronics Television Manufacturers Association will also have to make its position known to the Senate group.

Meanwhile certain sections of the motion picture industry are quietly waiting on the sidelines to see how the toll TV battle goes. For example, at the meeting of the stockholders of Columbia Pictures Corporation this week in New York A. Schneider said the company was not interested at present in selling features to television because they possess some reissue value but they would be of great value if toll TV were authorized.

—*Martin Quigley, Jr.*

Letters to the Herald

New Processes

To the Editor:

I think that it is time to start thinking of the new film processes in a more enlightened manner; especially now that they no longer offer any great promise of permanent increase to the box office. These new processes will no doubt end up with about the same value as the various kinds of color.

I think all pictures should be made suitable for all theatres either by offering both the standard and the anamorphic versions, or by adopting VistaVision or its equivalent in order to obtain standardization. The exhibitor should be allowed to determine the shape of the picture to be screened in his own theatre according to the size and design of each theatre. Very few small theatres have used the anamorphic ratio to advantage and it should not be forced upon them to solve a product shortage.

As far as small town theatres are concerned I can see no reason for holding out on standard prints except the excuse to ask extra film rental. It is high time that exhibitors everywhere vigorously protested this unfair practice of discrimination toward the small town theatres.—*VERNAL M. ELLIOTT, Clayton Theatre, Clay City, Illinois.*

A Steady Flow

To the Editor:

We wish something could be done so that producers would release pictures in a steady flow. A big picture will do big business anytime, and vice versa. This withholding of the product causes longer playing time to be allotted to pictures not warranting such time; but we must give the patrons daily entertainment. This problem certainly should not exist. Theatre-going definitely is a habit, so if we make our customers wait too long between picture changes, they are liable to get out of the habit.—*ROCK SALZER, State Theatre, St. Petersburg, Fla.*

More Prints

To the Editor:

There is a need for more prints on good pictures. Small towns are suffering from late dates as a result of which they cannot cash in on national advertising.—*Clemson Theatre, Clemson, S. C.*

Advanced Prices

To the Editor:

Why doesn't distribution and exhibition stop advanced admission pictures? Our industry was built upon the idea of being a mass media. The quicker we get back to giving mass entertainment at popular prices the quicker people will get back in the habit of regular theatre attendance. We cannot stay open on the "carriage trade" and the average family cannot pay $1 per head to attend a motion picture. Our experience has convinced us that we can gross more by keeping our admissions stable and really giving our patrons a bargain now and then with a great picture at the regular popular prices. The juggling of admission prices can ruin the industry. Let's all work together for mass attendance at admissions the working man can pay.—*Charlotte, N. C.*

Need a Standard

To the Editor:

Why not come to a standard medium in the motion picture industry? VistaVision, CinemaScope or whatever it may be. How many other mediums are to be come out?—*MICHAEL CARDONE, Harris Theatre, Tarentum, Pa.*

Wonderful "Almanac"

To the Editor:

This year I purchased the 1955 *Motion Picture and Television Almanac* and while I was looking over this very, very beautiful, wonderful, magnificent book, Marjorie Turner, drama critic of the local *Herald Journal,* walked in. And you know, she liked it too. So there was no choice. Naturally, I gave it to Marjorie. I am very anxious to buy another one. Please do what you can. Let me know if you can get one for me. My check will follow posthaste.—*SOL L. SORKIN, RKO Keith's Theatre, Syracuse, N. Y.*

(Ed. Note: A limited number of copies of The *Almanac* are still available. However, editions are regularly out of print several months before the next book is off the press.)

Must Standardize

To the Editor:

I have never lost faith in the business for the 44 years I have been in it. Give us as many really good pictures during the coming year as in the past year in CinemaScope, preferably fewer costume pictures. But producers *must* standardize! I have spent $1,300 on sound equipment in the past year. Now comes VistaVision to cost an additional $1,200 in equipment. Business is good; but equipment plus 50 per cent film rentals cost more than we make.—*D. F. KELLIHER, Sprague Theatre, Elkhorn, Wis.*

More Action

To the Editor:

We need more action pictures. They get all the talking they want on television!—*Pine Lake, Georgia.*

MOTION PICTURE HERALD

December 25, 1954

Page

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

On the Horizon

TAXES, TAXES

The sales tax is the threat business and the public must face in many states this year, as legislatures look around for more money and apparently decide the comparatively new kind of taxation is "painless". Some states will be considering higher rates. These are Arizona, Arkansas, California, Illinois, Iowa, Mississippi, New Mexico, Ohio, and South Carolina. Others, eliminations of exemptions. These are North Carolina, South Dakota, Tennessee, and Utah. There will be states eyeing the tax for the first time. These are Idaho, Massachusetts, Minnesota, Nebraska, New Hampshire, Vermont, and Wisconsin. Good news is that the Pennsylvania tax may be allowed to end next summer.

MEASURING

Dr. Alfred Goldsmith, consulting engineer to the industry and to the television field, on Thursday last disclosed to the National Television Film Council at luncheon in New York the latest in a long list of devices and inventions which have made history in the two industries. This is a "Centercaster", which automatically polls television audiences for stations. According to advance information, it ascertains what programs are being heard, and for how long, and audience reaction.

EASTMAN CONSENT

Eastman Kodak this week gave up its fight against Government insistence (through a threatened suit charging monopoly) that it allow competitors to process Eastman color film. A consent decree provides Eastman no longer charge in its sale price for film, for processing; that it no longer enforce a retail price in other than its own stores; that it license photofinishers and sell them processing equipment; and that within nine months it sell its newest film, Ektachrome, under the same conditions and in the same sizes. The company also must make available to finishers its manuals on processing, and must print yearly supplements for seven years; must upon request send a representative to aid a finisher in using methods described in its manuals; and also upon request, must allow a finisher to visit Eastman plants in Rochester, Chicago, and Palo Alto, Cal. After seven years, the company must appear in court and demonstrate it has divested itself of more than half of its processing capacity, or that the field by then is truly competitive in that outside finishers do a "substantial" business. Newspapers and wire services on Wednesday gave the settlement feature a front page treatment.

MERIT

American films again have received international recognition. Receiving diplomas of merit at the Eighth International Film Festival, Edinburgh, Scotland, were "The Caine Mutiny", "Riot in Cell Block 11", "On the Waterfront", "Prowlers of the Everglades", "Alaskan Eskimo", and "The Tell-Tale Heart".

FRANCE-IN-RUSSIA

The HERALD's Paris correspondent reports that Robert Cravenne, general delegate of Unifrance Films, left Paris recently for Moscow to set up plans for a "French Film Week" scheduled to be held in the Russian capital sometime in February. The move is part of a continuing campaign on the part of the French to open up new markets abroad and should be similar to the successful French Film Weeks already undertaken in London and Tokyo. The HERALD correspondent points out that in return, the French of course will be expected to sponsor a Russian Film Week in Paris.

ECONOMIES

The armed services hope to come up shortly after the first of the year with some reactions and conclusions on the so-called Agnew report, containing recommendations for substantial economies in military photographic activities.

WHEN AND WHERE

December 31: Open House sponsored by Tent 37 Variety Club, Cosmopolitan Hotel, Denver.

January 6: Annual luncheon and election of officers, Cleveland Motion Picture Exhibitors Association, Cleveland.

January 10: Philadelphia Variety Club, installation of officers, Bellevue-Stratford Hotel, Philadelphia.

January 12: MGM Ticket Selling Workshop, Denver.

January 14-31: International Film Festival, Punta del Esta, Uruguay.

January 17: Joint meeting of exhibition and distribution arbitration committee, New York City.

January 18: Annual dinner of the Motion Picture Associates of Philadelphia, Bellevue-Stratford Hotel, Philadelphia.

January 19: Cleveland area exhibitors' testimonial to honor I. J. Schmertz on his 50th anniversary with 20th-Fox and its predecessor organization, Hollenden Hotel, Cleveland.

January 24: MGM Ticket Selling Workshop, Jackson, Miss.

February 8: MGM Ticket Selling Workshop, Richmond, Va.

February 8-10: Allied States Association national drive-in convention. Chase Hotel, St. Louis, Mo.

February 22: MGM Ticket Selling Workshop, Detroit.

February 28 - March 1: Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

March 1: MGM Ticket Selling Workshop, Columbus, Ohio.

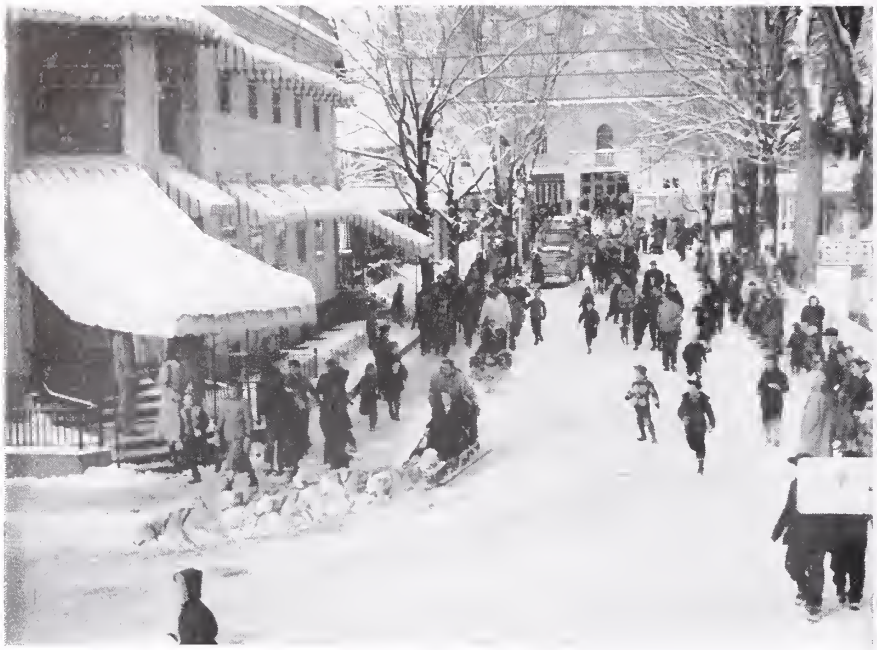
March 1-2: Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

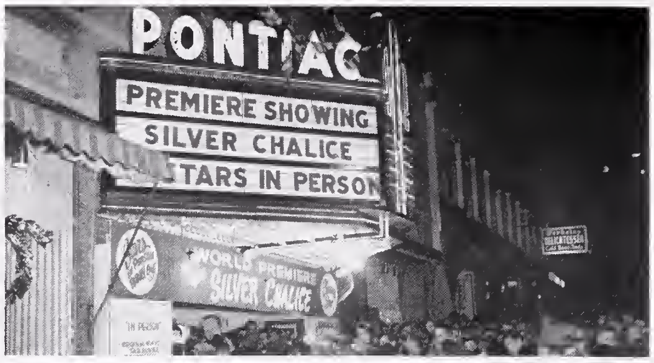
May 10: MGM Ticket Selling Workshop, Billings, Montana.

ARMY CLEARANCE

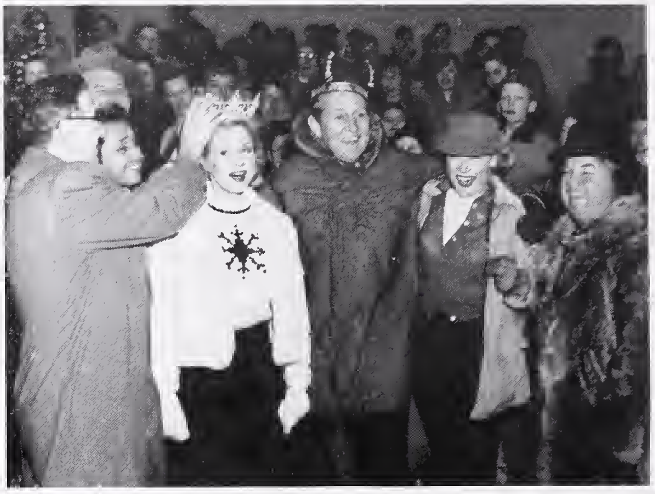
Competition to theatres from Army posts may be eased. The Defense Department is studying an industry suggestion service theatres play 14 days behind nearby privately owned theatres. Also proposed is that service houses not so near, play 21 days later.

Floyd Stone--Vincent Canby
J. A. Otten

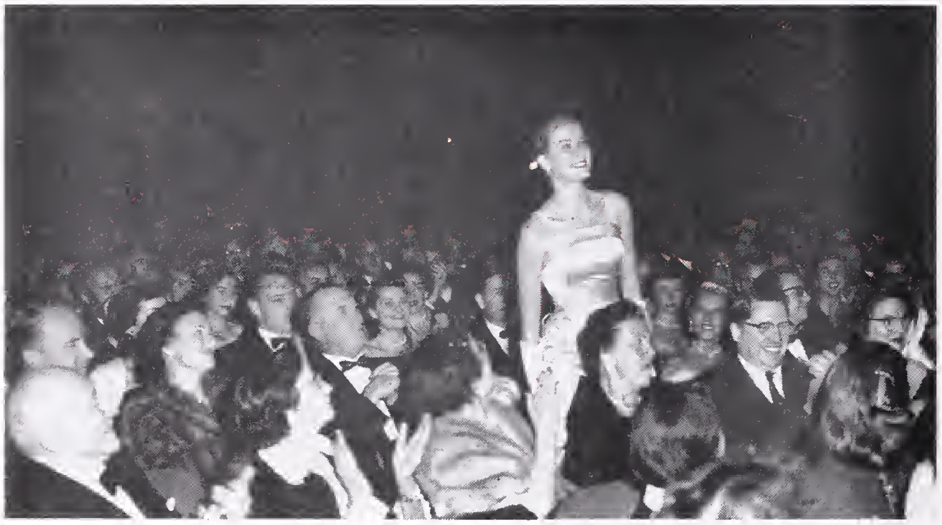



PONTIAC
PREMIERE SHOWING
SILVER CHALICE
STARS IN PERSON
WORLD PREMIERE
SILVER CHALICE

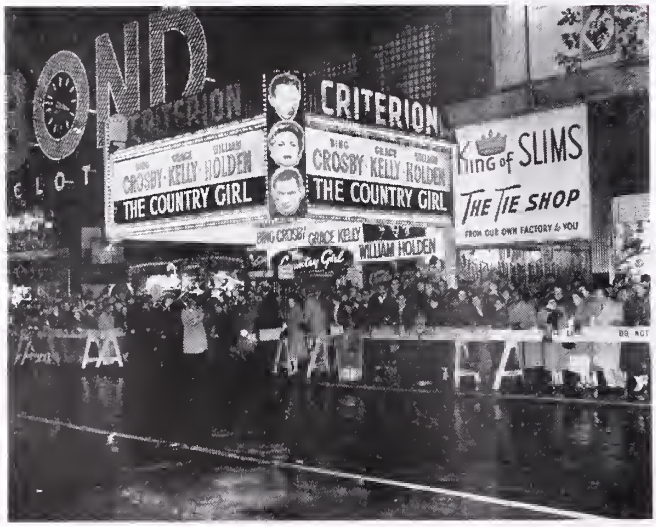
This week in pictures



THE PREMIERE of Warners' "The Silver Chalice" at Saranac Lake, New York, was a snow clad frolic. Dog sleds, upper left, lead the "premiere parade" to the Pontiac Theatre. Above, Mayor Alton Anderson crowns Virginia Mayo Queen of the Silver Chalice Ice Carnival. With them are Art Linkletter, master of ceremonies; Marian Carr; and skater Ted Cave.

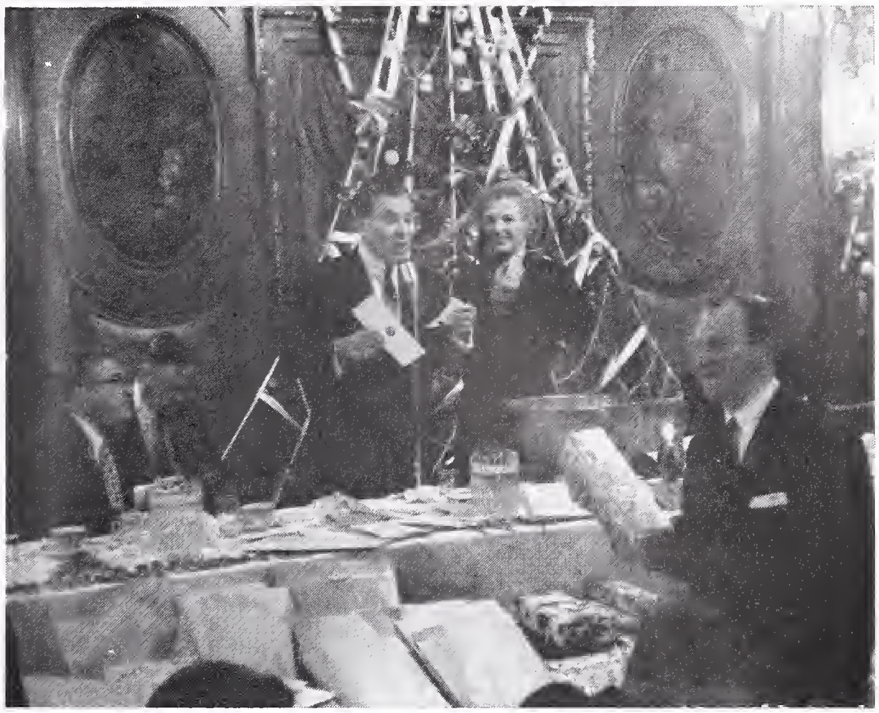


THE PREMIERE of Paramount's "The Country Girl" at the Criterion, New York City, drew crowds and universal acclaim from critics. Above, in the opening night audience, star Grace Kelly acknowledges an introduction.


CRITERION
CROSBY · KELLY · HOLDEN
THE COUNTRY GIRL
CRITERION
CROSBY · KELLY · HOLDEN
THE COUNTRY GIRL
King of SLIMS
THE TIE SHOP
FROM OUR OWN FACTORY to YOU
BING CROSBY GRACE KELLY WILLIAM HOLDEN
Country Girl

THE PREMIERE of 20th-Fox's "There's No Business Like Show Business" at the Roxy, New York, stopped traffic and made news.
Upper photo: 20th-Fox executive William Gehring and star Dan Dailey with Actors Fund secretary Warren Munsell; lower, 20th-Fox promotion vice-president Charles Einfeld with Mrs. Einfeld, right, and Jack Bean and Mrs. Bean (Mitzi Gaynor).

CHRISTMAS GIVING, at the Associated Motion Picture Advertisers annual luncheon in New York. Awarding prizes are toastmaster Martin Starr, actress Ilona Massey, past president Lige Brien. On the dais, left, president Dave Bader and treasurer Hans Barnstyn.


by the Herald

GIFTS for WOMPI

DALLAS WOMEN of the industry collect for the needy. Shown at the National Screen office are WOMPI members Betty Trotter, Joyce Gannaway, Mildred Fulenwider, Helen Ahern, Rosemary White, Sue Benningfield, Thelma Joe Bailey, Dorothy McCullough and Naomi McGinnis.

CHAMPION MANAGER of the ABC circuit, Great Britain. He is J. W. Wilkinson, left, below, and at luncheon in London he receives a scroll and a New York trip from executive D. J. Goodlatte. The occasion was the circuit's seventh annual convention. Details are in the Managers' Round Table Section this week. See page 31.

THE SALES CHIEFS. Irving Wormser, and Charles Boasberg, vice-presidents of Distributors Corporation of America, tell in New York Tuesday of plans to use independent exchanges plus home office selling of circuits. They named franchise holders in key cities. See page 20.

by the Herald

IRVING RAPPER, who will direct "The Boy and the Bull" for the King Brothers, releasing through RKO, stopped in New York on his way to London, and then Rome and Madrid, and spoke of problems facing him.

by the Herald

THE STARS. Gary Cooper and Burt Lancaster as they appear in "Vera Cruz," a United Artists release, the first film to be released in SuperScope, and having a Christmas Day opening at the Capitol theatre, New York.

U.S. MAY MAKE ALLIED A 16mm SUIT DEFENDANT

Justice Department Study Move; View Is Changed Since Action Started

WASHINGTON: The naming of Allied States Association as a co-conspirator in the Government's 16mm. anti-trust suit seeking the unrestricted sale of 16mm. films to television, is under consideration by the Justice Department, it was learned here this week.

A Justice Department spokesman, questioned on the report, confirmed that the matter is under consideration, adding that the naming of other unidentified organizations also is under examination. He stated, however, that the decision most likely will be made by the United States Attorney in Los Angeles in charge of the case, rather than by the Attorney General's office here.

Six Major Producers Among Defendants

Currently, it was learned, discussion on the matter is being carried on between the Justice Department here and the Federal Attorney's office in Los Angeles. In 1952, when the suit was filed, Theatre Owners of America was the only exhibitor group cited as a co-conspirator. Named as defendants were six major producing companies, their 16mm. distributing subsidiaries and two independent 16mm. distributors. These included 20th Century-Fox, Warner Brothers, RKO Pictures, Republic Productions, Screen Gems, a Columbia subsidiary, and United World, a Universal subsidiary. Loew's and Paramount, not distributing 16mm. films, were not included in the action.

The original complaint cited TOA for aiding the defendants in policing and enforcing their alleged restrictions on the sale of 16mm. films to television and various other outlets in competition with established theatres. At the time, it was said that national Allied was not cited as a co-conspirator because the Department had no evidence concerning it and others.

Considering the Possibility Of Altering Decision

Now, two and one-half years later, apparently the Justice Department, or a segment of it, believes otherwise, or at least is considering the possibilities of altering its decision. Apparently being weighed in the consideration of the Justice Department are the public statements of exhibitor leaders other than TOA warning against the sale of theatrical films to TV.

TOA, soon after it was named as a co-conspirator, considered the advisability of actively intervening in the suit, but no action was taken by the organization.

HOLLYWOOD: Federal Judge Harry C. Westover Monday fixed March 10 as the date for the Government to disclose its documents in the 16mm. anti-trust suit to the defense, and gave the defendants 90 days thereafter to disclose its documents in the case to the Government. The court also confirmed September 6 as the trial date for the case.

EXHIBITOR UNIT TELLS FCC IT'S OPPOSED TO FEE TV

The exhibitors' joint committee on subscription television this week informed the Federal Communications Commission that it was opposed to toll TV and asked the FCC not to act on Zenith's petition for immediate authorization of the service until the joint committee has filed its comments with the Commission.

In a letter written by Marcus Cohn, counsel for the joint committee, the Commission was told that the toll TV committee was preparing a reply to Zenith Radio and Teco, Inc. Referring to Zenith's request for authorization of subscriber television either without proceedings or with limited proceedings, Mr. Cohn said, "The relief requested by Zenith and Teco, Inc., would drastically revise the present pattern of broadcasting and would result in fundamental changes in the philosophy of the Communications Act." The letter requested the FCC to defer any action on Zenith's request until the toll-TV committee could file its reply, "so that full consideration may be given to all viewpoints on this very vital request for a change in the rules."

To Study Campaign

In New York this week a source close to the toll TV committee said that the dimensions of the exhibitors' campaign, as well as the means of financing the campaign, would be the major topics of the committee's next meeting, slated to be held early in the new year. The scope of the campaign, it was said, would have to be determined before any question of financing was tackled, since the committee would have to know what it intends to do before "aimlessly" raising money.

If the committee decides that its work should be confined to presenting its case before the FCC, financing will not be a problem, it was said. If, however, it is decided to "go to the public" with the exhibitors' case, a fairly large sum will have to be raised, according to the source. It is now thought that if such is the case, all exhibitor organizations, including Theatre Owners of America, Allied States Association and smaller, regional groups, will be called upon to contribute funds to finance a campaign on a nationwide scale.

To Contact Senate

Trueman Rembusch, chairman of the exhibitors' committee, last week issued a statement declaring that he personally was "very happy" that the Senate Judiciary Committee is planning to look into the entire toll TV subject and promised that the exhibitors' committee in time will contact the Senate committee headed by Senator Kilgore.

"The ramifications and ultimate impact of toll TV," said Mr. Rembusch, "upon our country's economy and control of our nation's communications if toll TV is granted use of the free air waves is not readily apparent by a surface examination of the facts. Therefore, in my opinion, full examination of the subject by the Senate Judiciary Committee is not only indicated but most welcome."

West Virginia Theatre Files Trust Action

WHEELING, WEST VA.:—Publix Wheeling Theatre Corp., operator of the Rex theatre here, has filed suit in U. S. Circuit Court charging the owners of three Wheeling theatres with violation of the anti-trust laws by "conspiring" to force the Rex to close its doors. The theatres named in the action are Capitol, Court and Victoria, all of this city. The defendants are Wheeling Theatres, Inc., West Virginia Theatrical Enterprises, Inc., the Victoria Amusement Co., all of Wheeling; Genessee Theatrical Enterprises and Dipson Theatres, of Batavia, N. Y.; Nikitas Dipson, of New York, and Thomas Callas, of Wheeling.

Schaefer Plans Theatre

The Sunred Corporation, Miami, Fla., headed by George J. Schaefer, former president of RKO Pictures, has announced plans for a 1,250-seat theatre in Miami. Charles Netter, attorney for the corporation, reported the house will cost an estimated $300,000 and will be open next summer.

LITTLE MAN FROM MARS LOOKS AT 1954—IS BULLISH

by VINCENT CANBY

"THE product shortage," said the little man, "was the most significant single factor at work in the motion picture industry in 1954. The most important single event was, perhaps, the tax victory but it was the shortage of films which will have the most marked effect on all aspects of the industry in the 12 months to come."

The little man is The HERALD correspondent from Mars, called down every year at this time to his special corner desk in Rockefeller Center to peruse HERALD files and analyze the year-in-review. Early this week, propped up on two telephone books, he sat on a reporter's desk scanning a snowy New York skyline with his three dispassionate, purple eyes and talked about the industry.

"If I may borrow a phrase from my friends in Wall Street," he said, "I'd say I am very bullish about the industry this year-end." The little man's familiarity with—and fondness for—mundane figures of speech belie his origins in outer space. "Of course," he added cautiously, "there are some things about which I definitely have a wait-and-see attitude, not including the fact that there is nothing wrong with this industry that good pictures can't cure." He looked pleased as punch with that one.

The product shortage, he continued, with the expert's impatience at having to recount well known fundamentals, grew directly out of all the hubbub, excitement and uncertainty which followed the introduction of the new screen techniques in 1953.

The primary effects, he said, of the decline by 22 per cent of the number of feature films offered by the major companies, were the formation of new production companies in which exhibitors are playing a major part. He mentioned the announcement in April of producer Hal Makelim's plan for the production of 12 films to be financed in large measure by advances on exhibitor rentals. "Since April," said the Martian, "Mr. Makelim has criss-crossed back and forth across the country, speaking to Allied States-sponsored meetings, running up more mileage than I have! It appears, however, that he now has enough exhibitor contracts to proceed."

Progress Made by DCA Called "Nice Work"

Also mentioned was the formation in August of Distributors Corporation of America, by Century Theatres' head, Fred Schwartz. "I see by the papers," said the Martian, "that the company already has its first release, 'Hunters of the Deep,' in the theatres, shortly to be followed by the CinemaScope production, 'Long John Silver,' and several others now shooting or in last stages of preparation. Nice Work." Awaited with keen interest, he said, will be the first production, "The Naked and the Dead," from the unit, formed in August by William Goldman, head of William Goldman Theatres of Philadelphia, and Paul Gregory, a young man with large fame as a theatrical producer.

Members of Theatre Owners of America were not just idling away the time either. Following their November convention in Chicago, the Exhibitors Film Financial Group, Inc., was formed with capitalization at $1,000,000 to sponsor independent production for the hungry theatres. Like the Makelim plan, this group offers membership to any exhibitor no matter what his affiliation.

Finds Allied Artists' Growth To Be "Most Heartening"

The little analyst, too, took note of efforts made by the Hollywood side to increase production, including the announcements from Warners, Columbia and especially United Artists as to their present and future financial investments in independently produced films. Most heartening, he said, was the ever continuing evolution of Allied Artists into the ranks of major suppliers.

The Martian, who sometimes employs one of his three eyes watching television (he listens to radio through his molars), commented, "I say, boy, I say that company is growing!" Almost as an aside he said he liked the efforts of the Collier Young-Ida Lupino Filmakers company and wished the Justice Department would let National Theatres get into the producing field.

Switching to the subject of the screen techniques introduced in 1954, the man from outer space crossed his knobby knees and grew almost phosphorescent. The subject is one of his favorites. "Even here," he said, "the product shortage caused by the titantic 1953 innovations played a part, dictating, as it were, that each of the techniques introduced in 1954 be compatible, to allow as many exhibitors as possible play the product no matter what their equipment. I refer, of course, to VistaVision, Perspecta Sound and SuperScope."

The existence of Paramount's VistaVision was first hinted at—while still unnamed—in a dispatch from A. W. Schwalberg on the coast in January. Great things were promised and were eventually realized in the first demonstrations in March of the double-frame, horizontal camera technique, designed to give the greatest clarity and definition to—in Barney Balaban's words—"the largest picture in height and width."

Likes Compatibility Offered By Paramount's Process

The new process, compatible with any projector and screen anywhere, got off to a tremendous start with the debut of "White Christmas" at the New York Music Hall in October, which at this writing promises to be one of the biggest money makers in Paramount history. He pointed out, that the Music Hall showing utilized for the first time a "horizontally printed" film.

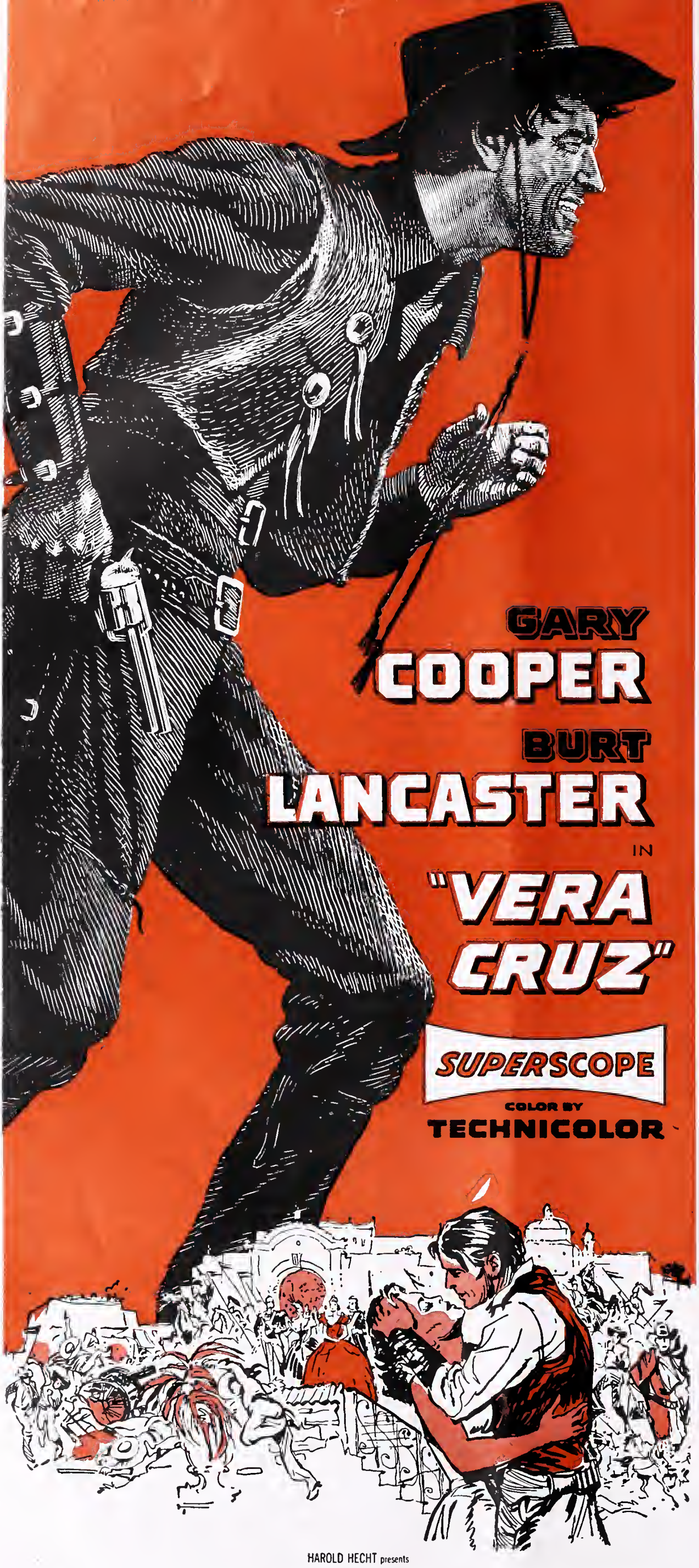
Perspecta stereophonic sound was the move toward compatibility in sound techniques. First announced as "Perspect-A Sound" by Loew's International in January, it turned out to be a single track optical system which could be played "directionally" in conjunction with an integrator and appropriate amplifiers and speakers, or in the conventional single-horn manner. First adopted by MGM for its overseas product, Perspecta soon was made the order of things for all MGM product, as well as Paramount product and eventually that of Warners.

Says Tushinsky Brothers "Compound" Compatibility

SuperScope, developed by Joseph and Irving Tushinsky at the RKO studios and first demonstrated on the coast in February, is a two-part system in actuality. The first part consists of a method of making anamorphic prints from negatives shot in the conventional manner. The second part is a variable anamorphic projector lens that can be used with all anamorphic prints having ratios up to 3 to 1. Compounding SuperScope's compatibility, the brothers Tushinsky announced in October that SuperScope prints, which will have a 2 to 1 ratio, will be so printed that they can be projected without distortion through the CinemaScope projection lens which ordinarily presents a picture in the ratio of 2.55 to 1. The first picture in SuperScope will be United Artists' Christmas release, "Vera Cruz," to be followed by RKO's "Underwater!"

The little Martian here interjected a note

(*Continued on page* 16, *column* 2)



HAROLD HECHT presents
GARY COOPER · BURT LANCASTER
in
"VERA CRUZ"
COLOR BY TECHNICOLOR
Co-Starring DENISE DARCEL and CESAR ROMERO with GEORGE MACREADY · ERNEST BORGNINE and introducing SARITA MONTIEL
Screenplay by ROLAND KIBBEE and JAMES R. WEBB · Story by BORDEN CHASE · Produced by JAMES HILL · Directed by ROBERT ALDRICH
A HECHT-LANCASTER PRODUCTION · Released thru UNITED ARTISTS

Paramount Tells Plans

The number of Paramount Pictures releases in 1955 will be kept to the previously announced total of 20, due to the physical limitations of both production and distribution, Barney Balaban, president, told the press Monday at a luncheon in New York.

All of the 20 pictures, said Mr. Balaban, have already been completed and their worth in the prevailing market raises the question whether even 20 can be properly liquidated within the 12 months' period. Adolph Zukor, Paramount board chairman, explained to the press that "people do not go to the theatre today from habit" and that Paramount has tried the quantity-rather-than-quality policy "and went broke on it." There is no real product shortage, he said, since there are more good pictures now than ever before.

A. W. Schwalberg, distribution head, said Paramount's release schedule to June 30, 1955, has been set now and consists of 12 pictures. Release will be at the rate of two a month and the company is now waiting on prints of the scheduled releases.

Buffalo Court Gets Books, Records in Schine Trial

BUFFALO: The books and records of Schine Theatres Inc., and of a Florida corporation, Hildemart, Inc., were presented in the contempt trial, continuing here this week, in Federal Court in support of the Government's charge that the Schine family controls dependent corporations. Joseph E. McDowell, Justice Department trial counsel, presented evidence before Judge John Knight to show that Schine family members held the chief posts in both organizations and that stock in Hildemart was issued to members of the Schine family. The trial continues next week.

Announce 40% Cut On SuperScope Lens

HOLLYWOOD: The price of Superscope anamorphic lenses will be reduced more than 40 per cent Jan. 3, and distribution will be on a direct factory-to-exhibitor basis thereafter, co-inventors Joseph and Irving Tushinsky announced last week. Two lens-grinding companies and one casting foundry now are engaged in turning out SuperScope lenses and housings. The announcement coincides with screenings of the first two completed features processed by the SuperScope system. They are the Hecht-Lancaster "Vera Cruz" and RKO Radio's "Underwater."

Circuits Move Offices

RKO Theatres and the Stanley Warner Corp. moved to new office quarters in New York last weekend. RKO Theatres have shifted its home office to 1740 Broadway while Stanley Warner moved to 1585 Broadway.

IA Sets Pact For Staffs of Exchanges

Ten distributors and the I.A.T.S.E. have agreed on a two-year contract, from December 1, 1954, to November 30, 1956, covering all employees represented by the I.A. in the "F" and "B" exchange locals in the United States, according to a joint announcement this week.

The new contract calls for an increase of $5.50 per week, per employee, retroactive to December 1, 1954, and a reduction of the work week from 40 to 37½ hours starting January 3, 1955. Improvement in the severance pay clause also is provided.

The committee representing the I.A. consisted of general secretary-treasurer Harland Holmden, chairman; International vice-president Louise Wright and International representative Joseph D. Basson, with International president Richard F. Walsh participating in the final negotiations.

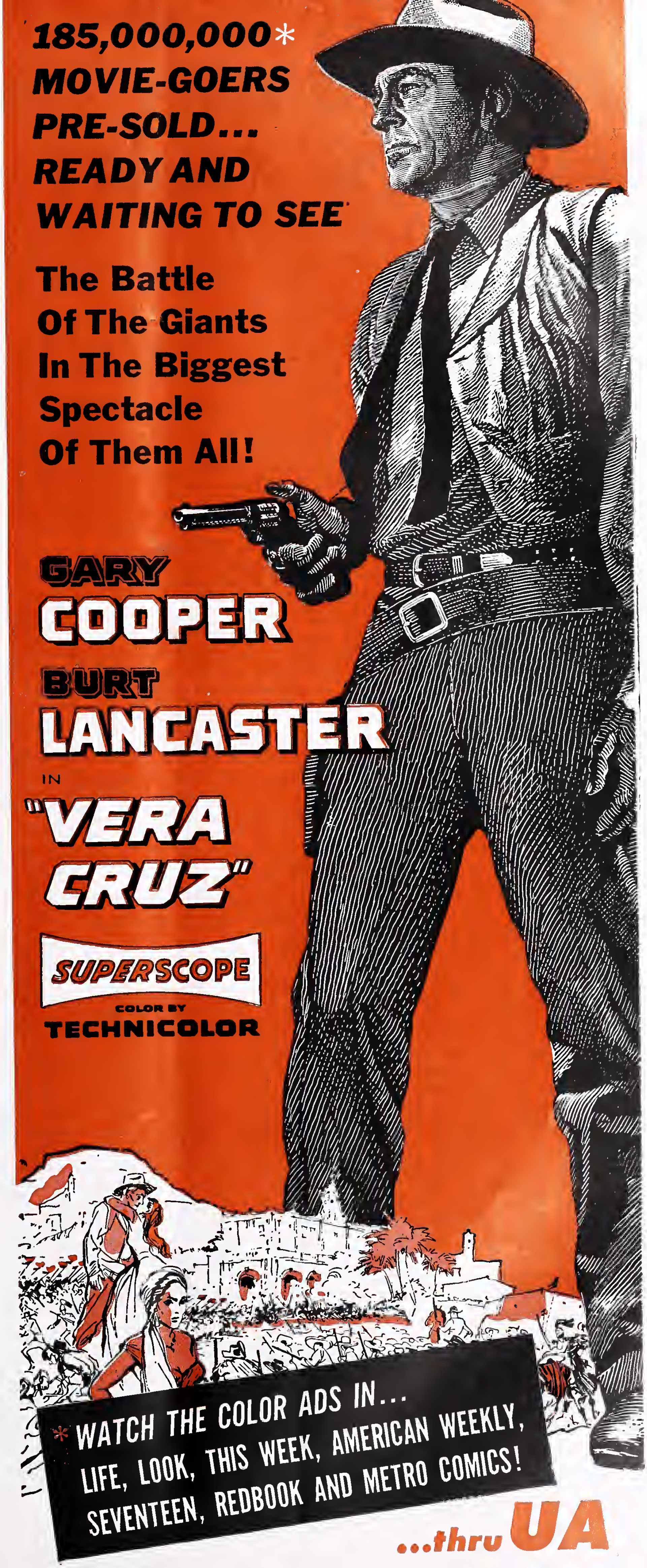
Representing the distributors were M. M. Rosen, Loew's, chairman; C. A. Hill, 20th Century-Fox; Arthur Israel, Jr., and George Schur, Paramount; F. T. Murray, Universal; L. Leshansky, Warners; Eli J. Drexler, National Screen Service; Joseph E. McMahon and Albert E. Schiller, Republic; H. C. Kaufman, Columbia; J. K. Chapman, United Artists; Frank E. Rosenfelt and William McShea, RKO Radio.

COMPO Ad Announces Screen Audience Poll

The newspaper business is apprised of COMPO's coming audience poll in an advertisement COMPO published in last week's issue of "Editor & Publisher." Headed "A Newspaper Natural, It Seems to Us," the ad points out that cooperation with local theatres in conducting the poll seems a natural promotion activity for newspapers. The advertisement emphasizes that the public poll "will in no way replace or interfere with the annual Oscar awards made in March by the Academy of Motion Picture Arts and Sciences in Hollywood." Pointing out that the Academy awards are voted by studio production workers and consequently reflect professional preferences, the ad says, "The public poll we have in work will be aimed at registering the people's choice."

Benefit Premiere for "Romeo and Juliet"

The American premiere of "Romeo and Juliet," for the benefit of the March of Dimes, was to be held this week at the Sutton theatre, New York. Notables from all fields were to attend the opening of the United Artists release which was named the best motion picture this year at the Venice Film Festival. The film, a J. Arthur Rank Organization presention, is reviewed in this week's Product Digest.


185,000,000*
MOVIE-GOERS
PRE-SOLD...
READY AND
WAITING TO SEE
The Battle
Of The Giants
In The Biggest
Spectacle
Of Them All!
GARY
COOPER
BURT
LANCASTER
IN
"VERA
CRUZ"
SUPERSCOPE
COLOR BY
TECHNICOLOR
* WATCH THE COLOR ADS IN...
LIFE, LOOK, THIS WEEK, AMERICAN WEEKLY,
SEVENTEEN, REDBOOK AND METRO COMICS!
...thru UA

ASK FIGURES TO AID TAX FIGHT

N.Y. Exhibitors Will Enlist Help of Sindlinger in War on Ticket Tax

At a meeting of New York City exhibitors at Loew's Theatres home office last week local leaders discussed further moves in their battle against the legality of the five per cent levy. It was announced that Albert E. Sindlinger, market analyst, had been retained to gather statistics reflecting the effect of the tax on theatres since its inception. He was engaged to "discredit" the tax estimates expected at the end of a year's time by Abraham Beame, City Budget Director, it was said.

Prior to the inception of the tax July 1, Mr. Beame contended that it would produce $9,000,000 yearly from the theatres. Industry leaders, headed by Harry Brandt, president of the Independent Theatre Owners Association, challenged his figures saying that it would produce only about $3,500,000. Mr. Beame later denied he expected a $9,000,000 revenue and announced, instead, an expectation of about $4,000,000 to $5,500,000.

May Seek State Law Repeal

All New York City theatres, both independent and circuit, will be sent questionnaires to help Mr. Sindlinger gather statistics which will be announced early in January. According to a prominent exhibitor who attended the meeting, the report will include tax statistics for the six-month period which began July 1, 1954. It was reported that the figures may possibly be used in preparing briefs and petitions for study by Democratic governor-elect Averell Harriman if and when the exhibitors seek a repeal or amendment of the State Enabling Act of 1947 which allows municipalities to enact legislation for such taxes.

Among the tax figures to be included in the report will be the initial payment by exhibitors to the New York City Tax Collector of the five per cent amusement tax. Some 436 local theatres in operation on September 20, the date of the first payment, forwarded an approximate revenue of $900,000, less a tax breakage held by court order of $50,000. The amusement tax collected for this period from all sources of revenue totaled about $1,291,949.

State Aid May Help

However, while some exhibitors now feel that the new administration would not be likely to repeal the 1947 legislation, it would be more inclined than the present one to give the city some of the increased financial assistance it had been requesting. If this were done, some industry observers feel the need for the admissions tax might be removed and the city might repeal or end it voluntarily. It may be recalled that Mayor Robert F. Wagner had allegedly attempted to place the responsibility directly on the state government last spring for refusing to aid the city. These observers remarked that if the new administration does give fiscal aid, it would test the mayor's sincerity.

It was also reported this week by three large New York City circuits (Loew's, Skouras and Century), with 88 theatres in the five boroughs, that the admission taxes collected for the three month period ended November 30 totaled approximately $391,775, including the tax breakage of $69,200. Exhibitors said that the total revenue paid was far short of the city's presumed estimates due to the slack in theatre business after the summer "boom" period.

LOOKS AT 1954

(*Continued from page* 13)

on industry semantics, saying that "1954 will go down as the year when the practice of using a second capital became standard —nay mandatory—procedure." He was referring, of course, to the now widely accepted industry practice of capitalizing a second letter within a trade name. Warners started it several years ago, he said, with WarnerColor and WarnerPhonic sound. 20th-Fox picked it up with CinemaScope. "Now we have VistaVision, SuperScope and sometimes PanaVision." He added that to copy readers the practice could be Some-Thing of a HeadAche.

Battle over Stereophony Inspired Wry Headlines

The Martian chuckled as he recalled the 1954 controversy over stereophony, magnetic style, and some of the figures of speech used in trade paper headlines on the fight: "Sound (Stereophonic) and Fury at Exhibitor Meet" and "MGM Breaks Sound Barrier." The latter referred to MGM's announcement the first or second day in May that it would no longer make its CinemaScope prints available only with four-track magnetic stereophonic sound, followed by similar 20th-Fox action.

The Martian was ecstatic in talking about 20th-Fox and what it had achieved by CinemaScope's first birthday in September. At that point 11,000 theatres in 40 countries were equipped to show CinemaScope films and the rentals on the first 17 CinemaScope attractions were expected to reach $62,000,000 by the end of the year. At this writing there are approximately 11,000 installations in the U. S. and Canada and 2,000 more overseas. Included in the U. S. total, of course, are a large number of drive-ins.

Before touching on the subject of trade practices and malpractices in 1954, the little man from Mars mentioned Michael Todd, whom he always has regarded as a "colorful" character. "Don't forget," said the creature, hitching up one drooping antenna, "that Mr. Todd has now completed shooting 'Oklahoma!' the first production in the Todd-AO process, and that it will have its premiere at the Rivoli in New York in March." He added that he "might come down to receive it," which is the way you would say it if your antennae grew out of your head.

The Martian analyst turned a little blue in discussing the unhappy trade practice situation, another result of the product shortage and what he thought of as the seller's market. He too had heard the rumblings out of West Virginia in August and sympathyzed with the situation which had prompted the Allied board to direct Abram F. Myers, general counsel, to draw up the bill for Federal regulation of the industry.

Hopes for Round Table Meet And Arbitration System

He hoped, however, that something would come of the industry round table proposed by Al Lichtman, and of the renewed interest in, and hope for, arbitration manifested in the latter weeks of 1954. January 17, the date when the distribution and exhibition arbitration committees are to meet jointly in New York, might well be the most important industry event in 1955, he said.

The little man began to get impatient with his interviewer—he had a date at one of the home offices pertaining to his becoming technical adviser on an coming production. Thus his views came forth in a torrent of precise English somewhat telescoped as to classification. The successful culmination of the campaign, led by Col. H. A. Cole and Pat McGee, against the Federal admission tax brought praise for those two leaders as well as for the Council of Motion Picture Organizations.

He mentioned with some nostalgia the divorce of Loew's Theatres, Inc., from Loew's, Inc., August 31 and made a pun about the "two-way stretch" inherent in increasingly powerful Stanley Warner Corporation's acquisition of the International Latex Corporation in May, which in turn brought a comment on the "fantastic" performance of Cinerama at home and abroad.

Has "Mixed Emotions" on Censorship Rulings

He said he had had "mixed" emotions regarding the significance of the Supreme Court decisions in January on the cases of "M" in Ohio and "La Ronde" in New York, and was not at all surprised when New York in July passed a new censorship law defining the terms "immoral" and "incite to crime" which had been found too vague.

As to the new year, he said the coming 16mm. suit would be number one topic beginning with the date now set for trial, September 6, and, just before departing, said he wished well the joint exhibitors committee on toll television, adding that Commander MacDonald's Zenith system would never work on Mars where the creatures are essentially gregarious and would regard pay-as-you-see as tantamount to an un-Martian activity.

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MODIFY TERMS OF TWO DECREES

Ease Paramount Writ and Move Stanley Warner Divestiture Deadline

WASHINGTON: In two different moves this week, the Justice Department here agreed to modify the conditions under which the voting trust established in the Paramount consent decree is to be wound up early next year, and agreed to another extension of the Stanley Warner divestiture deadline and a modification of some divestiture conditions.

The latter is expected to wind up Stanley Warner's divestiture and to clear the way for the circuit to seek Government permission to acquire new theatres.

Put Into Voting Trust

Under the Paramount decree, all stock of the Paramount Theatres company was to be put into a voting trust from which it could be taken out only on an affidavit that the owner held no stock in Paramount Pictures. A modification excluded holders of 500 or fewer shares, and a still later change raised excluding holders of 2,000 shares or less and permitted holders of more than 2,000 shares to get stock out on a showing that it was held for investment only and that the owner took no part in management of the company.

The original decree also provided that by January 1, 1955, the trustee must notify all stockholders with shares still in trust that their shares would be sold in 90 days. It stipulated, however, that these shares could not be sold by the trustee to any person who owned Paramount Pictures stock.

This last provision created a problem: It meant that the stock could not be sold through the New York Stock Exchange, since the exchange cannot put such qualifications on its transactions. Justice officials found that at present there are only about 48,500 shares of American Broadcasting-Paramount Theatres stock still in trust, less than 1¼ per cent of the company's outstanding stock.

Removes Restriction

In view of the small amount of stock involved and in order to make possible public sale through the Stock Exchange, the Justice Department has agreed to modify the original judgment so as to remove the restriction that the stock cannot be sold to anyone also owning Paramount Pictures stock. However, the Department did specify that no more than 500 shares of the remaining stock can be sold in any one day.

The Stanley Warner circuit so far has been barred from acquiring new theatres until it completes its divestiture program. The new extension, which was scheduled to be put before the court this week, will relax the original Warner consent decree and permit Stanley Warner to retain certain properties which have proved difficult to get rid of and still be considered as having fulfilled its divestiture program and therefore become eligible for new theatre acquisitions.

By January 4, 1955, the present divestiture deadline, Stanley Warner will still have only four of the 57 theatres it was originally to have disposed of, according to Justice Department officials. Three of these involve long term leases on unprofitable theatre operations and the circuit will be allowed to keep these provided certain conditions are met. The company will have an additional six months to sell or lease the fourth.

A similar windup order is expected for National Theatres early in January, and Loew's and RKO are also nearing the end of their divestiture programs.

Pine-Thomas Sever Paramount Tie

HOLLYWOOD: Bill Pine and Bill Thomas are withdrawing their Pine-Thomas production unit from Paramount after the delivery of "Lucy Gallant," VistaVision film, starring Jane Wyman.

The producers said their future releasing plans "would not necessarily limit them to any single distribution channel." They added that they have a "gentleman's agreement" with Paramount, from which company the separation is totally amicable, to give that studio first opportunity to join them in any picture they select for production, either in financing or straight distribution.

Pine and Thomas have been releasing through Paramount for the last 14 years and have produced 77 pictures which were partially financed by the studio. Under their new policy, Pine and Thomas currently are producing "Lincoln McKeever."

"Pagan," "Paris" Openings Receive Big Campaigns

Universal-International's "Sign of the Pagan" and "So This Is Paris," set to open in more than 400 situations from coast to coast for the Christmas-New Year holidays, will be backed by a comprehensive campaign, according to the company. Both films will have record national magazine advertising campaigns timed to break with the initial openings. In addition, the promotional campaign on "Sign of the Pagan" includes a tieup with the publishers of the book, while "So This Is Paris" has a national dress design contest and disc jockey participation in the promotion of the sound track album.

Holders Told Columbia Will Expand

Due to the rapid growth of Columbia Pictures and its future business expansion program, it will be necessary to conserve cash assets, Harry Cohn, president, told the company's stockholders at its annual meeting last week in New York. By having a stock dividend policy, Mr. Cohn and A. Schneider, vice president and treasurer, said "all cash assets, including the $7,053,745 listed in the annual report on June 26, will be conserved for business expansion."

The stockholders approved the increase of authorized common stock from 1,000,000 to 2,000,000 shares.

Mr. Schneider revealed that Columbia recently completed negotiations for a $15,000,000 bank loan to be used for investments in future productions and said further that "business is generally good and that about 40 per cent of earnings is from the overseas market." He also said the gross income of the company's television subsidiary, Screen Gems, was about $3,000,000 this past year and that this figure should double for the coming year.

In answer to a question concerning the sale of old feature films to television, Mr. Schneider said that while some old Westerns, having no theatrical value, had been sold, the present film library will not be sold because "they will be of very, very great value to us if there is any chance of toll TV" and because "they have considerable reissue value."

The present board of directors was reelected and, at their first meeting held immediately following the stockholders meeting, reelected all officers.

McConville and Kastner In New Columbia Posts

Joseph A. McConville, president of Columbia Pictures International Corp. since the company's founding, has been elected chairman of the board, while Lacy Kastner, executive vice-president, succeeds Mr. McConville as president and was also elected to the board. Mr. McConville continues as a vice-president of Columbia Pictures Corp., the parent firm.

Balaban Chairman of Brotherhood Dinner

Barney Balaban has been named chairman and 152 other executives and representatives of the amusement industry have accepted posts as sponsors of the Brotherhood Week dinner launching the National Conference's drive for 1955, it was announced this week by John H. Harris, national chairman of the organization's Amusements Division. The dinner, which will be held January 13 at the Waldorf-Astoria Hotel, New York, will honor J. Robert Rubin, permanent chairman of the division.

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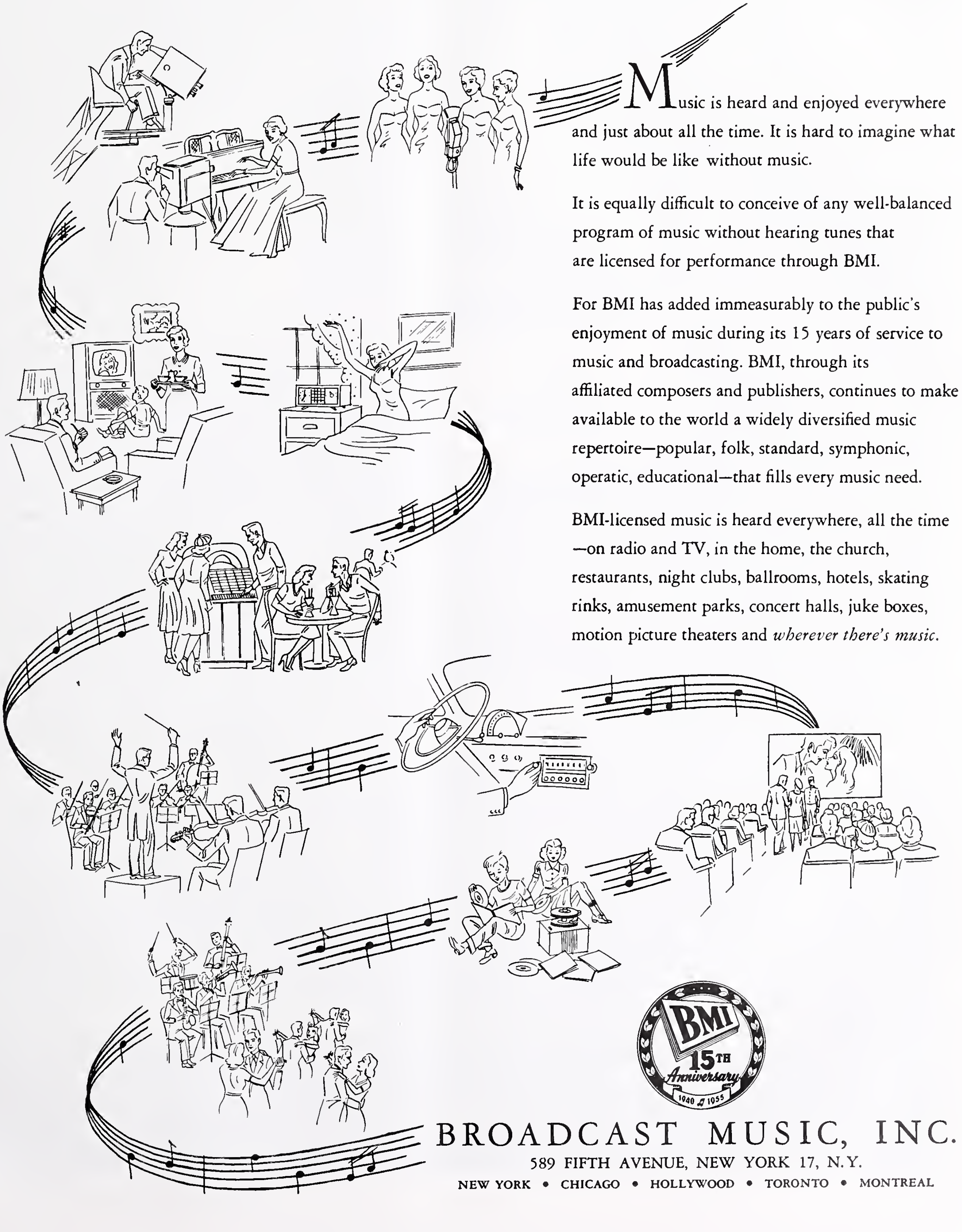

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DCA Names Franchise Holders

Distributors Corporation of America will handle 75 per cent of the major markets from the home office, with the remaining 25 per cent being sold under state franchises, operating under the home office, it was announced in New York this week by Charles Boasberg, vice president and general manager, and Irving Wormser, vice president and general sales manager, at a joint press conference.

The home office supervision, coupled with genuine incentive selling, will result in "thorough marketing." they indicated. "This division of the country into home office and branch operations follows the pattern used by other major distributors," said Mr. Boasberg. He added that within this framework, the foreign market will remain open and separate distribution deals will be made, picture by picture and also made country by country.

Said Mr. Wormser: "DCA with its low overhead and contracting and expanding operation, with its concentration on one film at a time, is in a position to generally distribute films at a 25 per cent distribution fee. . . . Whenever possible, we shall buy services and avoid building of a high overhead, thereby commiting us to quantity distribution."

Announced as franchise holders are: Albany, Leiser Film Distribution Co., Inc.; Atlanta, Howco Productions; Buffalo, Leiser Film Distribution Co., Inc.; Charlotte, Howco Productions; Chicago, Realart Films; Cincinnati, Safer Film Dist., Inc.; Cleveland, Imperial Pictures, Inc.; Dallas, Herman Beiersdorf; Denver, Dimension Pictures, Ltd.; Indianapolis, Safer Film Dist., Inc.; Los Angeles, Realart Pictures of California; Memphis, Howco Productions; Minneapolis, Independent-Lippert Distributors; New Orleans, Lippert Pictures of Louisiana; Oklahoma City, Herman Beiersdorf.

Philadelphia, Screen Guild Productions of Philadelphia; Pittsburgh, Cooperative Theatre Service; Salt Lake City, Dimension Pictures, Ltd.; San Francisco, Portland, Seattle, Favorite Films of California; Washington, D. C., Equity Film Exchange; Canada—Calgary, Montreal, St. John, Toronto, Vancouver, Winnipeg, Alliance Films, Ltd.; Omaha and Des Moines, William Feid; St. Louis, Herman Gorelick; New York, Favorite Pictures Exchange; Boston, Screen Guild Productions, Inc.

Altec Story on Sound

A feature story dealing with stereophonic sound for the motion picture theatre and the role played by Altec Service Corporation in its development will be published in the February issue of *Popular Electronics* magazine, according to an announcement recently made by Altec.

ELLIOTT IN TRIBUTE TO TERRY RAMSAYE

Clyde E. Elliott, veteran jungle adventure director ("Bring 'Em Back Alive") and former newsreel editor, this year sent a unique Christmas card to his friends and industry associates. It combines his greetings for the season with an eloquent tribute to the late Terry Ramsaye. Of Mr. Ramsaye, former editor of The HERALD, Mr. Elliott says:

". . . He left behind an indisputable reputation for general honesty and an enviable record of brilliant achievement as film and magazine editor, as short subjects producer, as counselor to movie big shots and as author."

Mr. Elliott's card reports that upon completion of a book with which he is now occupied he will be off for Malaya to make "Amah", an "original non-animal adventure motion picture."

"Country Girl," "Waterfront" Women's Clubs Best

Paramount's "The Country Girl" and Columbia's "On the Waterfront" tied for top honors in the annual "best" selections of the editorial committee of the General Federation of Women's Clubs, it was announced Wednesday. Top acting awards of 1954 went to Bing Crosby in "The Country Girl" and Grace Kelly in "Rear Window" and "The Country Girl." The Federation, with a total membership of more than 11 million women, also announced that Elia Kazan was selected as "best director" in 1954 for his direction of "On the Waterfront." "Best Children's Performance" went to Jon Whiteley and Vincent Winter in "The Little Kidnappers." Other awards went to "The Vanishing Prairie" as the best documentary film of 1954, and to "The Little Kidnappers" and "Hobson's Choice" as the best foreign films of the year.

20th-Fox Sets Dates For CinemaScope Shorts

Nine CinemaScope short subjects, all in color, will be released by 20th Century-Fox between January and April, 1955, the company announced this week. A total of 26 shorts in CinemaScope will be offered by the company in the coming year.

The short subjects program, which will also include 26 Terrytoons released during the new year, provides for a monthly average of two shorts in release accompanying the company's CinemaScope features.

Three CinemaScope shorts are listed for January. Titles are "Supersonic Age," "Birthday Parade" and "Tuna Clipper Ship." In February, CinemaScope short subject releases are "5th Avenue to Fujiyama" and "Stampede City."

March releases are "Land of the Nile" and "Tears of the Moon." April releases are "Isle of Lore" and "Punts and Stunts."

Board Votes 'Waterfront' Best of 1954

"On the Waterfront," Columbia film, directed by Elia Kazan and starring Marlon Brando, is the choice as best film of 1954, voted by the committee on exceptional films of the National Board of Review of Motion Pictures.

The Board's list of 1954 ten best follows: 1. "On the Waterfront"; 2. "Seven Brides for Seven Brothers"; 3. "The Country Girl"; 4. "A Star Is Born"; 5. "Executive Suite"; 6. "The Vanishing Prairie"; 7. "Sabrina"; 8. "20,000 Leagues Under the Sea"; 9. "The Unconquered"; 10. "Beat the Devil."

The Board chose "Romeo and Juliet" as the best foreign film shown in the U. S. during 1954. The Board's other nine pictures on its list of the ten best foreign films, were 2. "Heart of the Matter"; 3. "The Gate of Hell"; 4. "Diary of a Country Priest"; 5. "The Little Kidnappers"; 6. "Genevieve"; 7. "Beauties of the Night"; 8. "M. Hulot's Holiday"; 9. "The Detective"; 10. "Bread, Love and Dreams."

Renato Castellani was named the year's best director for "Romeo and Juliet." Grace Kelly was chosen the year's best film actress primarily for her performance in "The Country Girl," but also for "Dial M for Murder" and "Rear Window." Bing Crosby was voted the year's best film actor for "The Country Girl." Nina Foch was voted the best supporting actress for "Executive Suite," and John Williams the best supporting actor for "Dial M for Murder" and "Sabrina."

The Board also cited as outstanding examples of creativeness during 1954: the choreography of "Seven Brides for Seven Brothers" by Michael Kidd; the modernization of traditional Japanese acting techniques by Machiko Kyo in "The Gate of Hell" and "Ugetsu"; and the new methods of moving puppets in "Hansel and Gretel."

World Premieres Set by MGM on Two New Films

The world premieres of two new MGM pictures were announced this week by the company. "Bad Day at Black Rock" will open in five Texas cities between January 13 and 15, with Anne Francis, featured player, making personal appearances in each town. "Many Rivers to Cross" will have its premiere in New Haven, January 26, with Robert Taylor, star of the film, to be honored as "Outdoorsman of the Year."

Emanuel Takes House

Jay Emanuel, theatre owner and publisher of *The Exhibitor,* has acquired the Avenue B theatre, Avenue B and Fifth Street, New York, formerly a Loew's house. Brandt Theatres will handle the booking and supervision.

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55
60
70
80
90
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New Year

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Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE widening of the screen theoretically needn't have necessitated a broadening of subject matter, or a deepening of theme, an aging of concept or a tightening of professional technique, but it did (to the immense indirect benefit of all concerned) and the result of this practical influence of a physical change on an artistic entity is no more than lightly foreshadowed by the advancement manifested since the first CinemaScope production came to the public screen.

Robert D. Webb

These are the observations of Robert D. Webb, director, who has two CinemaScope pictures under his professional belt, the second of which he considers to be better than his first, and is looking forward to a third which he thinks will be better than either of the others. He says other directors' experience with the wider screen of the CinemaScope and other enlarging processes have appeared to parallel his own, and that of producers, writers, cameramen, film editors, actors and, most particularly, art directors and set designers, in the respect that learning-from-doing has been proved again the best if not in fact the only satisfactory way.

Director Webb is a man whose opinion about the process of learning, the value of know-how and the means of acquiring it, may be taken as seasoned, correct and candid. For Mr. Webb studied the art of directing for more than 20 years before he convinced himself that he knew it well enough to take over full responsibility for the directing of a feature picture. His studying of the art of direction was done under the most enviable of auspices.

Began to Study Future Career as a Boy of 16

It began back in 1919 when, a boy of 16, but already pretty clear in mind about the kind of career he wanted to prepare himself for, he got a job as assistant camera-man working for a company known as Louis B. Mayer Productions, headed by a former exhibitor who also had some definite ideas about a career.

It was to be some five years before the former exhibitor put together the merger that became the present MGM, and at some time during that period young Webb went to work for the long-vanished Bessie Barriscale producing company, which people old enough in the business to remember that great star will recall as an organization that turned out top product.

As assistant camera-man for the Mayer company, and in many another capacity for others in those formative years of the business, young Webb learned many a side of production that remains a mystery, in these highly polished years, to producers and directors who didn't learn about them before beginning to produce or direct and never will have a chance to learn about them hereafter. The 'teens and the 'twenties were a hard school (there was a thing in 1921, you know, that people called a "financial panic" instead of a depression) and young Webb graduated from it to be an assistant-director, the most helpful job if you've got your ambition pointed at directing.

Spent a Good While in Most Helpful Company

The assistant-director spot was to last a good while, and he spent that good while in such excellent director company as that of Henry King, a master of big, powerful subjects; the late Ernst Lubitsch, a perfectionist happiest in the handling of the small, smart, subtle and slick; and the universally talented John Ford. The pictures on which his name has gone to the screen, as assistant director or in other capacity, are too many and notable—"In Old Chicago," "Wilson," "Song of Bernadette"—to list at length, but the things he learned from each and all of them, and from the years of their making, their releasing and their grossing (or non-grossing, which also happened, naturally) are the ones he brought to the directing of his first CinemaScope picture, "Beneath the 12 Mile Reef," which has run up a towering record of earnings in spite of certain imperfections, clearly invisible to the ticket-buyers, which he says wouldn't have rated that term in the old dimensions but do in the 2.55-1.

Imperfections Important Part of Learning

The imperfections he mentions, and the lessons they taught, were but necessary parts, he says, of the learning that had to be done before he felt warranted in starting his second CinemaScope film, "White Feather," which pleases him better than the first. As to the limits of the learning which the new dimensions impose on the creators and the craftsmen, Mr. Webb says there aren't any.

He says the creators and the craftsmen hadn't attained the limits of the old 1.33-1 aspect ratio and the postage-stamp screen in all those years they'd retained them, although they did do some resting on their oars from time to time. The new sizes and shapes have opened not one but a great many new horizons for exploration, he says, and have done away with a good many snug harbor's coincidentally.

THIS WEEK IN PRODUCTION:

STARTED (1)

COLUMBIA
Devil Goddess

COMPLETED (4)

ALLIED ARTISTS
Twilight Alley

AMERICAN RELEASING CORP.
Five Guns West (Palo Alto; Eastman Color)

COLUMBIA
Duel on the Mississippi (Technicolor)

INDEPENDENT
The Scarlet Coat (CinemaScope; Color)

SHOOTING (32)

COLUMBIA
Terror in the Night (A. L. Stone, Inc.)
Deadlock (Film Locations Prods.; Technicolor)
My Sister Eileen (CinemaScope; Technicolor)

DCA (Distributors Corp. of America)
I Am a Camera (Remus)

INDEPENDENT
Hold Back Tomorrow (Hugo Haas)
Special Delivery (Rathvon Overseas Prod.)
No Place to Hide (Joseph Shaftel; Eastman Color)

MGM
The Cobweb (CinemaScope; Eastman Color)
Love Me or Leave Me (CinemaScope; Color)
Blackboard Jungle
It's Always Fair Weather (CinemaScope; Color)

PARAMOUNT
The Girl Rush (VistaVision; Technicolor)
The Court Jester (Dena Prods.; VistaVision Technicolor)
The Rose Tattoo (VistaVision)
You're Never Too Young (VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC
I Cover the Underworld

20TH-FOX
Violent Saturday (CinemaScope; De Luxe Color)
Soldier of Fortune (CinemaScope; Color)
Daddy Long Legs (CinemaScope Color)
Magnificent Matador (Natl. Pics.-Primero; CinemaScope; Eastman Color)

UNITED ARTISTS
Canada's Great Manhunt (Bischoff-Diamond)
Kiss Me Deadly (Parklane- Victor Saville)
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

U-I
Female on the Beach
Tacey (Technicolor)
Kiss of Fire (Technicolor)
Ain't Misbehavin' (Technicolor) (formerly "Third Girl from the Right")

WARNER BROS.
The McConnell Story (CinemaScope; WarnerColor)
The Sea Chase (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)

Sam Katzman's "Devil Goddess," for Columbia, was the sole new production undertaking of the week, while four other pictures were completed and sent to the editing departments. Spencer Bennett is directing the new film, with Johnny Weismuller and Angela Stevens, the two top names heading the cast.

Kassler and Reade Have New Plan

A new distribution plan, whereby exhibitors may participate financially in the distribution of specialized films, was disclosed last week in a joint announcement by Frank Kassler, president of Continental Distributors, and Walter Reade, Jr., president of Walter Reade Theatres and an associate in Continental. The plan is designed to insure greater and preferred playing time for producers of these specialized films, and to assure a flow of product for exhibitors, according to the statement accompanying the announcement.

Participation will be on a picture-to-picture basis. An exhibitor in a particular territory would put up an amount of money in a ratio to the distribution percentage possibility in his area. Mr. Kassler said that "the exhibitor will not only profit at the theatre level, but will share in the overall profits of each film in which he participates."

He reported that about a dozen exhibitors had already agreed to participate while negotiations are continuing with many others. The first picture to be released under the plan will be "To Paris with Love," J. Arthur Rank Technicolor comedy starring Alec Guinness. In preparation are two French films, "The Snow Was Black" and "Domenica." Mr. Kassler said three to four films a year would be made available under the "Continental plan."

Martin Elected Head of Buffalo Variety Club

BUFFALO: W. E. J. Martin, drama-motion picture editor of the *Buffalo Courier-Express,* has been elected chief barker for 1955 of Tent 7, Variety Club of Buffalo. He is a charter member of the club and has been a member for 20 years, 14 of which he has served as either secretary or treasurer, or both. Other new officers are: Marvin Jacobs, first assistant chief barker; Marvin Atlas, second assistant chief barker; Myron Gross, treasurer, and V. Spencer Balser, secretary. Billy Keaton, outgoing chief barker, will become a director for five years. Other board members are: David Cheskin, Ben Kulick, Harold Bennett, Robert Boasberg, Leon Serin and Carl Bell and the following past chief barkers, Elmer F. Lux, Murray Whiteman, Dewey Michaels and Dave Miller. The new officers will be installed at a dinner-dance Sunday, January 16, in the Buffalo Statler.

Loew House to Brandt

Brandt Theatres has acquired the Loew's 86th Street Theatre in New York. The Loew's 86th, now to be known as Brandt's 86th Street Theatre, was one of the theatres which Loew's had to divest under terms of its consent decree.

People in The News

HOWARD ALLEN KALMENSON, son of Ben Kalmenson, Warner Bros. vice-president in charge of distribution, was married December 23 to LILLI ROSE BRUNNER. The groom is account executive and merchandising manager for American Broadcasting Company's local television station in New York.

NEIL AGNEW has been appointed national sales manager for "Day of Triumph," it was announced by George J. Schaefer, distributor of the film. He has been operating in an executive capacity with the Bureau of Information, Motion Picture Division in Washington for the past year.

CHARLES A. SHAW, formerly associated with RKO Radio Pictures and United Artists, has organized Shaw Advertising, Inc., Miami. He said the new firm would handle all forms of advertising and public relations.

WILLIAM H. THEDFORD, assistant to Frank L. Newman, head of Evergreen State Amusement Corp., Seattle, has been named president of the circuit, a National Theatres affiliate.

SAM GERMAINE, salesman, has been elected president of the 20th Century-Fox Family Club at the New Haven exchange.

SAMUEL PINANSKI has been appointed regional chairman of New England exhibitors for the National Conference of Christians and Jews' observance of Brotherhood Week, February 22-27, by John Harris, national chairman. PAUL LEVI has been named chairman of publicity.

Plans Distribution Unit for Independents

A new releasing organization designed to handle independent product on the basis of a distribution charge of 15 per cent is in the process of formation by Sam Nathanson, president of Gibraltar Motion Picture Distributors, Inc. Mr. Nathanson, currently in New York from the Coast, said the setup would be available, at the outset at least, only to independent producers who make one or two pictures a year.

Under the new company's format, the United States will be split into 12 zones, each headed by a zone manager with one assistant. The physical handling of prints will be channeled through National Film Service.

Despite the low percentage fee, Mr. Nathanson said that the operation could show a profit. Home office expenses will be held to a minimum, having only a sales manager, an assistant, an advertising staff, plus clerical aides, he said.

Plan Special Preview Showings for "Bridges"

Paramount's "The Bridges at Toko-Ri" will be given a series of special national preview showings for exhibitors and public opinion moulders, A. W. Schwalberg, president of Paramount Film Distributing Corporation, announced Tuesday. The picture will have its world premiere in January at Radio City Music Hall, New York.

The special previews were blueprinted at meetings which the division managers held around the country with their respective branch managers following the recent week-long meetings of key distribution and advertising-publicity personnel at the Hollywood studio.

Independent exhibitors and circuit operators, U. S. Navy officials, representatives of newspapers and their publishers, columnists, magazine writers, television and radio commentators, civic leaders and others in a position to discuss the picture publicly will be invited to the previews, which will commence after the first of the year in branch cities.

Name Chairmen for Federation Drive

Oscar Hammerstein II has been named chairman of awards and Harry Brandt luncheon chairman of the amusement industry division of The Federation of Jewish Philanthropies' second annual mark of achievements luncheon to be held at the Hotel Sheraton Astor January 20, it is announced by Adolph Schimel, chairman of the amusement industry division's participation in the 1954-55 fund-raising drive.

Dallas Variety Club Elects 1955 Officers

DALLAS: Kendall Way has been named chief barker of the Variety Club here. Other officers elected were Charles Darden, first assistant chief barker; Don Douglas, second assistant; Meyer Rachofsky, treasurer, and Joe S. Caffo, secretary.

Ashmann Chief Barker Of Miami Variety Club

MIAMI: Maury L. Ashmann has been elected chief for 1955 of the Variety Club of Greater Miami, Tent 33. Also elected were Hal Kopplin, first assistant chief barker; Stanley Berenson, second assistant; Stanley Stern, secretary, and S. K. Bronstein, treasurer. Other members of the board are John M. (Sonny) Shepherd, Henry Neyle, Lee Ruwitch, Sid White, Jesse Weiss and Tom Jefferson.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending December 18 were:

Atlanta: Beau Brummell (MGM); Desiree (20th-Fox); Hansel and Gretel (RKO); Three Hours to Kill (Col.).

Baltimore: Athena (MGM).

Boston: Sitting Bull (U.A.).

Buffalo: Carmen Jones (20th-Fox) 2nd week; Sitting Bull (U.A.); Three Ring Circus (Par.).

Cincinnati: Sitting Bull (U.A.); White Christmas (Par.) 8th week.

Cleveland: Athena (MGM); White Christmas (Par.) 7th week.

Columbus: Athena (MGM); Black Widow (20th-Fox).

Des Moines: Desiree (20th-Fox) 2nd week.

Detroit: Carmen Jones (20th-Fox) 3rd week.

Denver: Bengal Brigade (U-I); Carmen Jones (20th-Fox) 2nd week; Desiree (20th-Fox) 4th week; Private Hell 36 (Filmakers).

Hartford: Athena (MGM) 2nd week; Four Guns to the Border (U-I); They Rode West (Col.) 2nd week.

Indianapolis: Hansel and Gretel (RKO); Ricochet Romance (U-I); They Rode West (Col.).

Jacksonville: Adventures of Hajji Baba (20th-Fox); Athena (MGM); The Black Knight (Col.); Hansel and Gretel (RKO).

Kansas City: Reap the Wild Wind (Par.) (Reissue).

Memphis: Athena (MGM).

Miami: Barefoot Contessa (U.A.) 3rd week.

Milwaukee: Bengal Brigade (U-I); Desiree (20th-Fox) 3rd week; White Christmas (Par.) 4th week.

New Orleans: Athena (MGM); Adventures of Hajji Baba (20th-Fox) 2nd week; Reap the Wild Wind (Par.) (Reissue); Vanishing Prairie (B-V).

Oklahoma City: Black Widow (20th-Fox) 3rd week; Desiree (20th-Fox) 2nd week; Pride of the Bluegrass (A.A.); Yellow Mountain (U-I).

Philadelphia: Carmen Jones (20th-Fox) 4th week; Desiree (20th-Fox) 4th week.

Pittsburgh: Julius Caesar (MGM); Last Time I Saw Paris (MGM).

Portland: Desiree (20th-Fox) 3rd week; Phffft (Col.) 2nd week.

Providence: Carmen Jones (20th-Fox) 2nd week.

Toronto: Father Brown (JARO) 5th week; Modern Times (U.A.) 6th week; White Christmas (Par.) 7th week.

Representatives Set for Denver MGM Workshop

Two exhibitor representatives have been set for the panel of the fourth Ticket Selling Workshop, to be held January 12 at the Cosmopolitan Hotel, Denver, it was announced this week by MGM. Al Reynolds, general manager for Claude Ezell and Associates, Dallas, will be guest drive-in theatre panelist, and L. J. (Bill) Williams, Missouri theatre operator, will be small town theatre speaker, according to Mike Simons, customer relations director for MGM. Four other Workshops are scheduled to follow the Denver meeting: Jackson, Miss., January 24; Memphis, January 27; Richmond, February 8, and Detroit, February 22.

Hillman Is Winner of Stanley Warner Drive

Irving Hillman, manager of the Roger Sherman theatre, New Haven, is the winner of the "Fabian's Fabulous Forty" contest through which the Stanley Warner Corporation celebrated S. H. Fabian's 40th anniversary in show business. Harry M. Kalmine, vice-president and general manager of Stanley Warner, said Mr. Hillman's prize included two weeks vacation in England with Mrs. Hillman, plus, for Mrs. Hillman, a mink stole, a diamond watch, matched luggage and perfume.

The second national prize, a $1,500 U. S. bond, was won by William Wyatt of the Virginian theatre, Charleston, W. Va., and the third prize, a $1,000 U. S. bond, was won by Frank Costa, Warner theatre, Ridgewood, N. J. For the best series of promotions, the award was given to Claude Land of the Silver theatre, Silver Springs, Md., and the best series of kiddie show activities was won by Jack Harvey of the Palace theatre, Danbury, Conn.

The winners of exploitation prizes on individual pictures were: Howard Higley, Allen theatre, Cleveland; Dominick Lucente, Broadway theatre, Philadelphia; Henry Rastetter, Warner, Erie, Pa.; James Salmans, 6th St. theatre, Coshocton, Ohio; Iz Perlin, Stanley, Camden, N. J.; Sidney Hoffman, Metropolitan, Washington; William Wyatt, Virginia, Charleston, W. Va.; Willard Osborne, Granada, Santa Barbara, Cal.; Al Plough, Stanley, Philadelphia.

Anscocolor Booklet Out

A new bibliography entitled "Anscocolor Process" has just been published by Alexis N. Vorontzoff, motion picture consultant, in Paris.

Fox Offers 10 In 4 Months

A program of 10 releases between January and April, 1955, was announced this week by 20th Century-Fox. Eight of the films are in CinemaScope and color and two are standard films, one of which is in color.

The January releases include Otto Preminger's "Carmen Jones" and "Prince of Players" starring Richard Burton and Maggie McNamara, both in CinemaScope. For February there will be "White Feather," with Robert Wagner; "The Racers," starring Kirk Douglas, and Panoramic Productions' "A Life in the Balance." The first two are in CinemaScope.

March releases are "Untamed" starring Tyrone Power and Susan Hayward; "That Lady" starring Olivia de Havilland, and "Our Girl Friday." The first two are in CinemaScope and all are in color. For April there will be "A Man Called Peter" with Jean Peters and Richard Todd, and "Violent Saturday" starring Victor Mature, both in CinemaScope.

Starting Dates Set On Seven AA Films

HOLLYWOOD: Seven films, one in CinemaScope, will begin production for Allied Artists during the first quarter of 1955, it was announced last week by Walter Mirisch, executive producer. Four are scheduled for January including "Wichita," CinemaScope, starring Joel McCrea; "Neon Rainbow," "Royal Rogues" and "Women's Reformatory." The two February starters will be "Hold Back the Night" and "Lord of the Jungle," while Samuel Bischoff's first film for the company will start in March, "Phenix City."

Allied Artists Plan Young Player Pool

Plans to form a stock company at Allied Artists, the studio's first, were announced last week by executive producer Walter Mirisch. Shortly after the first of the year, eight young players, whose talents will be developed on the lot, will be selected as the nucleus of the stock company. The number is expected to be increased during the year. Screen tests of potential stock contractees will get underway early in January, Mr. Mirisch said, adding that a search will be launched both here and abroad in an effort to find talent to augment those players who first will be signed.

Plans New Drive-In

NASHVILLE, TENN.: A corporation headed by R. M. Condra, now operating the Colonial and Bel-Air drive-ins with Joseph Hart as manager, plans another drive-in and amusement center, on Highway 100. The unit will be equipped for CinemaScope with stereophonic sound, and provide space for 700 to 800 cars.

The National Spotlight

ALBANY

Approximately 125 theatres are now equipped for CinemaScope in the exchange district. The sales potential is 205, a total of 154 houses being four-wallers. A determined drive to have every automobile theatre install CinemaScope by next season will be conducted through Fox branch manager Nat Rosen and staff. . . . Harry Lamont, long active in Albany TOAA, agrees with Si Fabian that a merger of national TOA and Allied States into "one big exhibitor organization" is imperative. . . . Closed for the winter are: the Bay in Alexandria Bay, by Donald Gilson; the Warren in Warrensburg, by Jules Perlmutter; Dark, presumably for an indefinite period, are the Dakin Hall, in New Berlin, which Woolsey Ackerman operated, and the Capitol, in Norwich, which Mr. and Mrs. Frank Vargas managed. . . . The Royal in Harrisville was locked for December by Mr. and Mrs. George Holtrey, who went on a Florida vacation. . . . Attorney William Clark now operates Town Hall in Edwards. The former lessees, Mr. and Mrs. James Edwards, presently run the Oak theatre, Oakville, Conn. . . . Sidney Urbach, Variety Club chief dough guy and drive-in stockholder, is recovering from an appendectomy.

ATLANTA

Fred Coleman, president of the East Point Amusement Co., East Point, Ga., has returned to his home after an operation at the hospital in Atlanta. . . . The father of Leonard Allen, southern publicity chief for Paramount Films, died at his home in Miami, Fla. . . . Miss Elizabeth Hicks, National Screen Service, has resigned to become a bride. . . . Donald Howell, son of the president of Capital City Supply Co., is now sales representative for the company. . . . The Strand theatre, Jesup, Ga., has installed new booth equipment and wide screen. . . . John R. Lawson, new owner of the New theatre, Palatka, Fla., is improving the theatre. . . . Martin Theatres has closed the Dalton theatre, Dalton, Ga. . . . The Franklin theatre owned by the Co-At-Co, Franklin, Ga., has been reopened. . . . Film Booking Service has taken over the buying and booking for the Madison theatre, Madison, Ga., and the Union, Union Point, Ga.

BALTIMORE

Fred Schmuff has been transferred from the State theatre to the Durkee circuit office. . . . Hal Colley, publicity man, New and Keiths theatres, has recovered from a virus attack. . . . Mr. and Mrs. Chauncey Wolf, Uptown theatre, are spending the winter in Miami. . . . Mrs. Ray Trumbule, wife of Fruchtman Theatres' general manager, was in town visiting. . . . Caryl Hamburger, Centre theatre, back from a Philadelphia visit. . . . George Browning, Stanley publicist, is back from a New York trip. . . . Morris Mechanic, recently retired exhibitor, has returned from a California trip. . . . Charles Harnish, Strand theatre, Dundalk, Md., has been awarded a letter of commendation for his efforts on behalf of Air Force Recruiting. . . . Richard Dizon, Town theatre, and Owen Schnepf, Century, were in Washington to attend a Masonic dinner.

BOSTON

Distributing Corporation of America has appointed Al Swerdlove its New England representative. He already represents Screen Guild, Lippert and Filmakers. First D.C.A. release, "Long John Silver" in CinemaScope, to be available in mid-February, was given a trade screening here last week with two vice-presidents coming over for the occasion: Charles Boasberg, in charge of worldwide distribution, and Irving Wormser, general sales manager, who explained plans for New England with mass territorial booking and strong radio and TV advertising. . . . Buena Vista has arranged a New England premiere for "20,000 Leagues Under the Sea" at the Keith Memorial, Boston, February 2. . . . World premiere of "6 Bridges to Cross" filmed partly in the Hub by U.I., will be at the same theatre January 19, first of a series of territorial play dates. . . . Tony Zinn, with RKO Theatres in Boston for 25 years, latterly as manager of the Boston theatre before the installation of Cinerama, has resigned from the company. He has no immediate plans. . . . Max Levenson, of the Levenson circuit, who has been ordered by his physician to rest at home, is reported very much improved. . . . Joe Kennedy, operator of the Key theatre, Meredith, N. H., has reopened the Park at Nashua, dark for many months, with a "varied policy".

BUFFALO

Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, was in town last weekend inspecting the local UPT houses, the Paramount, Center, Seneca and Niagara and holding conferences with local UPT executives. Attending one of the meetings in the offices of the Buffalo Paramount Corp., were Arthur Krolick, Charles B. Taylor, Francis Anderson, Rochester; Edward Miller, Leon Serin, Mrs. Lee Gross Adams and Bernard Levy, Mr. Hyman's assistant and Al Sicignano, booking executive. The latter two UPT officials accompanied Mr. Hyman to Buffalo. . . . Attempts to revive the Glowmeter Corp. of North Tonawanda, have been given an additional six months by Judge John Knight in Federal Court here. The judge also has granted the new management permission to borrow and spend $75,000 in its efforts to produce and market motion picture screens. . . . At a recent meeting of the Scholastic Legion of Decency in Buffalo, a resolution was adopted denouncing movie advertising which misrepresents the content of the pictures. The legion is composed of student representatives of Catholic high schools in the Diocese of Buffalo. . . . A Rochester chapter of the Society of Motion Picture and Television Engineers has been organized in Kodak Town. The chapter will schedule technical meetings starting next month.

CINCINNATI

Robert C. McNabb, 20th Century-Fox branch manager, has been elected chief barker of the Cincinnati Variety Club, Tent No. 3. He succeeds Edward Salzberg. Herbert Gillis was named first assistant chief barker and William Onie was chosen dough guy. Officers reelected were Harry Hartman, second assistant chief barker and Saul M. Greenberg, property master. Herman H. Hunt and Vance Schwartz, both past chief barkers, were selected as delegates to the international convention, with Mr. Onie and Noah Schechter as alternates. . . . In the Variety Ladies' Auxiliary, Mrs. Herman C. Hunt was named president; Mrs. Arthur von Gelder, first vice-president and Mrs. Robery Jacobs, second vice-president. Mrs. James Abrose was selected secretary and Mrs. Abe Mauis, treasurer. A joint installation of the two groups will be held in January. . . . The traditional Christmas shopping, which this year is reported heavier than ever, has taken its toll at the local box offices, although "White Christmas" is in its eighth and final week and playing to quite satisfactory returns. . . . The Chakeres circuit, with headquarters in Springfield, Ohio, has acquired the Capitol and Ohio theatres, in Sidney, Ohio both former Warner operations. . . . Doby H. Stout, of Cairo, Illinois, has started construction on his new 300-car drive-in theatre, near Fulton, Ky., with completion scheduled for early spring.

CLEVELAND

The sudden death last Tuesday of Bernie Rubin, owner of Imperial Pictures, only local independent exchange, cast a gloom over Film Row, with practically every industry member attending the funeral Thursday conducted by the Masonic Order. Rubin, 42, died at his desk of a heart attack. . . . George Planck sold his Ohio theatre, Loudenville, to Irving Mumper to devote more time to his ice cream interests. . . . Joe Sharin has booked "Lili" and "Roman Holiday" into his Foster theatre, Youngstown, for the fourth time. He previously played this combination last April, June and July. . . . Peter Dana, U-I division manager and Peter Rosian, district manager, held a two-day meeting of district branch managers and salesmen this week to relay information dispensed at the top level meeting on the west coast the previous week. Offices represented were Cleveland, Detroit, Pittsburgh and Philadelphia. . . . Sarita Montiel of the "Vera Cruz" cast was in town for a press luncheon. . . . Leonard Miller has taken over the Mahoning theatre, Youngstown.

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COLUMBUS

Mrs. Ethel Miles is working with a committee of Bexley mothers of school-age children on a 13-week program of Saturday matinees at the Drexel. The series starts January 8 and will show only films approved by Parents' magazine and the Motion Picture Association of America. . . . Lee Hofheimer, former partner in H. & S. Theatres and later an executive in the Miles circuit, was guest at the meeting of the board of directors of the Independent Theatre Owners of Ohio here last week. Hofheimer will return about January 1 to Norfolk, Virginia, his home town, where he will reenter theatre business. Hofheimer was extended a vote of thanks by board members for past service. He is a former treasurer of the association. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, announced the resignation of Horace E. Shock, Lima, second vice-president of the association, who has left the theatre business.

DENVER

Lester Dollison has bought the closed Ernie Pyle, Albuquerque, N. M., from Marlin Butler. . . . Frank H. Ricketson Jr., Fox Inter-Mountain Theatres president, heads 1955 heart fund campaign in state. . . . Carl Nedley, Metro branch manager, Salt Lake City, in on business. . . . Mike Cramer, assistant branch manager of Metro, was on jury duty. . . . Westland Theatres takes over the Starlight and Northside drive-ins, Colorado Springs, Colo., from Lee Theatres. . . . Lem Lee, president Lee Theatres, and Marjorie Anderson, were married. Will live in Denver after honeymoon. . . . National Theatre Supply Co. put on their Christmas party at Eddie Bohn's. . . . Chief, Steamboat Springs, and Rio, Oak Creek, both in Colorado, closed Dec. 24 with owners Joe Ashby and Robt. Smith entertaining employes at turkey dinner. . . . Hal Fuller is moving his Denver headquarters for Dimension Pictures to 2081 Broadway. They handle reissues and output of Distributing Corp. of America.

DES MOINES

Jack Kennedy, former MGM branch manager who also has owned a number of Iowa theatres, has returned to Film Row as exchange manager for Allied Artists. Allied has named Chuck Elder as booker, while Bill Lyons, formerly in that post, has taken a similar job at Columbia. . . . Maude Mackay, Columbia inspectress, has resigned because of her health. She has been replaced by Waverly Eddington. . . . Warners held its annual Christmas party Dec. 18 at the Elks Club. The event included a dinner. . . . Universal Film Exchange was the scene of a break-in during the week, but nothing was taken. According to manager Lou Levy the thief missed a real haul because more than 60 gifts for the annual Variety Club party were wrapped and stacked on a table just a few feet from the window which was broken to gain entrance. Evidently some noise scared the burglar and he left quickly without disturbing any of the merchandise. . . . James Biondo, special exploitation man for Universal, was in Des Moines to handle promotion for "The Sign of the Pagan" and "So This Is Paris."

LEPPERT TAKES A FILM HAND WITH NEW DRAW POKER FILMS

Among the chief operatives of the new southern producing company, Draw Poker Films, Inc., meeting at the International House in New Orleans. From left: George M. Leppert, president; M. A. S. Markis, Ed Soniat, Jr., Congressman F. Edward Hebert, Judge Leander H. Perez, vice-president, and Charles Miller of International House.

NEW ORLEANS: Possessing what is undoubtedly the most unusual corporate name in the industry, Draw Poker Films of Texas, Inc., is headed by George M. Leppert, lawyer-executive turned producer. Mr. Leppert has not made the radical change overnight, but has eased into it gradually.

He was born in Wilcox County, Alabama, in 1911, graduated from Jesuit High School in New Orleans and studied law at Loyola of the South. As the gentleman himself says, his only claim to scholastic achievement was that he was the last valedictorian Loyola had, in 1934. "The dean of men thought the dean of law was censoring the speech, and vice versa. The people loved it but the family had a collective stroke," he muses.

He practiced law eight years in New Orleans and taught law part time at his alma mater. He's been with Freeport Sulphur Company since 1942 in various positions and is now assistant to the executive vice-president.

The new independent producer has sold fiction and non-fiction pieces to various magazines and has sold two half-hour comedies for television. When the latter's producer went out of business Mr. Leppert "decided reluctantly to become producer and raise (his) own money." Apparently that is when Draw Poker Films came into being.

The company's first film will be based on the novel "Accent Spain," by Ed Ainsworth. Its shooting schedule is for next spring in Madrid.

The officers of the new company include Mr. Leppert, president; Leander H. Perez, Jr., vice-president; George Wetzel, treasurer; and Robert L. Irvin, West Coast head. Mr. Leppert is said by those who know him to be friendly, intelligent, mild-mannered and genial. If these are combined with good pictures, he's sure to draw a royal flush.

DETROIT

Pre-holiday doldrums were evident and the first runs did not waste any precious product on a weak week. . . . Big plug for "Skanderbeg" at the Carleton was promoted by manager Harold Morrison when he dug up an Albanian newspaper boy to appear in native costume for the opening of the story of Albania's liberator. . . . Death took Louis Spann, 50, a local exhibitor and Ken Guilford's father, Reubin. Ken Guilford is a Paramount salesman. . . . Two new drive-ins are in the picture for the spring. The Ashman Brothers are building one in Saginaw and the Phillips drive-in is under way in Jackson. . . . Carl Brisson, at the DAC told reporters that he will likely go to Germany late in the summer to film "The Clown." Negotiations are still going on. Sterling's Rex and Seville are both going under the decorator's brush. . . . Dave Korman has been doing a good side business with speaker covers. . . . Midwest Circuit's Nate Schreiber just had a 70th birthday. . . . Saul Sloan, exhibitor, died at 57.

HARTFORD

George Comden, formerly owner of the Fine Arts theatre, Westport, Conn., has purchased the Country Barn, on Route 25, Monroe, Conn., from Al Brundage, Danbury, Conn., square dance caller, for approximately $24,000. The new owner plans to continue Saturday night square dancing. . . . Charles Gaudino, manager of Loew's Poli,

(Continued on opposite page)

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Springfield, Mass., and Mrs. Gaudino are parents of a baby boy. . . . M. J. Daly, Blue Hills Drive-In Theatre Corp., has returned to Hartford from a Boca Raton, Fla., vacation. . . . Morris Pouzzner, Hartford theatre owner, has dropped admission prices at his downtown Victory Theatre, New London, Conn. . . . Checks for $261.55 each have been presented to the summer underprivileged children camp funds of the "Hartford Times" and "Hartford Courant" by Lou Cohen, Loew's Poli. The sum represented the purse given to the veteran theatre executive at a recent Statler Hotel testimonial dinner marking his 35th year in the motion picture industry.

INDIANAPOLIS

Mara Corday, Universal starlet, arrived Sunday night for a round of appearances Monday and Tuesday promoting "So This Is Paris.". . . Joe Bohn, Real Art manager here, is in St. Vincent's hospital with a kidney disorder. . . . Affiliated Theatres held open house last week at the new Variety Club Wednesday. Universal did the same Friday. Paramount was to have its Christmas party this Wednesday. . . . Al Hendricks, manager of the Indiana, has slated a special advance showing of "There's No Business Like Show Business" for New Year's Eve. . . . George Condon has succeeded Bennett Goldstein as 20th-Fox salesman in the Fort Wayne territory. . . . Ora Parks, King Bros. circus press agent, is here doing an exploitation job for Paramount on "Three Ring Circus.". . . Tommy McCleaster, 20th-Fox division manager, was here Thursday. . . . The last two drive-ins open here finally shuttered for the season last week on account of the weather.

LOS ANGELES

The J. P. Filbert Co. is undergoing a repainting and refurbishing job, and the work is being done by Lou Weiss, former Los Angeles exhibitor. . . . The sales staff of Universal-International checked in from a company sales meeting held in San Francisco. . . . Morrie Abrams, Columbia exploitation man, celebrated his 69th anniversary. . . . Robert Kronenberg, Manhattan Films head here, is in New York on business. . . . John Hatcher has taken over the operation of the El Rancho theatre in Moor Park from Sherwood Lowe. . . . Claude Davis, former exhibitor here, passed away. . . . Mel Wasserman, who is a booker for Universal in San Francisco and the son of Bill Wasserman, United Artists salesman here, was married. . . . Lloyd Katz of the Sperling Theatres was in town on a buying and booking trip. . . . A number of the film exchanges had their annual Yuletide parties. . . . The Film Row Club had its annual winter dance at the Hollywood Athletic Club with more than 400 members and their friends in attendance.

MEMPHIS

The W. C. Handy theatre and a Citizens Committee staged a Yuletide show to raise funds for Christmas food baskets for the needy and to buy toys for poor children. . . . Variety Club, Tent 20, gave free movies and served refreshments at Christmas parties at Crippled Children's Hospital, Bethany Home, Mary Galloway Home for elderly women and Sunshine Home for aged men. . . . First runs had a bad week. Only one, Loew's State, showing "Athena," did above average business. . . . The Women of Motion Picture Industry gave a Christmas party at Variety Club and made a contribution to Christmas cheer for veterans in Memphis hospitals. . . . John Mohrstadt, Hayti, Mo., exhibitor, who has been in Barnes Hospital at St. Louis for surgery, returned home in time for Christmas. . . . John J. Coll, head shipper at Paramount, and Mrs. Coll are parents of a baby boy, John J. Coll Jr., arrived just in time for Christmas. . . . J. N. Cullin Jr., former projectionist at Luciann theatre, has joined Monarch Theatre Supply Co., as a salesman. . . . George Wolfe, former assistant shipper, 20th-Fox, was promoted to student booker.

MIAMI

Michael Meyerberg, director-producer of the puppet film, "Hansel and Gretel" was a guest speaker at a luncheon for press, TV and radio representatives. . . . Ralph L. Puckhaber, manager of the Florida, was handing out cigars recently when his wife, Doris, presented him with a son, Ralph L., Jr. . . . Harry Kronewitz will be Wometco relief manager and offer an assisting hand to exploitation head, Sonny Shepherd. . . . With the approval of the Federal Communications Commission the Storer Broadcasting Company will take over operation of UHF Channel 23 by January 15, 1955. President George B. Storer announced a merger of the facilities of WFTL-TV and WMIE-TV to be combined under the call letters of WGBS-TV with the operation starting on a 215,000 watts transmitting to be increased at a later date to the maximum 1,000,000 watts. . . . Earl Potter, manager of the Tivoli cooperated again with the Elks' Club for their annual Christmas party for the underprivileged children.

MILWAUKEE

Alan A. Olshan, son of H. Olshan, branch manager of Columbia, is engaged to Marilyn Podell, daughter of the Morris Podells. Alan is a graduate of the University of Wisconsin and its law school, his fraternity is Phi Epsilan Pi. . . . H. Olshan left December 17 to fly down to Miami Beach for two weeks. . . . Other travelers are Harold Weiss, a salesman for Paramount here, who was married December 17 and honeymooning in Florida. . . . Dave Chapman, salesman at Columbia, is vacationing in Mexico, and his son went to Los Angeles. . . . Ray and Oliver Trampe attended the two-day meeting of National Film Service in Chicago recently. . . . The Trampes held a Christmas party at the United Artists exchange for their many friends along film row and in the industry.

MINNEAPOLIS

At a special holiday party for two employes who had been with the company for 25 years, Columbia presented watches to Genevieve Donovan, cashier, and Jean Paulson, inspectress. Presentation was made by Hy Chapman, branch manager. . . . William Marshall is the new student booker at U-I. . . . Tom Burke, head of Theatre Associates, buying and booking combine, is vacationing in Florida. . . . Jim Velde, UA division manager, and Mike Lee, UA Midwest district manager, were in. . . . Motion picture exhibitors from South Dakota, northwestern Iowa and northeastern Minnesota were guests of the South Dakota Motion Picture Exhibitors association at a "show me" meeting in Sioux Falls, S. D., at which new film techniques were demonstrated. There were talks by manufacturers representatives on the anamorphic lens, new wide screen and perspecta vs. stereophonic sound. Demonstration was held at the Hollywood theatre there.

NEW ORLEANS

W. E. Green, New York, president, and R. L. Bostick, Memphis, vice-president and southern district manager, National Theatre Supply, convened here with company's southern managers for a three day meet, December 12-14 at the Roosevelt Hotel. Attending were W. C. Earle, St. Louis, J. C. Brown, Atlanta; R. D. Turnbull, Charlotte; J. I. Watkins, Oklahoma City; F. R. Dansen, Dallas; C. C. Bach, Memphis, and T. W. Neely, Sr., New Orleans. . . . Republic's manager, Leo Seicshnaydre was on a two-week trip through the territory. . . . The F. F. Goodrow Exchange has added 12 reissued Sherlock Holmes two-reel short subjects produced by Universal for immediate bookings. . . . Manley's southern district sales manager, John L. Saunders and his wife were here from Memphis on a combined five-day business and pleasure trip.

OKLAHOMA CITY

New chief barker of Variety club, Tent 22, here, is Dave Hunt, former branch manager of a film distributing company and now film director of television station KWTV. Hunt, who has been first assistant chief barker, the past year, succeeds Sam Brunk, who automatically becomes a member of the board of directors of Variety Clubs international. Other new officers include Don Tullius, first assistant chief barker; Claude F. Motley, second assistant; Paul Rice, property master, and George Fisher, dough guy. . . . Variety Club directors are C. R. Guthrie, Ed. Thorne, Jess Bollman, Paul Townsend, and R. Lewis Barton, all of Oklahoma City and Ralph Drewery, Tulsa. First meeting of the new officers and directors will be January 3 in the clubrooms in the Biltmore hotel. . . . The "77" drive-in theatre, Oklahoma City, has been closed for the winter. It will reopen next spring. . . . "Sabrina" is now playing at three suburban theatres in Oklahoma City.

OMAHA

A reward of $1,000 was paid to Owen W. Anderson, Bayard, Neb., theatre owner whose tip led to the arrest of 20-year-old Joe Derl Gore, confessed robber of the First State Bank of Scottsbluff. Anderson be-

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DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory to you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE
First·American products inc.
1717 Wyandotte St., Kansas City 8, Mo.

(*Continued from preceding page*)

came suspicious of the young man at his theatre and notified Night Marshal Harry Darnall. Darnall and Sheriff Earl Yeoman picked up Gore at the railroad station with a suitcase containing $58,142. . . . Red Cloud, a town of about 1,500 persons, is scheduled to have two drive-in theatres. Marvin Jones, who owns the State theatre, is planning an outdoorer north of town and will start work soon. Clive Bogardus announced he has bought property next to the swimming pool on the south part of town for a drive-in and a concessions layout for fountain and curb service. . . . Charles Greenlee, owner of the Silver Hill theatre at Oshkosh, has been chosen president of the Chamber of Commerce. . . . The United Artists staff has started work on Don McLucas week February 20-March 5. McLucas exchange manager, is vacationing in Phoenix, Ariz. . . . Richard Marvel, theatre owner at St. Paul, is recuperating satisfactorily after a tonsillectomy.

PHILADELPHIA

Harold D. Cohen held the grand opening of his Center at Lewistown, Pa. . . . Harvey Brodsky, son of theatre architect David Brodsky, is now handling the Auditorium in Kennett Square, Pa. . . . Francis DeVerter, who was manager of the Rio, Harrisburg, Pa., until the house closed, is now managing the Stanley Warner Capitol, York, Pa. . . . The Rex, Dixon City, Pa., is now being operated by Charles Walker. . . . Art Silber, of the Abel and Silber concession company, is taking over the Wendy in suburban Darby, Pa. . . . Under a sales agreement to be consummated in February, Albert A. Moffa bought the Towne, Allentown, Pa., which he reopens this week after complete renovations and redecorations including new projection equipment, CinemaScope and new seats. Buying and booking will be handled by De Luxe Theatre Service here. . . . John Clark Hildinger has added free parking for the patrons at his Strand, Reading, Pa. . . . Managerial changes at Comerford Theatres in Scranton, Pa., has Sam Miles becoming manager of the Roosevelt, succeeding Bob Kilcullen, who resigned to enter private business. Jim Edwards succeeds Miles as manager of the Orient. . . . Local Variety Club Tent No. 13 has invited State Governor John S. Fine and Governor-Elect George M. Leader to its annual installation dinner at the Bellevue-Stratford Hotel Jan. 10.

PITTSBURGH

"Young at Heart" will be the Stanley's New Year offering following "Hansel and Gretel." . . . The Art Cinema rushed in two Rita Hayworth features, "Salome" and "Sadie Thompson" when "The Champion" and "Home of the Brave" re-issues failed to draw. . . . "Romeo and Juliet" which launched the career of the Guild theatre in Squirrel Hill (formerly the Beacon theatre) on Christmas Day will be followed there by "The Earrings of Madame De" . . . Former Pittsburgher Jack Kalmenson, general sales manager for Warners, spent a day here enroute from Milwaukee to New York to attend the wedding in New York of his nephew, Howard, to Lilli Rose Brunner. . . . Shirley Jones of nearby Smithton came home from Hollywood for the holidays after completing her movie debut as Laurey in "Oklahoma." . . . The theatre at the Greater Pittsburgh Airport, which had closed down several months ago, has installed CinemaScope and was to open the day after Christmas with "The Student Prince."

PORTLAND

First run theatres have been in a preseason slump now for the past three weeks. All have exceptionally strong product going starting with Xmas and should start to coin money. . . . Frank Breall has closed his Century theatre after operating as newsreel and then an action spot. . . . J. J. Parker's United Artists theatre was to open Dec. 23 after being dark for many months. Harold Lawrence goes in as manager. . . . "Oregonian" drama editor Herb Larsen is still recovering from his lengthy illness. Phylis Lauritz doing a good sub job. . . . Jesse Jones Family drive-in may keep open all year around. All others are closed. . . . Evergreen's Oregon district manager Russ Brown was out of town for a couple of days. . . . Herb Royster had a big Sunshine division day at his J. J. Parker's Broadway theatre. Canned goods was admission price and stuff went to police outfit for Xmas distribution.

PROVIDENCE

William J. Trambukis, Loew's State manager, attended the MGM Workshop activities in Boston. . . . Loew's State chief engineer, Jim McCusker, recently returned after a vacation spent at Miami Beach, Florida. New employees recently appointed at the State, include Katherine Murphy, matron; Joseph Cassidy, doorman; and Alice Reeder, relief cashier. . . . The Avon Cinema was the locale of the Rhode Island premiere of "Leonardo Da Vinci." . . . With all local downtown stores opening Monday and Thursday evenings during the Christmas season, the first runs are enjoying a heavier-than-usual play at the last evening performances. Some houses, notably the RKO Albee, are running special "late" shows, with the last feature showing starting at 10 P.M. . . . While normally the first run box-offices are off during the holiday shopping season, satisfactory reports indicate that business is up somewhat. "Carmen Jones" held for a second week at the Albee; good houses were noted at the Strand where Alan Ladd appeared in "The Black Knight"; and while no records were broken, comfortable audiences attended "Athena" at Loew's State. and "Black Widow" at the Majestic.

ST. LOUIS

William Grant, manager for the Frisina Amusement Company in Taylorville, Ill., entertained the children of the Taylorville community December 18 with a party at the Capitol theatre. The J. Ivan Dapper Post of the American Legion cooperated in the event. . . . The Vista theatre in Centralia, Mo., owned by E. F. Bebemeyer, president of the First National Bank, has just installed a wide screen and has shown its first CinemaScope picture. . . . The recently constructed Woodlane drive-in theatre at Waynesville, Mo., and all sound and concession projection equipment was destroyed recently. . . . James J. Dew, 76, operator of a moving picture theatre at Hackett, Ark., died recently in a Hospital at Fayetteville, Ark. He is survived by a son and two daughters. . . . A man who attempted to hold up the Esquire theatre in East St. Louis, Ill., recently and threatened Mrs. Billie Nassaman, 19, the cashier, became frightened, when a couple of children came to the window, and fled. . . . Plans have been made for the construction next spring of a new drive-in theatre between Marion, Ill., and Crab Orchard, Ill. Robert L. Holbrook, an attorney, said it would cost $100,000, will have accommodations for 500 automobiles and will have CinemaScope.

TORONTO

Topping the list in the Odeon Better Management Contest was the Capitol, Hamilton, managed by Nicky Langston. Nicky obtained a total of 1,619 points for showmanship and attendance, and was followed by the Odeon, Port Arthur and the Odeon, Toronto. McCarthy, Belleville, topped the League "B" Confections contest. . . . Bob Nelson, manager of the Broadway, Timmins, was elected president of the Kiwanis Club of Timmins. . . . Al Troyer of the statistical department of Famous Players is recovering from an operation. . . . Earl Gordon, also of the Statistical Department is a father for the second time. This time it is a son, Richard Earl. . . . Guy Upjohn, assistant buyer and booker for Odeon Theatres, is to spend a few months in England with the Rank Organization. He will leave at the beginning of the New Year. . . . Local theatres are scheduling midnight shows Dec. 26 and Dec. 31. The former being the night before Boxing Day. . . . Executives elected to the head of Local 173 of the IATSE were: Jimmy Sturgess, president; Roy O'Connor, vice-president; Lou Lodge, secretary-treasurer; Bert Higgins, recording secretary; business board members include Doug Cameron, Dave Siegel, Roy Wilson and Graydon Hulse. Trustees are Lorne Clark, Ted Covert and Jack Harris.

VANCOUVER

Leading the town by a big margin was "On The Waterfront," with "Duel in the Sun," a revival taking second spot. Downtowners otherwise were away off regular business. . . . The Canadian Motion Picture Pioneers of Vancouver elected the following officers for 1955: president, Arthur Graburn; vice-presidents, Hank Leslie, of the Orpheum, and Steve Rolston, of Alliance Films; reelected secretary-treasurer was the past president, Bill Myers, of the Plaza. Three members passed away in 1954. New members are Cecil Hughes, manager of FPCC Civic theatre at Nelson, and Bob Holm, of Delta drive-in at Burnaby. . . . Haskell Masters was here on his semi-annual inspection visit and conferred with his local W.B. manager, Earl Dalgleish. Masters reports that business is tops across Canada. . . . Prince George in northern B.C. will have a third theatre, now being planned by local businessmen. . . . Gray LeVas, port superintendent of Powell River, was swept off a raft to his death along with two other men in a Pacific storm upcoast from here. His wife, the former Marjorie Gutteridge, was with Paramount Pictures for 15 years and later secretary for McLeod Amusements of Powell River. . . . Jarvis Construction Co. of Vancouver was awarded a $278,000 contract for the construction of Vancouver Film Exchange Building.

Managers' Round Table

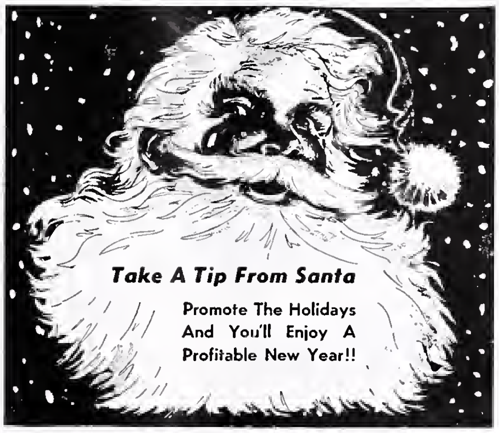
An International Association of Motion Picture Showmen—Walter Brooks, Director

Long Runs Do Build Larger Potential Audiences

RUSSELL V. DOWNING, president and managing director of the Radio City Music Hall, announces that the attendance for the past year, numerically, is up about 75,000 over 1953, with an estimated total of 6,095,898 persons who have paid admission to enjoy the fine stage shows and excellent pictures at this showcase theatre. For these millions, going to the Music Hall to see each change of bill is a privilege that is not to be denied.

There have been only ten attractions this year, as compared with a dozen in the preceding twelve months. Two of the ten, "Seven Brides for Seven Brothers" and "White Christmas" ran eight weeks each. Of the ten, all but one was in color—"Executive Suite." Five were in CinemaScope, and one was in VistaVision—Paramount's "White Christmas" which was the only non-Metro picture of the year. The others were "Student Prince," "Brigadoon," "Knights of the Round Table," "Long, Long Trailer," "Rhapsody" and "Rose Marie." At the Music Hall, the picture determines the length of the run—when a film attraction drops below the "stop limit," the whole bill changes in short order.

In consideration of these figures, written in numbers rather than dollars, it is interesting to note that an average of 117,000 persons went to the Music Hall each week. Therefore, in the course of an eight-week run, a total of close to a million persons see the show—and accordingly, each week of the run, there are 117,000 persons who won't be going to the Music Hall again, until there is a change of bill. We make that point in this Round Table meeting to accent the fact that this accumulative total is foot-loose and fancy-free to go elsewhere in the meantime. Long runs, in great theatres, attract a vast potential audience, but they also leave them waiting for another chance to go to the movies. And it must be elsewhere—so figure out where these millions go, and what they do with their amusement dollars. The Music Hall has the only stage show—and we don't believe that this audience comes downtown or pays Broadway prices to see a picture.


Take A Tip From Santa
Promote The Holidays And You'll Enjoy A Profitable New Year!!

If you look carefully at this familiar face, you'll detect a certain glint in the eye that will remind you of nobody else but Irving Mack, who not only posed for the picture but contributed the seasonal emblem for our Round Table page. And, as it is also at the North Pole, the pre-Christmas rush is always busiest at Filmack headquarters, in Chicago. Irving says they average close to a thousand special trailers per day, on schedule, and they mean—fast schedule. For, in addition to his other good qualities, this Santa Claus for showmen takes real pride in delivering the goods—on time.

It is our usual custom to borrow a Christmas inspiration for this editorial page—and you'll recognize the source of this, conveying compliments of the season, to 6,906 Round Table members, around the world. It's our Christmas card.

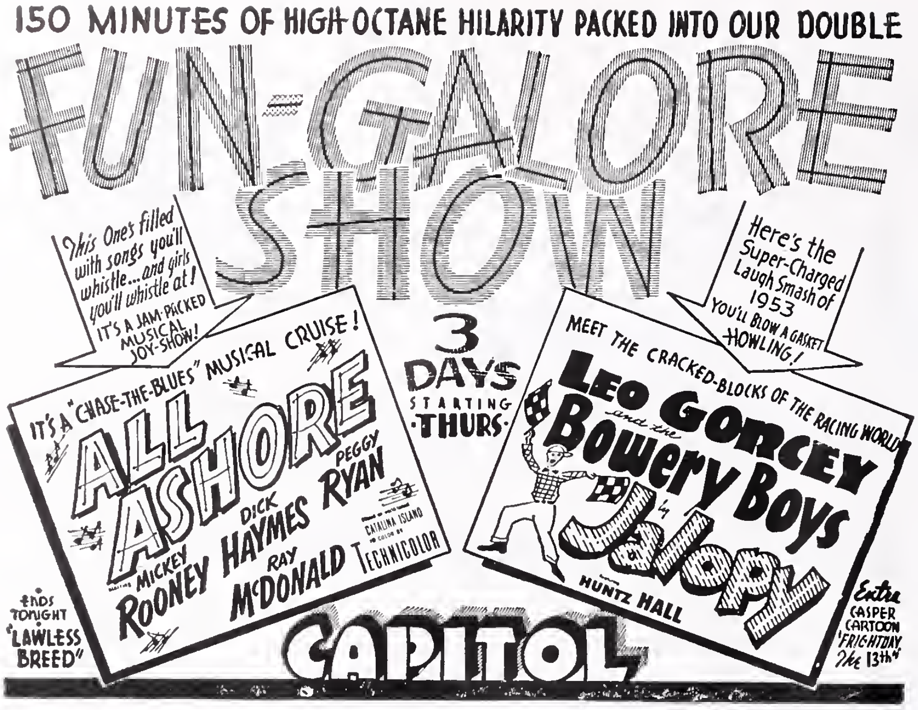
While we're looking for that "lost audience" it would be well to figure out what happens to the interim audience through such long runs, which are more common today than ever before in our industry history. Factually, long runs increase the total potential audience, and the number of movie fans. But are we getting them on the rebound—or losing them to other forms of entertainment? From where we're sitting this looks like a suitable study for subsequent-run theatres everywhere. There's a missing link.

¶ COMPO'S plan for an audience poll has been deliberated, at great length, and the decision made to put it off until next year, to be effective November 1955, prior to the Academy Awards. It has been under discussion for a year or so, but things of institutional value in this industry take endless time and talk, with very little accomplished. We have a notion that John Falco could do an effective job with an audience poll in Beloit, Wisconsin—and so could a thousand or more good Round Table members that we could count on to know the right procedures. These good showmen would handle it on a cooperative basis with their local newspaper, radio or television station, and there would be a minimum of cost to the theatre, and a maximum of public interest.

Several times, in years past, we have asked on this page for "package promotions" —put up by professionals and sold on a per-kit basis, direct to theatres, through National Screen or some proper source. These kits, complete with mats, should sell for a dollar or so, and provide all the material to put over an audience poll, a "back to school" matinee or other typical showmanship event not tied directly to any picture.

* * *

¶ EARLE M. HOLDEN sends us a brightly designed Christmas card that was planned expressly for a theatre manager's list—and we have several other original cards, including Jack Sidney's, in Baltimore, who provided his own art work. We think there is a market for new cards of this character that can be used in any situation, and in sufficient variety and at quantity prices to permit general circulation to a theatre's mailing list. Last year, Art Stanisch had the best theatre manager's greeting card, and we still have the sample—although it is designed for the trade. Perhaps, Pearce Parkhurst or someone who supplies theatre managers with novelties for advertising use, will plan a series of greeting cards that can be sold for various seasonal and holiday greetings, or mailed out with guest tickets to build new patronage. —*Walter Brooks*



150 MINUTES OF HIGH-OCTANE HILARITY PACKED INTO OUR DOUBLE
FUN-GALORE SHOW

This One's filled with songs you'll whistle... and girls you'll whistle at! IT'S A JAM-PACKED MUSICAL JOY-SHOW!

IT'S A "CHASE-THE-BLUES" MUSICAL CRUISE!
ALL ASHORE
MICKEY ROONEY
DICK HAYMES
PEGGY RYAN
RAY McDONALD
CATALINA ISLAND
TECHNICOLOR

3 DAYS
STARTING
THURS.

Here's the Super-Charged Laugh Smash of 1953
YOU'LL BLOW A GASKET HOWLING!

MEET THE CRACKED-BLOCKS OF THE RACING WORLD
LEO GORCEY
and the
Bowery Boys
in
Jalopy
HUNTZ HALL

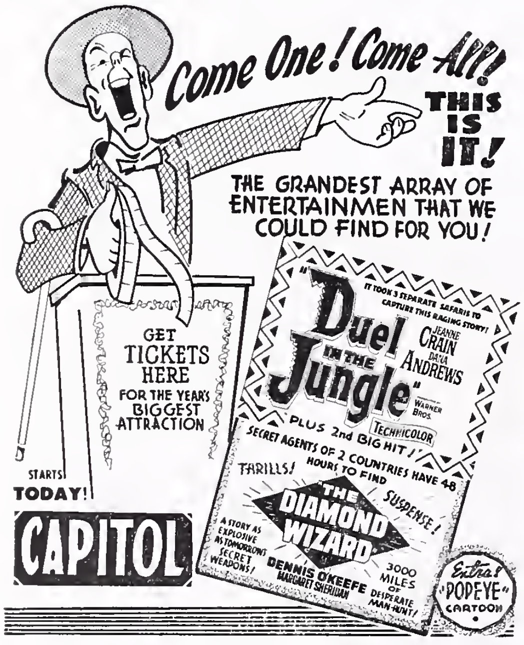
ENDS TONIGHT "LAWLESS BREED"

Extra
CASPER CARTOON
"FRIGHTDAY The 13th"

CAPITOL

A Manager Who Makes Ad Ideas Work For Him

Fox-Midwest Theatres have always been strong on making their own ads to fit local conditions—and "Contact" has reproduced many which were new and current. This time, we have received a lot of them from Dale Thornhill, manager of the Fox Capitol theatre, at Benton, Illinois. They are personalized, animated and aimed directly at the showmanship problems of today in our industry.



Come One! Come All!
THIS IS IT!
THE GRANDEST ARRAY OF ENTERTAINMEN THAT WE COULD FIND FOR YOU!

GET
TICKETS
HERE
FOR THE YEAR'S
BIGGEST
ATTRACTION

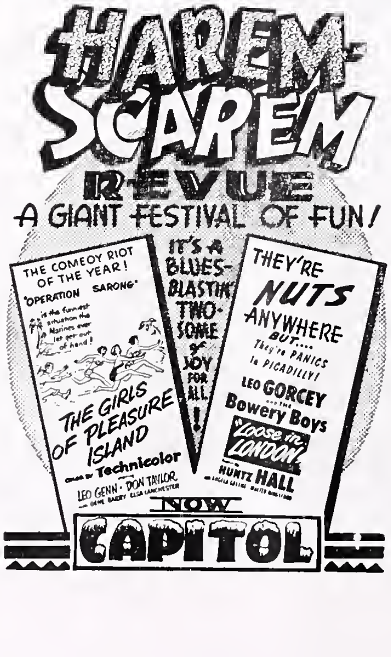
STARTS TODAY!
CAPITOL

IT TOOK 3 SEPARATE SAFARIS TO CAPTURE THIS RAGING STORY!
"Duel in the Jungle"
JEANNE CRAIN
DANA ANDREWS
WARNER BROS.
TECHNICOLOR

PLUS 2nd BIG HIT!
SECRET AGENTS OF 2 COUNTRIES HAVE 48 HOURS TO FIND
THRILLS!
"THE DIAMOND WIZARD"
SUSPENSE!
A STORY AS EXPLOSIVE AS TOMORROW'S SECRET WEAPONS!
DENNIS O'KEEFE
MARGARET SHERIDAN
3000 MILES OF DESPERATE MAN-HUNT!

Extra!
"POPEYE" CARTOON

You will note good, convincing sales talk, plus the "reason why" which compels a potential patron to dig down for the price of his ticket. It sells entertainment, either known to the audience from past performances, or recommended with the manager's personal guarantee of coming attractions.



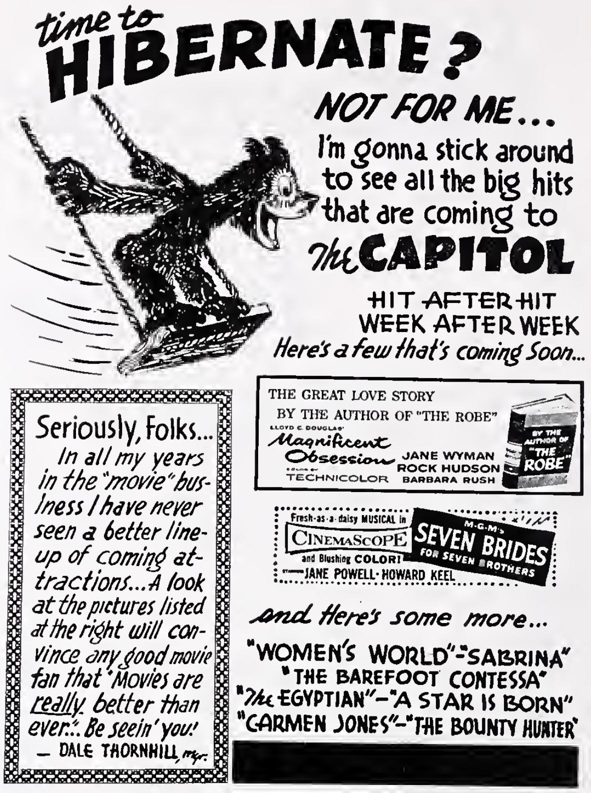
HAREM-SCAREM
REVUE
A GIANT FESTIVAL OF FUN!

THE COMEDY RIOT OF THE YEAR!
"OPERATION SARONG"
is the funniest situation the Marines ever let get out of hand!
THE GIRLS OF PLEASURE ISLAND
Technicolor
LEO GENN · DON TAYLOR

IT'S A BLUES-BLASTIN' TWO-SOME of JOY FOR ALL!

THEY'RE NUTS ANYWHERE BUT....
They're PANICS in PICADILLY!
LEO GORCEY
and the
Bowery Boys
"Loose in LONDON"
HUNTZ HALL

NOW
CAPITOL



time to
HIBERNATE?
NOT FOR ME...
I'm gonna stick around to see all the big hits that are coming to
The CAPITOL
HIT AFTER HIT
WEEK AFTER WEEK
Here's a few that's coming Soon...

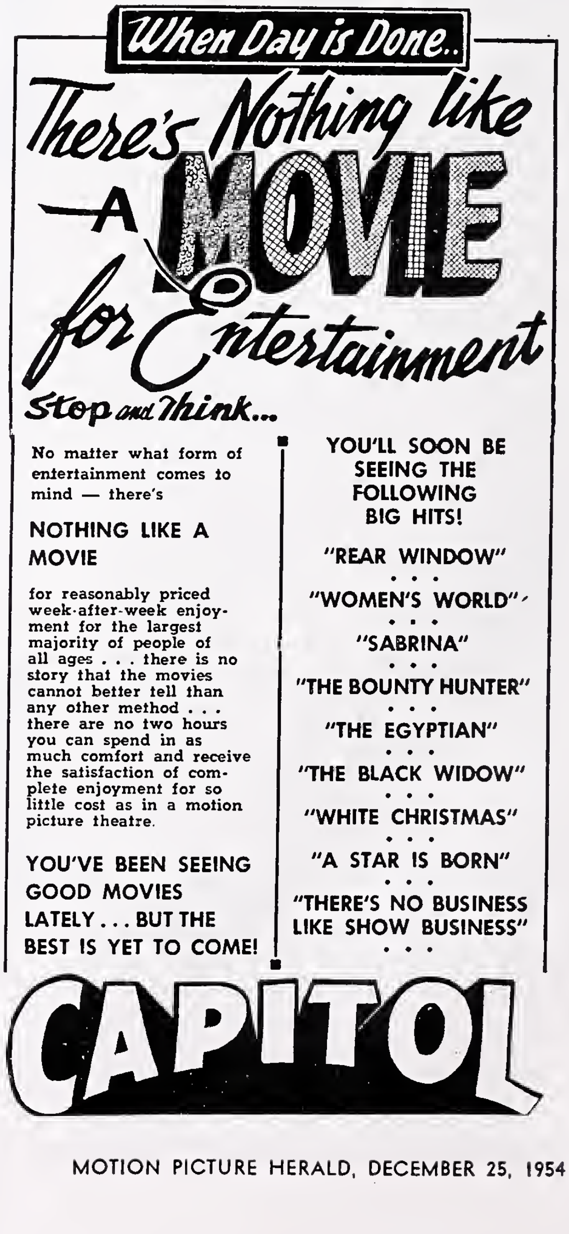
Seriously, Folks...
In all my years in the "movie" business I have never seen a better line-up of coming attractions... A look at the pictures listed at the right will convince any good movie fan that "Movies are really better than ever." Be seein' you!
— DALE THORNHILL, mgr.

THE GREAT LOVE STORY
BY THE AUTHOR OF "THE ROBE"
LLOYD C. DOUGLAS'
Magnificent Obsession
TECHNICOLOR
JANE WYMAN
ROCK HUDSON
BARBARA RUSH
BY THE AUTHOR OF "THE ROBE"

Fresh-as-a-daisy MUSICAL in
CINEMASCOPE
and Blushing COLOR!
JANE POWELL · HOWARD KEEL
M-G-M's
SEVEN BRIDES FOR SEVEN BROTHERS

and Here's some more...
"WOMEN'S WORLD"-"SABRINA"
"THE BAREFOOT CONTESSA"
"The EGYPTIAN"-"A STAR IS BORN"
"CARMEN JONES"-"THE BOUNTY HUNTER"

This is "getting them out of the house"—by putting it up to the family not to hibernate with their television sets.



When Day is Done..
There's Nothing like
A MOVIE
for Entertainment

Stop and Think...

No matter what form of entertainment comes to mind — there's

NOTHING LIKE A MOVIE

for reasonably priced week-after-week enjoyment for the largest majority of people of all ages . . . there is no story that the movies cannot better tell than any other method . . . there are no two hours you can spend in as much comfort and receive the satisfaction of complete enjoyment for so little cost as in a motion picture theatre.

YOU'VE BEEN SEEING GOOD MOVIES LATELY . . . BUT THE BEST IS YET TO COME!

YOU'LL SOON BE SEEING THE FOLLOWING BIG HITS!
"REAR WINDOW"
. . .
"WOMEN'S WORLD"
. . .
"SABRINA"
. . .
"THE BOUNTY HUNTER"
. . .
"THE EGYPTIAN"
. . .
"THE BLACK WIDOW"
. . .
"WHITE CHRISTMAS"
. . .
"A STAR IS BORN"
. . .
"THERE'S NO BUSINESS LIKE SHOW BUSINESS"
. . .

CAPITOL

ABC Names Their New Champions

LONDON: D. J. Goodlatte, managing director of Associated British Cinemas, has announced that J. W. Wilkinson, manager of the Haymarket Cinema, Newcastle, has been declared ABC's Champion Manager of the Circuit for 1954, and wins the first prize of a holiday in New York City for his wife and himself. This is a significant honour for Mr. Wilkinson since he was a previous winner of ABC's National Showmanship Contest in 1952.

Winner Is Well Known Round Table Member

At the invitation of Mr. Goodlatte, Mr. Wilkinson and the District Champions were present at the Circuit's Annual Conference Dinner on December 11, when the managing director formally honoured and presented them with the company's awards. Mr. Wilkinson was presented with an illuminated address and, of course, officially informed of his holiday prize to New York.

Wilkinson's managerial activities were highly praised by Mr. Goodlatte when he said: "Mr. Wilkinson is truly a Champion Manager. He was not content to rest on his laurels by winning the Champion Showmanship Award in 1952, but, in the spirit of a real champion, he was obviously determined to excel in all phases of management which, since last year, have been required in order to qualify as the Circuit Champion Manager. His determination and consistency are an example that all managers should emulate."

Mr. Goodlatte stated that the District Champion Managers were similarly selected on their achievements in all facets of theatre management. He emphasized "the key position the manager plays in the industry and the direct association of his activities to box office receipts." "I am grateful for the fine efforts of our champions," he continued, "and it is doubly gratifying to know that they have won their titles by consistent concentration and exemplary execution of all their managerial duties."

District Champions Cover All Britain

The district champions, all members of the Round Table, are as follows: Ritz, Harringay, A. W. Rifkin; Empire, Mile End, W. A. Clarke; Regal, Putney, F. Harper; Regal, Streatham, H. J. Fletcher; Waldorf, Basingstroke, F. R. Vere; Regal, Oxford, L. R. Robbins; Savoy, Exeter, H. Kean; Savoy, Swindon, R. L. Cook; Regent, Chatham, G. Williams; Regal, Great Yarmouth, J. A. Solkhon; Oak, Selly Oak, R. A. Fielder; Popular, Liverpool, H. Fletcher; Forum, Wythenshawe, A. Sidi; Carlton, Nottingham, A. E. Griffiths; Regal, Derby, M. E. Benzeval; Ritz, Leeds, C. D. Revis; Haymarket, Newcastle, J. W. Wilkinson; Ritz, Huddersfield, J. D. Mackrell; Ritz, Belfast, G. W. Irving; Regal, Paisley, J. Dunachie; Ritz, Edinburgh, J. L. Laing.

Showmen in Action

Bob Skaggs, manager of the Florida theatre, Jacksonville, distributed 5,000 perfumed cards to pedestrians in the downtown area prior to playing "The Last Time I Saw Paris."

▼

Mrs. Hazel Florian, manager of the Strand theatre, Winsted, Conn., tied up with the county hospital auxiliary for a benefit performance of "Tonight We Sing."

▼

Andy McDonald, Consolidated Theatres district manager, with headquarters in Stamford, Conn., arranged to have guest tickets to the Ridgeway theatre there included as prizes in a Stahl-Meyer contest which that company advertised in full-page newspaper space, as well as on store posters.

▼

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., planted a newspaper coloring contest in advance of "Athena," and awarded passes for the best 15.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, Conn., sent a man through the lobbies of six local hotels paging Bing Crosby on the opening night of "White Christmas."

▼

Anthony Scavatto of the East Hartford Family Drive-In, South Windsor, Conn., on closing for the winter, ran an ad thanking patrons for their summer business and asking them to watch for a gala opening in early spring.

▼

John Falco, district manager for Standard Theatres in Beloit, Wisconsin, has been named president of the local Association of Commerce, with strong editorial approval from the *Beloit Daily News,* and our sincere applause for his excellent public relations and promotion abilities. "They exploit in Beloit."

▼

Frank Lynch of the Salem Playhouse, Naugatuck, Conn., had high school students paint water color portraits of cartoon characters on the plate glass entrance doors to exploit his children's shows.

▼

Lou Cohen, manager of Loew's Poli, Hartford, posted the title "Deep In My Heart" on four lobby doors—one word on each door, to make an eye-catching display, on both sides.

▼

"Willie" Wallos, manager of the Gateway theatre, Kenosha, Wisc., submits an interesting campaign on Columbia's oddly-named picture. "Phffft" which he capitalized to the utmost with all kinds of gags and gadgets, including a supersized pass for important guests which was "void if folded"—they had to carry it prominently to the theatre, to get in.

▼

Bob and Melba Walker's Christmas Party for subscribers to the *Fruita Times*—all you had to do was show your paid-up label to get free admission to the Uintah theatre—was a great success, with everybody pleased and business good, for a "surprise" program—not announced in advance.

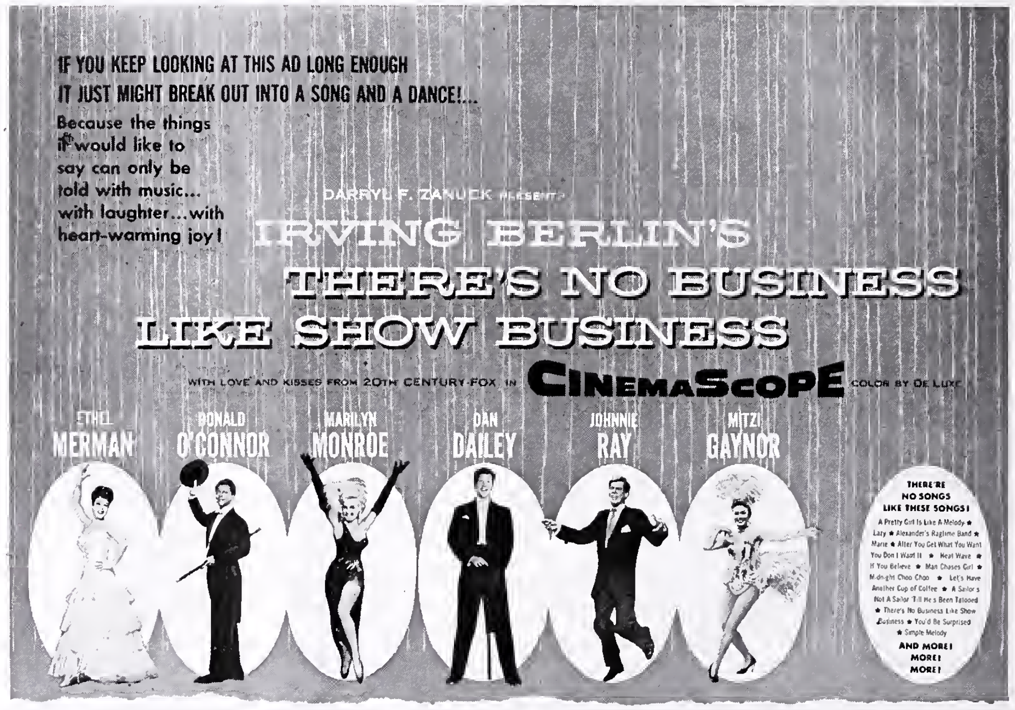
▼

Dal Schuder, manager of the Circle theatre, Indianapolis, had a terrific tieup with the distributors of Dell comic books for "Hansel & Gretel"—which cost him only a couple of ducats and a display of books in the lobby.

Fascinated young female in western attire greets pistol-packing Frank Sinatra, making friends for "Suddenly" as the suspense melodrama opens at the Fremont theatre in Las Vegas; and at right, Lynn Kruger, manager of the Majestic theatre, San Antonio, helps a hefty contender to match her footprints with those printed on the sidewalk as street ballyhoo for "The Barefoot Contessa."

Campaign Catalog

"THERE'S NO BUSINESS LIKE SHOW BUSINESS"—IN YOUR OWN TOWN



IF YOU KEEP LOOKING AT THIS AD LONG ENOUGH
IT JUST MIGHT BREAK OUT INTO A SONG AND A DANCE!...
Because the things it would like to say can only be told with music... with laughter...with heart-warming joy!

DARRYL F. ZANUCK PRESENTS
IRVING BERLIN'S
THERE'S NO BUSINESS LIKE SHOW BUSINESS
WITH LOVE AND KISSES FROM 20TH CENTURY-FOX IN CINEMASCOPE COLOR BY DE LUXE

ETHEL MERMAN · DONALD O'CONNOR · MARILYN MONROE · DAN DAILEY · JOHNNIE RAY · MITZI GAYNOR

THERE'RE NO SONGS LIKE THESE SONGS!
A Pretty Girl Is Like A Melody ★ Lazy ★ Alexander's Ragtime Band ★ Marie ★ After You Get What You Want You Don't Want It ★ Heat Wave ★ If You Believe ★ Man Chases Girl ★ Midnight Choo Choo ★ Let's Have Another Cup of Coffee ★ A Sailor's Not A Sailor 'Till He's Been Tatooed ★ There's No Business Like Show Business ★ You'd Be Surprised ★ Simple Melody
AND MORE! MORE! MORE!

The clever and living advertisement that ran in the New York metropolitan Sunday papers just ahead of opening of "There's No Business Like Show Business" at the Roxy theatre. You can see, and feel, the atmosphere of the theatre, in the advertisement, and start enjoying the picture that far in advance. It looks like good theatre, and good entertainment.

A million dollar national advertising and promotion campaign linked to the release of Irving Berlin's "There's No Business Like Show Business" has been set up, to make managers everywhere glad they are in this kind of show business. One of the largest film-linked drives ever programmed, with a campaign running for six full months, will feature national TV, radio, newspaper and magazine advertising, with comparable regional and local level advertising, cooperative promotions and theatre playdates.

Advertised To Trades

Full-page advertisements in *Women's Wear Daily*, the newspaper of the garment trades, set the campaign centered around six new dress styles, with follow-up insertions to fully apprise the trade of activities planned at the local level. Advertisements in Charm and Glamour are scheduled for December and January. Five thousand complete campaign kits have been supplied to as many retail outlets, so they have their own pressbooks to compare with yours. Each kit contains an array of showmanship, and it will be a matter of who is the showman on your Main Street. The kit has window streamers, radio and TV spot announcements, a booklet on how to run a fashion show, mats and proofs together with a complete set of 8x10 glossy prints.

Field Staff Alerted

Also featured and receiving the kits are the complete list of 20th Century-Fox field exploitation representatives, who will establish contact in their respective territories. Five hundred thousand tags and appropriate literature have been provided for the line of Natlynn garments who are cooperating nationally. 50,000 cardboard boxes to package these garments with local advertising, in which deliveries will be shipped for the next six months. A million mail-stuffers have been prepared and will be distributed by participating stores to their individual mailing lists. Exhibitors will also be able to obtain stuffers for their own lists. Sixty thousand 8x10 glossy prints have been made to show new dress styles, crediting the picture. Natlynn's entire national facilities in the merchandising field are made available to theatre managers.

Decca Records have a special album, containing all selections from the sound track of the picture, and the company will launch a strong campaign on the picture. Distributors are alerted to tie in with playdates, which makes the promotion pertinent in their province. Disc jockeys and juke box operators have also been contacted to award top play to the album, with a program salute to Irving Berlin. Vincent Lopez, noted orchestra leader and TV and radio personality, has been enlisted to serve as master of ceremonies by Natlynn, in a mammoth six-months campaign. Press representatives include King Features, Bell Syndicate, N.E.A., United Press, Associated Press, This Week, American Weekly, Parade, as well as all New York metropolitan newspapers and the national magazines.

An extensive program of TV and radio announcement as preceded the opening of the picture at the Roxy theatre, in New York, with George Jessel, as master of ceremonies. A special guest appearance on the Jackie Gleason show, and several other TV appearances, highlighted this preliminary campaign. The opening of the picture at the Roxy was one of the most spectacular among Broadway premieres, with the cooperation of the American Theatre Wing for the benefit of the Actors' Fund. Young actresses, who were selected for their jobs, canvassed leading restaurants and night clubs, and display cards were posted in many legitimate theatres along Broadway. The Episcopal, Catholic, Jewish and Negro Actors' Guilds, the Lambs and other theatrical groups, cooperated.

A nationwide contest with top prizes of one week in Hollywood was scheduled by Westbrook Clothes in New York, ostensibly for the benefit of young talent most deserving of a trip to the studios, and this will run until a closing date of April 30th, to have a maximum effect in the New York area. An auxiliary contest is being run in conjunction with a letter writing competition and still another for the best merchant window display, by Westbrooke Clothes, who advertise in Esquire magazine.

"SO THIS IS PARIS"—A PROMOTION PICTURE

It isn't often that a theatre manager is privileged to enjoy as big a campaign as Universal-International has planned for the pre-selling of "So This Is Paris"—with so many promotion angles that it takes study of the advance kit book to absorb all the details. There is a strong department store fashion promotion, with free trips to Paris as prizes, two of them, one sponsored by Independent Retail Stores—a chain of many participating independent merchants—and the other underwritten by Pan American World Airways. The first contest is aimed at early runs and closes in January; the other has a final deadline of April 15th, and is more valuable to subsequent run theatres. In the IRS contest, one winner will be selected in each key area and these winners sent to New York, to make the final selection of who wins the trip to Paris. It's a contest in dress design for the public to participate. The PWA contest seems to be for managers in that it pertains only to campaigns submitted to Universal's home office, but Pan American will fly the winners to Paris and back, and the French Government tourist office will provide entertainment abroad. A special kit of PWA materials is available, which tells the entire story, and shows you how to get posters and travel tieups to compete for the prizes.

Promotion for a "So This Is Paris" record album, by Decca, is described in detail, and the names of Decca distributors and dealers announced in the U-I kit-book on the subject. This information is always valuable to theatre managers and should be filed for further use. It takes up too much space to be printed and reprinted in these pages. An Ideal toy promotion is in the same category, to benefit "Fifi" a toy French poodle, and all of the dealers who are interested. This particular Poodle stands 16 inches high, sells for $3.50 wholesale, and contains a Swiss music box that plays "Rock-a-bye Baby" if you are interested in prizes. "Fifi" weighs 8 pounds and looks like a grand prize, indeed, but you must buy half-a-dozen to the carton, which isn't too much.

There are a lot of supplementary and complementary tie-ups available, all fully described in the advance kit-book, but too much and too many to outline here in detail. French travel and tourist information will be enlightening and will lead to many window displays for many lines of trade. Giving your theatre lobby "that Paris look" will tie in with such displays around town. Find the girl in your own neighborhood who has "that Paris look"—and it sounds like a good tip. There's also a free "puzzle maze" of Paris available which is interesting.

"Vera Cruz" Has Multiple All-Star Merchandising

The national promotion campaign for the multi-million dollar Stereoscope Technicolor production, "Vera Cruz"—starring Gary Cooper and Burt Lancaster, moves into high gear with the announcement by Francis M. Winikus, director of advertising, publicity and exploitation for United Artists, of the multiple series of tieups which have been effected. Winchester Firearms, Van Heusen Shirts, Berkray Corp., Duane Jewelry, Hollywood Bread, Honeybug Slippers, Cavalier Ties, Dreamstep Shoes, Purofied Down products, Chester Roth shoes and even the Reliable Machine Works, are listed to participate. A majority of these are spending their own money for national magazine advertising, tied in with the picture; many are providing cooperative ad mats and dealer helps at the local level to benefit the picture.

Denise Darcel is one of the stars and that's where the Reliable Machine Works get in the act. They manufacture laundry machinery, and thousands of local laundries will take part in both national and local campaigns, aimed at their clientele, which does include you, as well as Miss Darcel. It's a nice, clean, tie up. Miss Darcel is now on tour for the picture, going to half a dozen key cities before Christmas, while Cooper is following a Southern swing, and Sarita Montiel, the Mexican firebrand, is traveling Pacific Coast cities, west of Denver. It's a return to "the stars on the road" technique of an earlier era in motion picture history, which has always paid off in publicity and promotion results.

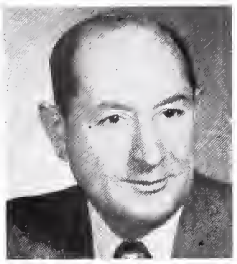
The top-gear music promotion will be slanted to the nation's disc jockeys, with 3,500 of them getting direct mailing pieces spotlighting the seven recordings of the film's title tune. The "Vera Cruz" records, currently available with Victor, Decca, Mercury, Capitol and MGM labels, will also key an unusual theatre-musical trailer idea participating in saturation regional premieres. The campaign features important tie-ups with music shops,

YOU CAN ALWAYS DEPEND ON
F I L M A C K
1327 S. WABASH CHICAGO 5, ILL.
FOR THE BEST SPECIAL TRAILERS
630 NINTH NEW YORK 36, N. Y.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Named TOA Chairman



Benjamin Conviser

Benjamin Conviser, vice-president and general manager of American Theatre Supply Corp., has been appointed national co-chairman of the concession committee of Theatre Owners of America, by E. D. Martin, president. Mr. Conviser has held the position of vice-president in charge of maintenance, construction and supplies for American Theatre Supply since its formation in 1949. This division was combined recently with the candy and popcorn department at which time he became general manager of the complete operation.

Peanut Price Rise Seen

Peanut products will be higher in price and harder to buy next year, unless additional supplies of peanuts are imported to augment drastically decreased domestic production, according to Charles F. Scully, president of the Williamson Candy Company, Chicago. Speaking at a candy manufacturers' conference in Chicago, he said that government reports indicate that the 1954-55 crop of No. 1 Spanish peanuts is estimated at over 30 per cent less than the 1953-54 crop, which could possibly result, he estimated, in 30c per pound peanuts by April 1, 1955. Peanuts are now selling at 24c per pound.

"The consumer of peanut products will have to pay this increase," he added, "unless help in the form of additional quantities can be obtained from outside the United States."

The tariff commission will begin hearings January 4th to decide whether additional peanut imports will be allowed.

Brach Widens Ad Campaign

An extensive six-months national consumer advertising campaign featuring 13 large color ads in national magazines has been scheduled by E. J. Brach & Sons, Chicago, for January. The ads, which will stress appetite appeal of candy and chocolates, are to appear in *Collier's*, *Life*, *Look*, the *Saturday Evening Post* and three other magazines, and will comprise "the heaviest schedule the candy industry has ever seen for a complete line," according to John L. Bricker, vice-president of the company.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

NOW YOU CAN AFFORD TO GET C'SCOPE anamorphic cylinderical lenses, adjustable to any throw, no extras to buy, screws into any Series II lenses, special discount price, $299.50 each. Try in one projector against any other make on a full refund basis. Forward $50 deposit on each C'Scope lens. Big discount on regular lenses. Free instructions for enlarging your present screen, send stamped envelope. DODGE EQUIPMENT CO., 2324 Beechmont Ave., Cincinnati 30, Ohio.

YOU SAVE 70% WITH MASONITE MARQUEE letters, fits Wagner. Adler, Bevelite signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; 17"—$1.75; 24"—$2.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

"HIGHLY RECOMMEND CINEMAT, IV TO fellow exhibitors for performance. versatility, savings and prompt delivery" says Nyer Theatre Circuit, Bangor, Maine. Only $200 down brings you CinemaScope and VistaVision. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36. N. Y.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12.000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SEATING EQUIPMENT

NEED CHAIRS? S. O. S. HAS 'EM! SEND for Chair Bulletin shewing our tremendous stock at knock down prices. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

NOW . . . $200 DOWN BRINGS CINEMASCOPE to your drive-in. Cinemat. IV adjustable prismatic anamorphic lenses only $595 pair with brackets. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

SPECIAL PURCHASE! FROM LARGE CIRCUIT quantity Simplex rear shutter double-bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only $99.75 each. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

VALUES UNSURPASSED! DeVry dual sound projectors w/amplifier, speaker, excellent $595. Available on time. Holmes L25N amplifiers, rebuilt $95; used rewinds, $6.95 set; automatic enclosed rewinds, excellent, $45. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

MOTOR-GENERATOR SETS—CONVERTERS—AC to DC new—rebuilt—also motors—controls—transformers. Send us your inquiries. Call Reading, Pa., 44953 for your electrical needs. L. J. LAND, INC., Box 756, Reading, Pa.

STUDIO EQUIPMENT

EASTMAN AIRGRAPH 16/35mm developing machines, used $225; motorized dolly with two seats, takes heaviest cameras, $195; escalator tripod for heaviest TV or movie cameras on three wheel dolly. $295; rolling stand multiple floodlites holding 12 bulbs, $180 value, $29.50; Cineflex 35 mm reflex camera, magazines, lenses, motor $695; Moviola 35 mm composite sound/picture. $495. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WANTED: MANAGER FOR ART OPERATION and also house manager or strong experienced assistant that knows theatre operation for eastern North Carolina. Write full qualications and salary expected, care of Box 2824, MOTION PICTURE HERALD.

Eastman Kodak Sponsors First Television Show

It has been announced by Eastman Kodak that it will sponsor its first television show beginning Wednesday, January 5, on the NBC network. The show, entitled "Norby," stars David Wayne and is a filmed situation comedy series to be broadcast weekly from 7 to 7:30 P. M., EST. It is said to be the first such series to be filmed entirely in color.

March of Dimes Adds To Campaign Staff

A greatly enlarged radio, television and motion picture department of the National Foundation for Infantile Paralysis will handle the 1955 March of Dimes campaign, it was announced this week by Howard J. London, director of the department.

With a $64,000,000 goal for the campaign, which will be held Jan. 3-31, the accelerated operation includes the addition of fifteen people in the New York headquarters, two to the Hollywood division, and one in Chicago.

The regular staff, now working towards the answer to the "$64,000,000 question" under the direction of Mr. London, includes Charles C. Bennett, script editor, who has been with the National Foundation for eight years; Joe L. Cramer, motion picture supervisor, who was a director at Republic Studios before joining the Foundation three years ago, and Ed Franck, radio and television supervisor, who was with Young & Rubicam before he joined the department two years ago.

Cinema Lodge Xmas Show At Will Rogers Hospital

The first annual Christmas show sponsored by Cinema Lodge of B'nai B'rith, New York, was to be held this week for the patients of the Will Rogers Memorial Hospital at Saranac Lake, N. Y. The show was made possible through the cooperation of the American Guild of Variety Artists, Theatre Authority and the American Federation of Musicians' Local 802. Robert K. Shapiro, managing director of the New York Paramount theatre, was chairman of the project.

Producers to Film "Huk!"

HOLLYWOOD: Stirling Silliphant and John Barnwell have announced their plans to produce "Huk!" in the Philippines early next year. To be filmed in color, it will be produced by Mr. Silliphant and directed by Mr. Barnwell, both of whom wrote the script. They recently completed "5 Against the House," starring Guy Madison, for Columbia release.

Sam Feinblum Dies

Sam Feinblum, 59, head booker, Columbia Pictures, New York, for many years, died December 18 at his home in the Bronx. He is survived by his wife, two sons and a daughter.

Mrs. Ruth Warburton

HOLLYWOOD: Mrs. Ruth Wilcox Selwyn Warburton, 49, died here December 13. Ruth Selwyn, which was her professional name, was New York's first woman producer and she also appeared in many motion pictures. She is survived by a son, two sisters and two brothers, one of whom is Fred Wilcox, film director.

John E. Scott

OMAHA: John E. Scott, 20th Century-Fox branch manager here for 20 years, died December 17. He was formerly with 20th-Fox in St. Louis and was chief barker of the Omaha Variety Club in 1949.

Griffith Mitchell

ROCHESTER: W. Griffith Mitchell, 70, veteran theatre manager, died here December 20. In addition to managing the Capitol theatre in his home town, Kalamazoo, Mich., he managed several theatres in Toronto. He is survived by his wife and a son.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 116 attractions, 6,225 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent! AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	3	6	12	18	22
Adventures of Hajji Baba (20th-Fox)	–	4	28	8	–
Adventures of Robinson Crusoe (U.A.)	5	18	19	5	3
Apache (U.A.)	5	20	24	19	3
†Athena (MGM)	–	2	5	1	–
†Barefoot Contessa, The (U.A.)	5	2	3	–	–
Beau Brummell (MGM)	–	10	9	6	4
Bengal Brigade (U-I)	–	5	16	11	13
Betrayed (MGM)	2	28	41	17	3
Black Horse Canyon (U-I)	1	14	33	28	4
Black Knight (Col.)	3	12	9	3	1
Black Shield of Falworth (U-I)	–	11	52	14	–
Black Widow (20th-Fox)	–	13	20	4	–
Bounty Hunter, The (W.B.)	4	8	21	5	3
Bowery Boys Meet the Monster (A.A.)	–	4	5	–	4
Brigadoon (MGM)	5	12	10	12	3
Broken Lance (20th-Fox)	28	26	13	10	–
Bullet Is Waiting, A (Col.)	–	9	15	13	8
Caine Mutiny, The (Col.)	34	31	25	13	–
Captain Kidd and the Slave Girl (U.A.)	–	–	9	4	8
Carnival Story, The (RKO)	7	35	36	31	19
Dawn at Socorro (U-I)	1	15	19	20	20
Demetrius and the Gladiators (20th-Fox)	34	25	14	5	1
†Desiree (20th-Fox)	6	3	–	1	–
Dial M for Murder (W.B.)	8	56	26	22	8
Dragnet (W.B.)	56	35	13	7	2
Drive a Crooked Road (Col.)	–	13	5	17	6
Drum Beat (W.B.)	7	9	1	8	–
Drums Across the River (U-I)	–	18	41	9	4
Duel in the Jungle (W.B.)	18	6	29	1	2
Duel in the Sun (SRO) (Reissue)	–	17	17	27	5
Egg and I (U-I) (Reissue)	–	10	8	9	7
Egyptian, The (20th-Fox)	19	34	25	10	1
Elephant Walk (Par.)	15	52	28	7	3
Fireman, Save My Child (U-I)	–	5	7	10	17
†Fire Over Africa (Col.)	–	–	4	5	1
Flame and the Flesh (MGM)	–	16	31	43	13
Four Guns to the Border (Univ.)	–	7	12	4	–
Francis Joins the Wacs (U-I)	17	49	20	–	1
Gambler from Natchez (20th-Fox)	–	8	33	24	1
Garden of Evil (20th-Fox)	15	27	9	8	4
Gone With the Wind (MGM) (Reissue)	50	27	13	9	3
Greatest Show on Earth (Par.) (Reissue)	–	7	5	8	–
†Hansel & Gretel (RKO)	4	3	1	–	–
†Hobson's Choice (U.A.)	5	3	4	3	–
Hans Christian Andersen (RKO)	6	2	8	5	4
Her Twelve Men (MGM)	7	9	21	21	10
Hell Below Zero (Col.)	1	18	52	16	8
Hell's Half Acre (Rep.)	–	6	35	9	5
High and Dry (U-I) (Brit.)	–	6	5	3	5
High and the Mighty, The (W.B.)	71	56	8	3	–
Human Desire (Col.)	–	2	6	10	3
Human Jungle (A.A.)	10	6	11	4	2
Indiscretion of an American Wife (Col.)	–	1	17	9	11
†Jesse James vs. the Daltons (Col.)	–	5	7	–	–
Jesse James' Women (U.A.)	–	9	12	3	–
Johnny Dark (U-I)	5	52	47	20	–
Johnny Guitar (Rep.)	30	50	33	4	4
Julius Caesar (MGM)	13	22	21	4	2
†Jungle Gents (A.A.)	–	–	5	5	5
Jungle Man Eaters (Col.)	–	3	4	3	1
†Khyber Patrol (U.A.)	–	7	8	1	–
King Richard and the Crusaders (W.B.)	–	8	11	17	22
Knock on Wood (Par.)	9	10	27	29	21
†Last Time I Saw Paris (MGM)	3	5	3	–	–
Laughing Anne (Rep.)	–	2	11	9	7
Law vs. Billy the Kid (Col.)	–	10	15	7	2
Living It Up (Par.)	35	40	19	12	1
Lone Gun, The (U.A.)	2	7	17	5	4
Long Wait, The (U.A.)	–	19	25	27	6
Magnificent Obsession (U-I)	65	59	18	2	–
Make Haste to Live (Rep.)	–	1	5	5	6
Man With a Million (U.A.)	–	11	21	43	12
Men of the Fighting Lady (MGM)	9	27	41	19	4
†Mr. Hulot's Holiday (G.B.D.)	6	5	3	–	–
Naked Alibi (U-I)	–	8	10	11	9
On the Waterfront (Col.)	12	14	20	11	–
Outcast, The (Rep.)	5	22	16	7	5
Outlaw Stallion, The (Col.)	–	–	7	5	2
†Phffft (Col.)	4	2	1	–	–
Princess of the Nile (20th-Fox)	–	5	19	9	11
Prisoner of War (MGM)	1	14	20	7	6
Pushover (Col.)	–	–	6	12	12
Raid, The (20th-Fox)	–	10	19	19	16
Rails Into Laramie (U-I)	3	5	23	25	12
Rear Window (Par.)	20	27	8	1	–
Return to Treasure Island (U.A.)	–	1	1	4	13
†Ricochet Romance (U-I)	–	4	1	5	5
Ring of Fear (W.B.)	2	8	17	9	17
River of No Return (20th-Fox)	70	24	25	2	3
Rogue Cop (MGM)	4	20	15	7	1
Sabrina (Par.)	13	13	11	2	–
Saracen Blade, The (Col.)	1	–	7	13	4
Secret of the Incas (Par.)	1	10	24	31	15
Seven Brides for Seven Brothers (MGM)	65	35	8	1	2
Shanghai Story, The (Rep.)	–	3	14	5	5
†Shield for Murder (U.A.)	3	5	–	2	1
Silver Lode (RKO)	2	13	31	18	7
Sitting Bull (U.A.)	–	15	3	5	–
Star Is Born, A (W.B.)	16	12	5	4	2
Student Prince, The (MGM)	8	17	26	15	2
Suddenly (U.A.)	10	13	22	11	7
Susan Slept Here (RKO)	15	52	5	5	1
Tanganyika (U-I)	7	11	34	12	24
Them (W.B.)	3	16	19	24	15
†This Is My Love (RKO)	–	–	5	3	1
Three Coins in the Fountain (20th-Fox)	50	52	13	4	1
Three Hours to Kill (Col.)	–	6	10	2	5
Track of the Cat (W.B.)	2	10	1	1	1
Untamed Heiress (Rep.)	–	2	1	13	1
Valley of the Kings (MGM)	–	10	40	27	10
Vanishing Prairie (B.V.)	25	11	7	–	–
Weak and the Wicked, The (A.A.)	7	8	9	1	4
White Christmas (Par.)	19	9	6	–	1
Woman's World, A (20th-Fox)	32	27	11	4	1
Yellow Tomahawk (U.A.)	–	3	21	3	2

Columbia's
May Wynn
THE NEW STARS SHINE BRIGHTEST AT
Columbia

It was only fitting that "The Caine Mutiny," one of the greatest successes in years, should have served to introduce May Wynn, one of the greatest of all star finds. And all her promise flowers into fulfillment in "The Violent Men."

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